

Taming of the Shrew Book Notes

Taming of the Shrew by William Shakespeare

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Author/Context

William Shakespeare (1564-1616)

William Shakespeare was born to Mary Arden and John Shakespeare in a small British town outside of London called Stratford-on-Avon. His exact date of birth is unknown, however, Shakespeare is believed to have been born on either the 22nd or 23rd of April in 1564. He was educated at the King's Free School of Stratford, where he studied the Bible and Latin, and soon married the older Anne Hathaway at age 18. It was now that he began to find writing poetry as a profession to support his family. They had a daughter Susanna, and twins, Judith and Hamnet. He began writing and finding different groups to perform his work, including the Admiral's Men, The Queen's Men, Pembroke's Men, and Lord Strange's Men. However, the Chamberlain's Men was the group of players in which he composed, produced, and performed many of his plays in the now-famous Globe Theater. He was compared to contemporary "scholars" such as Ben Jonson and Christopher Marlowe, the former who would be one of his greatest actors and the latter one of his greatest playwriting rivals.

Shakespeare is argued to have produced an incredibly large library of work, including 38 plays and countless sonnets. His plays are divided into four main sections: the Histories, the Tragedies, the Comedies, and the Romances. *The Taming of the Shrew* falls under the category of Comedy, for it consists of mistaken identity, slapstick characters, drunken behavior, and ends with (multiple) marriages, a staple of his comedies. His work has been produced since the Renaissance in all artistic mediums from the original theater to opera, symphony, film, and ballet. It has also been consistently revisited countless times by the same artistic medium because it is said to be timeless. Aside from being a perpetual player in most "Shakespeare in the Parks," *The Taming of the Shrew* has been made into the classic American film version starring Elizabeth Taylor and the more recent adaptation of the story into modern times in *Ten Things I Hate About You*.

The Taming of the Shrew may have been written for the raucous and common audience of Shakespeare's day, as opposed to his dramatic and tragic productions written for Queen Elizabeth. With so many comic characters, witty puns, costumes, and mistaken identity, *The Taming of the Shrew* seems a rowdy few hours of escape from the harsh existence of medieval daily life. According to Shakespeare scholar Ann Thompson, the plots are not too distant from those that popular at the time. "It is apparent, then, that both the main plot and the sub-plot of *The Shrew* present stories which would have been familiar to Shakespeare's audience either from oral tradition or from previous books and plays. The novelty and daring lie in the combination of two such different strands, the comparatively hard, dry classical plot and the more rumbustious earthy folktale."

Originally written as merely *A Shrew*, the first record of performance was printed by Peter Short and performed for the Earl of Pembroke by the Admiral's and the Chamberlain's Men in 1594. The version that is known today as *The Taming of the*



Shrew was officially entered into the Stationer's Register in 1607 as *The Taming of a Shrewe*, along with fellow Shakespeare plays *Loves Labour Loste* and *Romeo and Juliett*.

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Plot Summary

The play opens as the drunkard Christopher Sly is thrown out of a tavern. A wealthy Lord returns from hunting and finds Sly passed out on the street. He dresses him up as a Lord and has his servants and players convince him that he is a lord who has been asleep for nearly fifteen years. He also tells his players to put on a show for this man. The show they perform is about the taming of a shrew.

The play within the play begins as the young noble scholar Lucentio enters a street in Padua with his servant, Tranio. He overhears Hortensio and Gremio discuss their affections for the youngest daughter of nobleman Baptista of Padua. When Lucentio sees the young daughter, Bianca, he also falls in love with her. The problem remains that Bianca is not allowed to marry until her older sister, Kate the shrew, is first married. Finding the task almost impossible, Lucentio and Hortensio both devise plans to woo Bianca. Lucentio changes clothing with Tranio and disguises himself as a schoolteacher named Cambio, so that he may live in Baptista's house and woo Bianca. Tranio will impersonate Lucentio and win her affection from Baptista. Likewise, Hortensio devises a plan that enables him to live in the house as a schoolteacher named Licio.

Petruchio of Verona comes to Padua to visit his old friend, Hortensio, as well as seek a new life and wife. Hortensio tells Petruchio of Kate, the shrew with a large dowry, and convinces him to tame and marry her. Petruchio introduces himself to Baptista as a suitor to Kate and offers Hortensio (dressed as Licio) as a teacher. Tranio (dressed as Lucentio) does the same to Baptista for Bianca's affections, and offers Lucentio (dressed as Cambio) as a teacher. Baptista accepts these teachers and gifts and welcomes the men into his home. He also agrees to give Petruchio Kate's hand in marriage and generous dowry.

Petruchio quickly marries Kate and takes her away to his country home. He is cruel, shrewish, and arrogant toward her and treats her worse than an unnecessary object. He also strikes her, yells at his servants, and strikes them. Because of his unruly behavior, everyone near Petruchio fears for his or her life. Meanwhile, Lucentio has revealed his true identity to Bianca and successfully won her affections. Tranio has made arrangements with Baptista for Lucentio to marry Bianca. Tranio also meets a Pendant on the streets of Padua and convinces him to impersonate Vincentio of Pisa (Lucentio's father) so that the deal of marriage may be completed. He agrees.

As Hortensio, Kate, and Petruchio make their way back to Padua, they come across Vincentio, Lucentio's father. They congratulate him on his son's engagement and bring him back to Padua with them. When Vincentio seeks Lucentio, he finds the Pendant and Tranio. The imposters call Vincentio a madman and a liar and ask that Baptista imprison him. However, when Lucentio appears on the scene, he bows down to his father and all truth is revealed.



The true Vincentio agrees to his son's marriage to Bianca, while Hortensio marries a doting and shrew-like widow when he realizes that he has lost Bianca's affections. Petruchio continues to scold and treat Kate and his servants horrifically.

At the final banquet, celebrating the three nuptials - those of Kate and Petruchio, Bianca and Lucentio, and the widow and Hortensio - the men decide to make a wager. They intend to discover who is the shrewish of the three women. They ask Biondello to send for each of them. When both Bianca and the widow decline their husband's requests, Kate appears before them, obedient and tamed. She proclaims her ultimate loyalty to her husband and intends to live for him forever. As all three couples exit, Hortensio and Lucentio look to Petruchio in awe. He has truly tamed the wild shrew.



Major Characters

Katherine (Kate the shrew): Katherine (Kate the shrew) is the central character of the play, after whom it is titled. As the older and shrewish sister, Kate must wed a man before her sister Bianca, so that the sought-after Bianca is allowed to do so. Their father Baptista's decree states that she must find a suitor or else her sister may not marry. As a loud, harsh, violent, and cruel woman, Kate is 'sold' into marriage to Petruchio. Petruchio takes her away, treats her worse than she could ever imagine, and behaves even more shrew-like than she could ever dream. Petruchio's actions all lay in his ultimate plan to tame her. The way to tame a shrew is to act like one much worse. Kate is eventually tamed and obedient towards her husband by the end of the play.

Petruchio (of Verona): Petruchio is the man who agreed to woo Kate so that he may gain her large dowry and help his friend, Hortensio, marry Bianca. He becomes an even greater shrew and madman in her eyes (and of those around him) in order to tame her. Petruchio carries her away, throws her in the mud, starves her, and forces her to wear rags in order to create a dignified obedient woman. Petruchio is in constant search for a kiss from Kate, and eventually falls in love with her, for she has matched his madness in spirit and form.

Bianca: Bianca is Baptista's youngest daughter and the prize after which three men seek victory. Lucentio, Hortensio, and Gremio are all in love with her and go to desperate measures to woo her. Although she speaks little throughout the play, she is beaten by Kate, loved by many men, and taught by the disguised teachers 'Lutio' and 'Cambio.' She eventually falls in love with Lucentio and marries him. And although Kate is the shrew who must be tamed, it is Bianca who ultimately disobeys her husband at the end of the play.

Lucentio: Lucentio is a young wealthy man of Pisa, who has come to Padua and fallen madly in love with Bianca. He changes clothes with his servant, Tranio, and assumes the false identity of Cambio, a schoolteacher, in order to live within the walls of Baptista's house and secretly woo Bianca. He acts as Cambio throughout most of the play, and reveals himself to his beloved. They wed and eventually tell the truth to both parents and wooers around them.

Tranio: Tranio is Lucentio's servant. Upon command, he wears Lucentio's regal clothing and assumes his identity at the same time, comically portraying a nobleman. He acts as Lucentio throughout most of the play, gaining the trust of Baptista, securing the dowry, and introducing the Pendant as his father, Vincentio of Pisa. Although the true Vincentio wants him punished for fraud, Tranio finds freedom and returns to his position as servant at the end of the play.

Baptista Minola (of Padua): Baptista Minola is the father of both Bianca and Kate. As a wealthy man of Padua, he has decreed that Bianca shall not marry until his older daughter, Kate has first wed. Since Bianca has numerous suitors and Kate none, it seems a daunting task. He agrees to Petruchio's offer of marriage and later to



Lucentio's and Bianca's. At the end of the play, it is Baptista who offers a second dowry to Petruchio for taming his untamable shrewish daughter, Katherine.

Hortensio: Hortensio is a suitor to Bianca and old friend of Petruchio. He lives in Padua and offers his home to Petruchio during his stay there and courtship with Kate. He assumes the identity of a schoolteacher named Litio in order to get behind the walls of Baptista's house and woo Bianca, as well. He is the man who suggests the idea of marrying Kate to Petruchio. When Hortensio realizes that Bianca loves Lucentio, he decides to marry a widow who may turn out to be just as much as shrew as Kate.

Gremio: Gremio is another of Bianca's suitors. A wealthy elderly gentleman, Gremio tries to woo her unsuccessfully. He is involved in the trickery throughout the play.

Minor Characters

Grumio: Grumio is Petruchio's servant, who travels with him from Verona to Padua. Although he aids Petruchio in his attempt to train Kate, he also fears his madness. He works with Kate to save himself and his mistress, Katherine, from Petruchio's rage.

Widow: The Widow is a woman who enters the play towards its end. Hortensio only marries her when he realizes that he will not be able to marry Bianca. Like Bianca, she refuses to obey her husband at the end of the play.

Biondello: Biondello is one of Lucentio's servants. He warns Tranio and Lucentio of Vincentio's arrival and beckons the three wives at the end of the play to their respective husbands.

Vincentio (of Pisa): Vincentio of Pisa is Lucentio's wealthy father. He only comes to Padua at the end of the play to find his son. When he sees Tranio impersonating his son, he fears that Lucentio is dead. Tranio and the Pendant accuse him of being a madman and an impersonator and try to place him in jail. However, when all truth is revealed, Vincentio is happy to see his son wed to Baptista's daughter, Bianca.

Curtis: Curtis is another of Petruchio's servants, who discusses Petruchio and Kate's shrewish relationship with Grumio. He tells of the cold and calculating acts of cruelty they do to one another.

Petruchio's servants: Petruchio is constantly beating and screaming at his servants for doing something wrong, from cooking to picking him up from the park on time.

The Pendant: The Pendant is a man from Mantua who Lucentio and Tranio persuade to impersonate Lucentio's father, Vincentio. He assumes this noble identity and secures the marriage with Bianca from her father, Baptista. When the actual Vincentio arrives on the scene, the Pendant continues his role, calling Vincentio an impersonator and madman.



Haberdasher and Tailor: The haberdasher and tailor are two more of Petruchio's servants who are beaten and treated malevolently by their master.

Christopher Sly: Christopher Sly is the drunken man who is thrown out of a tavern at the onset of the play. A Lord finds him passed out on the street and decides to play a game with him. He is dressed up like a Lord and then forced to watch a play. He sits on the sidelines and watches the play about the taming of a shrew. His character is only written at the beginning of the play and somehow left out during the middle and end.

Hostess of Alehouse: The hostess of the alehouse is the person who throws Sly out on his bottom. She leaves him to sleep outside until he has money to pay for the beer he has drunk in her tavern.

Lord: A wealthy man returning home from a day of hunting, the Lord stumbles across the drunken Christopher Sly lying in the streets. He picks him up and plays a game of deceit with him. He tells his servants to dress him up and treat him like a Lord. He then tells his players to perform a play for him, and also has his page dress as a woman and pretend to be his long-lost wife.

Players: The players perform the show for Christopher Sly under the command of their master, the Lord.

Page: The page is commanded to wear women's clothing and assume the role of Sly's long-lost wife who has been waiting nearly fifteen years for him to awake from his slumber.



Objects/Places

Baptista's House: A majority of the play occurs inside and around Baptista's house. It is where the three suitors first see Bianca, it is where Kate illustrates her shrewish behavior, and it is also where the two sisters learn and study.

Padua: Padua is the city in Italy in which Baptista lives. The characters all come to Padua from Mantua, from Pisa, and from Verona to woo and marry Bianca and Kate.

Lucentio's House: Lucentio's house is where Vincentio discovers his imposter, the Pendant. The final wedding banquet also takes place inside Lucentio's house.

The Street to Padua: Kate and Petruchio struggle with the heat and horse on their voyage from Petruchio's country home to Padua. Grumio and the rest of the servants fear for their sanity, safety, and lives under the control of Petruchio, on this street to Padua.

Lute: Tranio offers a lute as a gift to Baptista in exchange for the opportunity to woo his daughter, Bianca. Later that day, Kate uses the lute to strike Hortensio (dressed as Litio) over the head.

Hortensio's House: Petruchio stays with Hortensio at Hortensio's house for a portion of the play. It is in front of Hortensio's house that Petruchio finds his friend and is persuaded to woo Kate.

Cap/Dress: Petruchio's tailor and haberdasher create a new cap and dress for Kate. However, as soon as they present them, Petruchio throws them on the floor, insulting them and their makers, forcing Kate to attend her father's house in the muddy clothes she is currently wearing.



Quotes

Quote 1: "Well, you are come to me in happy time,
The rather for I have some sport in hand
Wherein your cunning can assist me much.
There is a Lord will hear you play tonight.
But I am doubtful of your modesties
Lest over-eying of his bad behavior-
For yet his honor never heard a play-
You break into some merry passion
And so offend him, for I tell you, sirs,
If you should smile, he grows impatient." Induction, Scene 1, lines 90-99

Quote 2: "Am I a lord and have I such a lady?
Or do I dream? Or have I dreamed till now?
I do not sleep: I see, I hear, I speak,
I smell sweet savors and I feel soft things.
Upon my life, I am a lord indeed
And not a tinker nor Christopher Sly.
Well, bring our lady hither to our sight
And once again a pot o' th' smallest ale." Induction, Scene 2, lines 68-75

Quote 3: "What, should I be appointed hours, as though, belike, / I knew not what to
take and what to leave? Ha!" Act 1, Scene 1, lines 103-104

Quote 4: "I am agreed, and would I had given him the best horse in Padua to begin his
wooing, that would thoroughly woo her, wed her, and bed her and rid the house of her.
Come on." Act 1, Scene 1, lines 142-145

Quote 5: "Signior 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 burthen 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." Act 1, Scene 2, lines 64-75

Quote 6: "Why came I hither but to that intent?
Think you a little din can daunt mine ears?
Have I not in my time heard lions roar?
Have I not heard th sea, puffed up with winds,



Rage like an angry boar chafed with sweat?
Have I not heard great ordnance in the field
And heaven's artillery thunder in the skies?
Have I not in a pitched battle heard
Loud 'larums, neighing steeds, and trumpets' clang?
And do you tell me of a woman's tongue,
That gives not half so great a blow to hear
As will a chestnut in a farmer's fire?
Tush, tush, fear boys with bugs." Act 1, Scene 2, lines 198-209

Quote 7: "She is your treasure, she must have a husband; / I must dance barefoot on her wedding day, / And, for your love to her, lead apes in hell. / Talk not to me; I will go sit and weep / Till I can find occasion of revenge." Act 2, Scene 1, lines 32-36

Quote 8: "I am as peremptory as she proud-minded. / And where two raging fires meet together / They do consume the thing that makes them fury." Act 2, Scene 1, lines 131-133

Quote 9: "Now, by the world, it is a lusty wench! / I love her ten times more than e'er I did. / Oh, how I long to have some chat with her!" Act 2, Scene 1, lines 160-162

Quote 10: "Thou must be married to no man but me. / For I am he am born to tame you, Kate / And bring you from a wild Kate to a Kate / Conformable as other household Kates." Act 2, Scene 1, lines 268-271

Quote 11: "Call me daughter? Now, I promise you
You have showed a tender fatherly regard
To wish me wed to one half lunatic,
A madcap ruffian and a swearing Jack
That thinks with oaths to face the matter out." Act 2, Scene 1, lines 278-282

Quote 12: "We will have rings and things and fine array, / And kiss me, Kate, 'We will be married a Sunday.'" Act 2, Scene 2, lines 316-317

Quote 13: "No shame but mine. I must, forsooth, be forced
To give my hand opposed against my heart
Unto a mad-brain rudesby, full of spleen
Who wooed in haste and means to wed in leisure.
I told you, I, he was a frantic fool,
Hiding his bitter jests in blunt behavior." Act 3, Scene 2, lines 8-13

Quote 14: "To me she's married, not unto my clothes.
Could I repair what she will wear in me
As I can change these poor accoutrements,
'Twere well for Kate and better for myself.
But what a fool am I to chat with you
When I should bid good morrow to my bride
And seal the title with a lovely kiss." Act 3, Scene 2, lines 117-123



Quote 15: "They shall go forward, Kate, at thy command.
Obey the bride, you that attend on her.
Go to the feast, revel and domineer,
Carouse full measure to her maidenhead,
Be mad and merry, or go hang yourselves.
But for my bonny Kate, she must with me.
Nay, look not big, nor stamp, nor stare, nor fret;
I will be master of what is mine own.
She is my goods, my chattels; she is my house,
My household stuff, my field, my barn,
My horse, my ax, my ass, my anything,
And here she stands. Touch her whoever dare,
I'll bring my action on the proudest he
That stops my way in Padua. Grumio,
Draw forth thy weapon, we are beset with thieves.
Rescue thy mistress, if thou be a man.
Fear not, sweet wench; they shall not touch thee, Kate.
I'll buckler thee against a million." Act 3, Scene 2, lines 222-239

Quote 16: "By this reck'ning, he is more shrew than she." Act 4, Scene 1, line 81

Quote 17: "You heedless joltheads and unmannered slaves! Act 4, Scene 1, line 160

Quote 18: "He kills her in her own humor." Act 4, Scene 1, line 174

Quote 19: "This is a way to kill a wife with kindness,
And thus I'll curb her mad and headstrong humor.
He that knows better how to tame a shrew,
Now let him speak - tis charity to show." Act 4, Scene 1, lines 202-205

Quote 20: "Petruccio is the master / That teacheth tricks eleven and twenty long / To
tame a shrew and charm her chattering tongue." Act 4, Scene 2, lines 56-58

Quote 21: "I am no child, no babe.
Your betters have endured me say my mind,
And if you cannot, best you stop your ears.
My tongue will tell the anger of my heart,
Or else my heart, concealing it, will break,
And rather than it shall I will be free
Even to the uttermost, as I please, in words." Act 4, Scene 3, lines 73-80

Quote 22: "Welcome, one mess is like to be your cheer." Act 4, Scene 4, line 70

Quote 23: "Well, Petruccio, this has put me in heart. / Have to my widow, and if she be
forward, / Then hast thou taught Hortensio how to be untoward." Act 4, Scene 5, lines
77-79



Quote 24: "What am I, sir? Nay, what are you, sir? O immortal gods! O fine villain! A silken doublet, a velvet hose, a scarlet cloak, and a copatain hat! O, I am undone, I am undone! While I play the good husband at home, my son and my servant spend all at the university!" Act 5, Scene 1, lines 63-68

Quote 25: "Love wrought these miracles. Bianca's love
Made me exchange my state with Tranio
While he did bear my countenance in the town,
And happily I have arrived at the last
Unto the wished haven of my bliss.
What Tranio did, myself enforced him to.
Then pardon him, sweet father, for my sake." Act 5, Scene 1, lines 122-128

Quote 26: "Come, my sweet Kate. / Better once than never, for never too late." Act 5, Scene 1, lines 149-150

Quote 27: "At last, though long, our jarring notes agree,
And time it is, when raging war is done,
To smile at 'scapes and perils overblown.
My fair Bianca, bid my father welcome
While I wish self-same kindness welcome thine.
Brother Petruccio, sister Katherina,
And thou, Hortensio, with thy loving widow,
Feast with the best and welcome to my house.
My banquet is to close our stomachs up
After our great good cheer. Pray you, sit down,
For now we sit to chat as well as eat." Act 5, Scene 2, lines 1-11

Quote 28: "The wager thou hast won, and I will add / Unto their losses, twenty thousand crowns, / Another dowry to another daughter, / For she is changed as she had never been." Act 5, Scene 2, lines 112-115

Quote 29: "Thy husband is thy lord, thy life, thy keeper,
They head, thy sovereign - one that cares for thee,
And for thy maintenance commits his body
To painful labor both by sea and land,
To watch the night in storms, the day in cold,
Whilst thou li'st warm at home, secure and safe;
And craves no other tribute at thy hands
But love, fair looks, and true obedience:
Too little payment for so great a debt....
But now I see our lances are but straws,
Our strength as weak, our weakness past compare,
That seeming to be most which we indeed least are.
Then vail your stomachs, for it is no boot,
And place your hands below your husband's foot,



In token of which duty, if he please,
My hand is ready, may it do him ease." Act 5, Scene 2, lines 146-154, lines 173-179

Quote 30: "Come, Kate, we'll to bed. / We three are married, but you two are sped. /
'Twas I won the wager, [to Lucentio] though you hit the white, / And being a winner, God
give you good night." Act 5, Scene 2, lines 184-187



Topic Tracking: Deceit

Deceit 1: The play begins with deceit (and its corollary of mistaken identity). When the Lord finds Christopher Sly drunk and asleep on the street, he takes him away with him and intends to deceive not only him, but those around him. He gets his laughs from deceiving poor people, such a Sly. He intends to deceive him into believing that he is a wealthy Lord, by dressing him up in rich clothing and having his servants attend to him.

Deceit 2: The first to come up with the plan, Tranio and Lucentio plan to deceive Baptista. In order to get behind the walls of the house, Lucentio will assume the identity of a schoolteacher to be close to Bianca. They will deceive the Paduan community all in the name of love (or rather lust).

Deceit 3: Lucentio and Tranio deceive Biondello into believing not only that they have exchanged identities, but also that they have done so for good reason. They exclaim that Lucentio killed a man in a duel upon arriving in Padua and must protect his identity this way. Biondello believes them and agrees to keep their secret of lies.

Deceit 4: Hortensio reveals his plan to Petruchio. He will also deceive everyone and assume the identity of a schoolteacher so that he may live behind the walls of Baptista's house and be close to Bianca, as well. His plan is almost identical to that of Lucentio's, as deceit seems a common action in this setting of Padua.

Deceit 5: Petruchio plans to woo Kate, no matter what it takes. If he must use deceit and lies by telling her that she is beautiful when she is not, he will do so. He tells her that she plays music elegantly, when she makes horrid sounds with the lute, and that she is beautiful, when in fact she looks rather shrewish.

Deceit 6: Petruchio admits to the audience that he is deceiving his wife into believing that he is a cruel man. He is doing so to cure her of her shrewish nature. He plans to continue to deceive her until she acts like a true, obedient, loyal woman.

Deceit 7: Tranio stops the Pendant on the street and tells him that it is illegal to enter Padua from Mantua. Whether this statement is true or not, is unknown. However, he further convinces this Pendant to impersonate Vincentio and complete the match between Lucentio and Bianca. The Pendant agrees to impersonate and deceive Baptista and the rest of the Paduans so that his false son, Lucentio, may marry his beloved Bianca.

Deceit 8: Petruchio announces his plan of deceit to the audience. He is not truly such a madman or such a shrewish creature. His devilish actions are false and part of his plan to tame Kate, the shrew. He is deceiving her of his true nature so that she will become a lady. However, as he deceives her, he is also subtly deceiving the audience to believe that he is the person of whom he acts. He continues to let the audience in on his little deception and his little plan, but does not allow Kate to see his honest persona.



Deceit 9: Tranio continues to deceive Baptista as Lucentio, while he and the Pendant further continue their trickery. The Pendant impersonates Vincentio and makes the final match between Lucentio and Bianca. They successfully deceive Baptista into believing that these two poor commoners are the wealthy men, Lucentio and Vincentio of Pisa.

Deceit 10: Tranio continues to deceive Vincentio, by calling him a madman. He also continues in his impersonation of Lucentio, by deceiving not only Vincentio, but the rest of the Paduan community.



Topic Tracking: Loyalty/Obedience

Loyalty/Obedience 1: Tranio advises Lucentio to obey his heart and mind. He must study what he loves and not simply what his father commands. Lucentio's loyalty is therefore divided between that of his father and of his heart.

Loyalty/Obedience 2: Both Hortensio and Gremio are initially loyal to their infatuation with Bianca. They will do anything necessary in order to free her for marriage. They plan to obey Baptista's order and find a husband for Kate, so that Bianca may then marry (hopefully one of them).

Loyalty/Obedience 3: If Petruchio can tame and marry Kate, the men who love Bianca will become forever loyal and indebted to him. Petruchio's successful actions will allow Bianca to marry, and Hortensio, Lucentio, and Gremio will do anything for him if he succeeds.

Loyalty/Obedience 4: Kate complains that her father, Baptista, only swears allegiance and loyalty to Bianca. She is upset that he only seems to obey Bianca's desires and storms off after striking her sister.

Loyalty/Obedience 5: Petruchio informs Kate that he has already spoken with her father. She must obey her father's wishes and mandate and marry whoever her father chooses for her. Petruchio is loyal to his word and intends to tame her and make her into a household wife, a household Kate.

Loyalty/Obedience 6: After their sudden marriage, Kate is shocked to see her husband leave town. She believes he should be loyal to her and their marriage. He believes the same and wisps her away with him. They leave - together - as a couple seemingly loyal to one another.

Loyalty/Obedience 7: Vincentio tries to discover the loyalty behind Tranio's actions, but fails to do so. Tranio is loyal to Lucentio (and not his ultimate master, Vincentio). He does not tell Vincentio the truth and obeys only the absent Lucentio. Vincentio continues to explain to everyone that Tranio is a servant who should be loyal to his master's father, Vincentio. Nobody listens to Vincentio, still viewing him a madman.

Loyalty/Obedience 8: Although he has deceived him in the past, Lucentio immediately shows his loyalty to his father by bowing down to him and making his presence known. Lucentio reveals himself to Vincentio and explains the reason behind his mistaken identity and servile attire.

Loyalty/Obedience 9: The men decide not only to test the shrewish nature of their wives, but also to discover who is the most loyal. They make a wager to discover both of these truths. Petruchio cannot believe that the men would wager so low, in concern to their wives. Loyal to his Kate, he raises the wager from 20 to 100 crowns.



Loyalty/Obedience 10: When Biondello brings Kate to the table, she has proven her newly changed state. She is now fully loyal and obedient to her husband and illustrates this duty by not only coming when he calls her, but also by leaving and bringing Bianca and the widow with her to the table when asked. No one is more surprised at her obedience than her father, Baptista. On the contrary, Bianca and the widow express a lack of obedience and loyalty to their husbands, as they do not come at their husbands' beck and call.

Loyalty/Obedience 11: As Kate recites her final soliloquy, she illustrates her intense loyalty to her husband. As she has learned throughout the play, she must obey her husband and do whatever he desires. She is his for better and worse and cements this fact by not only obeying his every whim, but also by stating in extreme detail and eloquence, how much she belongs to her husband. This statement is the ultimate proof of her tamed nature.



Topic Tracking: Mistaken Identity

Mistaken Identity 1: The Lord intends to use the drunkard, Christopher Sly as a ploy in his game of mistaken identity. He dresses him up in wealthy attire and tells his attendants and players to call him a Lord. He also has his page dress up as a woman and deceitfully assume the identity of Sly's long lost wife. After much prodding, Sly eventually believes that he is, in fact, a wealthy lord who has been asleep for nearly fifteen years and hopes to hold onto his wife.

Mistaken Identity 2: For the first time in public, Tranio and Lucentio exchange identities...almost. They tell Lucentio's servant, Biondello, that Tranio will assume the identity of Lucentio, and Lucentio must assume the identity of an unknown person. The identity exchanging has only just begun with this short change of clothing.

Mistaken Identity 3: Tranio's first impersonation of Lucentio brings nothing but laughter, for his identity as a nobleman is difficult to believe. While he impersonates his master, he also draws attention to himself, for he seems far from noble while dressed in Lucentio's brightly colored clothing.

Mistaken Identity 4: When the group of suitors introduces itself to Baptista, most of them are assuming mistaken identities. Tranio is dressed as Lucentio and presents the real Lucentio, who is dressed as the schoolteacher, Cambio. Petruchio is himself, but offers his friend Hortensio, who is dressed as the schoolteacher Litio. Baptista openly accepts Cambio and Litio into his house. However, he has difficulty accepting Tranio as a nobleman, for Tranio is truly a commoner. Tranio cannot assume the identity of a wealthy man without struggling and behaving foolishly.

Mistaken Identity 5: As Petruchio first attempts to woo Kate, he implies that her identity as a shrew is somewhat mistaken. She appears (in his eyes) to be beautiful and bonny. He claims all of this in order to win her attention and admiration for their future marriage.

Mistaken Identity 6: Tranio takes his mistaken identity as Lucentio to extremes. He discusses his dower for Bianca, if he were to win her hand in marriage. He talks of riches that may or may not exist, and leaves out a stipulation in the dower as to death. Because he is impersonating Lucentio, his identity as the nobleman is forced and comical.

Mistaken Identity 7: Lucentio reveals his identity to Bianca. He has been intentionally mistaken as the schoolteacher, Cambio. Now that he has gotten into Baptista's house and been able to woo Bianca, he does not want his true identity mistaken anymore in front of Bianca.

Mistaken Identity 8: When Petruchio arrives at Baptista's house dressed in such horrendous attire, everyone is shocked. His identity is not who he claims to be; it is attributable to a madman. Petruchio claims that his attire is not important. Kate is



marrying his identity, not his attire. So, whatever everyone mistakes him to be by his attire and behavior alone, they should know that he is Petruchio of Verona.

Mistaken Identity 9: Everyone is dressed as another person, confusing identities to each other and the audience. Lucentio is dressed as Cambio and intentionally mistaken for a schoolteacher. Hortensio is dressed as Titio and intentionally mistaken for another schoolteacher. Tranio is dressed as Lucentio and intentionally mistaken for his master Lucentio. Hortensio reveals himself to Tranio and leaves, as soon as he discovers the real Lucentio courting Bianca.

Mistaken Identity 10: When the real Vincentio visits Hortensio's house, he sees the Pendant above. The Pendant holds his place as Vincentio, causing for true mistaken identity. Vincentio is believed to be a madman, while he is the true nobleman of Pisa. And the poor Pendant is intentionally mistaken to be called Vincentio. The mistaken identity in the scene causes Biondello to fear that the entire scam is over and that they will all be jailed for their deceitful actions.

Mistaken Identity 11: When Kate comes to the table at the conclusion of the play, it is almost as if someone has mistaken the shrew's identity with a new woman. She is loyal, obedient, and poised. She does what she is told and is content with her actions. Although it is the same Kate who is violent at the onset of the play, this new identity is not mistaken - it is changed.



Induction, Scene 1: Outside rural alehouse.

Christopher Sly, a drunken homeless man, is thrown out of an alehouse by its hostess. He has not paid for his liquor, and despite his drunken state, continues to taunt the hostess until she leaves the street to fetch the constable. He quickly passes out and falls asleep. A Lord and his huntsmen come upon the sleeping Sly outside after their day of hunting, and quickly devise a plan. At first, they cannot tell if he is drunk or dead. However, as soon as they realize that he is a common drunkard, they decide to play a trick on him. The Lord initially tells his huntsman to dress him in rich robes and attend to him, making him forget he is a beggar and instead is a Lord. He tells his players to come and perform for this new 'Lord,' as he introduced him, and continue with their daily work. They players exit, leaving the Lord alone with one attendant. He decides to change his trick even more, to make a fool not only of Sly, but also of his players and huntsmen. He tells one servant, a Page, to dress up as a woman and convince Sly that he is his long lost wife that will do anything so that he may hold onto his affections. Everything is set:

*"Well, you are come to me in happy time,
The rather for I have some sport in hand
Wherein your cunning can assist me much.
There is a Lord will hear you play tonight.
But I am doubtful of your modesties
Lest over-eying of his bad behavior-
For yet his honor never heard a play-
You break into some merry passion
And so offend him, for I tell you, sirs,
If you should smile, he grows impatient."* Induction, Scene 1, lines 90-99

Topic Tracking: Deceit 1



Induction, Scene 2: Bedroom in the Lord's House

The serving men begin to play with Sly as he awakens in shock of his surroundings. He insists on his identity as a drunkard, a card maker, a bear herder, none other than Christopher Sly, a peddler from Burton-Heath. They insist that he is their sir, their noble Lord, who has been ensconced in sleep for nearly fifteen years. They make him believe that he suffers dementia (or a medieval form of the disease) and cannot remember anything about himself or his beloved. Eventually, Sly comes around to their game, and begins to believe that he is, in fact, a noble Lord, just now awakening from fifteen years of slumber. They tell him that his long-lost wife has come to see him.

*"Am I a lord and have I such a lady?
Or do I dream? Or have I dreamed till now?
I do not sleep: I see, I hear, I speak,
I smell sweet savors and I feel soft things.
Upon my life, I am a lord indeed
And not a tinker nor Christopher Sly.
Well, bring our lady hither to our sight
And once again a pot o' th' smallest ale."* Induction, Scene 2, lines 68-75

The page walks in dressed as a woman and convinces Sly that he is his wife. Then, the serving men tell Sly that he is to watch a play - a comedy - with his wife, that they hope will entertain him and lighten his spirits. The play begins as Sly, dressed in costumed royal garb, and the Page, dressed as a woman (his wife), watch on.

Topic Tracking: Mistaken Identity 1



Act 1, Scene 1: Padua. A street.

A young noble scholar, Lucentio, enters a street in Padua, with his trustworthy servant, Tranio. Lucentio speaks of the wonders of Padua, for art and architecture and philosophy. He has studied all over Italy and is thrilled to bring his talents and obedience (of his father) to Padua. Tranio warns him to study what his heart dictates, not what others tell him to do, for there is no profit in fields where there is no pleasure. Lucentio thanks Tranio graciously for his input and looks on as another fanfare is heard from offstage.

Topic Tracking: Loyalty/Obedience 1

Baptista, a lord of Padua, enters with his two daughters, Kate and Bianca, Hortensio, a suitor to Bianca, and Gremio, an elderly comic man. Hortensio desperately wants to marry Bianca; however, Baptista will not allow his younger daughter to marry any man before his older Katherine has first wed. The men hiss, for they believe no man would ever marry someone with such an evil tongue as Kate. Kate cannot believe her father would parade her around as a prostitute for the highest bidder. When Bianca expresses her frustration, Lucentio falls for her immediately, claiming he has just heard Minerva speak. Baptista tells Bianca to go inside, while Kate and the other men remain outside. Baptista confides in Hortensio and Gremio that he seeks tutors to stay at home with Kate and Bianca, and that they should inform him of any, should they find some. He tells Kate that she may stay outside, while he goes into finish speaking with an embittered Bianca. Angry, Kate speaks briefly to the audience, wondering why she must be told when and where she can stay and speak. "What, should I be appointed hours, as though, belike, / I knew not what to take and what to leave? Ha!" Act 1, Scene 1, lines 103-104 She exits at her own free will.

Hortensio and Gremio ponder their situation. They both desire Bianca and both want to continue their rivalry for her attention. However, both men also believe that no man is a fool to marry such a hellish creature as Kate, despite the fortune that awaits from her dowry. So, together they devise a plan. They will find a husband for Katherine. Although Gremio initially believes Hortensio's plan to be ludicrous, for he cannot believe that they would find a devil just as horrendous as Kate. Yet, after thinking and fantasizing of Bianca, they plan to find such a man. "I am agreed, and would I had given him the best horse in Padua to begin his wooing, that would thoroughly woo her, wed her, and bed her and rid the house of her. Come on" Act 1, Scene 1, lines 142-145.

Topic Tracking: Loyalty/Obedience 2

Lucentio and Tranio are also left in awe of Bianca. Lucentio is smitten with her innocence, her beauty, and her aura. He compares her to ancient Greek goddesses and significant figures of literary and philosophical import. Both men think hard, for they know that nothing can happen with Bianca without her older sister - the shrew - having wed first. But, they come up short with any way of marrying such a person. Simultaneously, both men devise a plan. Tranio will disguise himself as a teacher and



live with Baptista in the house, tutoring Bianca on art, music, and philosophy. This way, he can keep an eye on the girl and all the happenings of the house. Since, Lucentio is a well-known son of a Vincentio of Pisa, he must disguise himself as a servant from either Naples or Florence. The two men switch attire, with Tranio now dressed in bright noble colors, and Lucentio looking as a poor slave. Tranio insists that he will do absolutely anything for his beloved Lucentio, who he promised to work for and follow.

Topic Tracking: Deceit 2

Biondello, a rogue and friend of Tranio, enters the street, confused at seeing Lucentio wearing the clothing of a servant. He wonders why the two men have exchanged attire. Lucentio claims that upon arrival in Padua, he killed a man in a duel and must wear costume to camouflage himself and hide. Tranio is now Lucentio - in public only - and Lucentio is another poor man. They convince Biondello to keep their secret quiet, and then Tranio tells him that Lucentio wants Baptista's youngest daughter, Bianca. He must keep his mouth shut.

Topic Tracking: Mistaken Identity 2

Topic Tracking: Deceit 3

As the three men leave, the presenters enter the scene and call out to Christopher Sly, watching the play from afar. They wonder if he likes it, since he does not seem to pay much attention. He claims that he is enjoying the play very much. They tell him that it has just begun.



Act 1, Scene 2: Padua. The street in front of Hortensio's house.

Petruchio, a young gentleman of Verona, arrives in front of Hortensio's house with his servant, Grumio. After the death of his father, Antonio, Petruchio has been on a series of traveling and searching, for himself and perhaps a wife. He asks Grumio to knock on Hortensio's door, but Grumio misunderstands and comically knocks on his face. Petruchio loses his temper with his dimwitted servant, scolding, yelling, and hitting, acting like a true shrew, indeed, until Hortensio finally opens the door. Surprised to see his dear friend in Padua, Hortensio discusses his life with Petruchio. When Petruchio says that he may be looking for a new life and a wife, Hortensio makes a joke that he could have a shrew with a large dowry. Petruchio thinks any woman - beauty or beast - with a large dowry is perfect:

*"Signior 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 burthen 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."* Act 1, Scene 2, lines 64-75

Hortensio tells Petruchio that Kate's father is Baptista Minola, a name that he knows well. And although Hortensio jests with his friend, he believes that Petruchio may just be a possible suitor and/or match for Kate. After warning him, he informs Petruchio of his plan. He will disguise himself as a teacher, so that he may live within the walls of Baptista's home and be close with Bianca. He will be able to sleep with her at night and secure his future marriage with her as Kate seeks a husband. Grumio is worried about Katherine the Curst and urges Petruchio to back off before he even begins. Petruchio, of course, pays no heed to his silly servant.

Topic Tracking: Deceit 4

Gremio and Lucentio enter, with Lucentio disguised as a schoolteacher named Cambio. Grumio makes a subtle comment putting down Gremio. They inquire as to the whereabouts of Baptista Minola's house, for Gremio claims to be a learned man, a fine teacher of literature and philosophy of love. Hortensio greets his rival and informs him of Petruchio, the possible savior to end their suffering absence from Bianca. Gremio persists in questioning Petruchio about his interest in wooing Katherine, making sure that the man has all the information on this detestable creature that they know. He goes



on and on about her foibles and temper. Petruchio wonders if he will live past this experience. Nonetheless, he persists:

*"Why came I hither but to that intent?
Think you a little din can daunt mine ears?
Have I not in my time heard lions roar?
Have I not heard th sea, puffed up with winds,
Rage like an angry boar chafed with sweat?
Have I not heard great ordnance in the field
And heaven's artillery thunder in the skies?
Have I not in a pitched battle heard
Loud 'larums, neighing steeds, and trumpets' clang?
And do you tell me of a woman's tongue,
That gives not half so great a blow to hear
As will a chestnut in a farmer's fire?
Tush, tush, fear boys with bugs."* Act 1, Scene 2, lines 198-209

Hortensio and Gremio are in awe of such a man's courage and spirit and believe that he may be the man to tame this wild shrew. Tranio enters the scene, dressed brilliantly as the noble Lucentio (who is already present) with his rogue friend Biandello. They, too, inquire as to the whereabouts of Baptista's home and the interests of his two daughters. The men are confused by these additional men and laugh at Tranio's perpetual tongue. They believe that if he is another suitor to Bianca, he will out-talk the rest of them. He chatters on about his wealthy father and his intentions to marry Bianca. Hortensio and the rest inform him of the problem of marriage with Kate. They introduce him to Petruchio, the man to whom they must all become indebted if he successfully woos Kate. Hortensio offers Petruchio his home during this battle of future wits.

Topic Tracking: Mistaken Identity 3

Topic Tracking: Loyalty/Obedience 3



Act 2, Scene 1: In Baptista's House

Bianca and Kate enter Baptista's house, with Bianca's hands tied by Kate. Bianca pleads with her sister to let her free, for she has done no harm to her. Kate tells her to pick a suitor and be done with it. Bianca cannot do so, for she does not care for one man any more than the next. Kate wonders what's wrong with Hortensio, and Bianca tells Kate that she can have him. She wonders if Bianca wants more money and ponders Gremio. Bianca wonders why Kate envies her and goads her on until Kate strikes her. Baptista enters during this violent streak, cursing Kate and doting upon Bianca. Bianca exits in pain, while Baptista scolds Kate. Kate wonders why he feels the way he does about his two daughters. "She is your treasure, she must have a husband; / I must dance barefoot on her wedding day, / And, for your love to her, lead apes in hell. / Talk not to me; I will go sit and weep / Till I can find occasion of revenge" Act 2, Scene 1, lines 32-36. Kate exits in a fury.

Topic Tracking: Loyalty/Obedience 4

The entourage of suitors, dressed in musical clothing, arrive at Baptista's home. Petruchio introduces himself as himself, the son of Antonio, and a suitor to his beautiful, fair, kind, mild daughter. Baptista is confused, for he tries to explain that Katherine is far from mild-mannered. Petruchio persists and wonders if Baptista still wants to marry off his daughter. He claims that he does and openly welcomes Petruchio into his home, for he knows his father's name well. As a kind gesture, Petruchio offers Hortensio, dressed as commoner Litio a schoolteacher, to Baptista. 'Litio' will live in the house and teach the girls music, mathematics, and sciences. Baptista graciously accepts. Gremio is the next man to interject and introduce his companion. He offers his friend, Lucentio (dressed as a schoolteacher named Cambio), to Baptista, as a teacher of languages, Greek and Latin, to live in the house with the girls. Again, Baptista graciously accepts. However, he notices that Tranio seems out of place, with a funny walk. Tranio (disguised as Lucentio) introduces himself as the wealthy son of Vincentio of Pisa, known throughout Italy. Because of his reputation, Baptista allows Tranio to stay as a third suitor to Bianca. Tranio offers a package of books (in Greek and Latin) and a lute as gifts to the family. After all introductions end, Baptista calls for a servant to lead the tutors to the students inside. He then asks Petruchio to walk with him in the orchard.

Topic Tracking: Mistaken Identity 4

Petruchio inquires about the dowry, which Baptista informs him will be half of his estate in addition to twenty thousand crowns upon marriage. Petruchio is thrilled and ready to begin wooing Kate. "I am as peremptory as she proud-minded. / And where two raging fires meet together / They do consume the thing that makes them fury" Act 2, Scene 1, lines 131-133. Baptista warns him to be armed with words. As Petruchio is about to begin with Kate, Hortensio enters, holding his head. He retells what just happened during the lute lesson. Kate could not learn to play and broke the instrument over Hortensio's head. Upon hearing such action, Petruchio bursts, "Now, by the world, it is a lusty wench! / I love her ten times more than e'er I did. / Oh, how I long to have some



chat with her!" Act 2, Scene 1, lines 160-162 Baptista instructs Hortensio to work with Bianca, as he beckons Kate to Petruchio, to his excitement. Everyone exits except Petruchio, who addresses the audience with his plan of action. He intends to woo her perfectly, by telling her how lovely she is, when she looks shrewish, how beautifully she plays, when she makes horrid noises, and more. He intends to make this woman want to marry him.

Topic Tracking: Deceit 5

Kate enters and immediately begins to banter with Petruchio. He introduces himself as a suitor and calls to her beauty in an unconventional way, calling her bonny Kate, pretty Kate, and also Kate the Curst. Kate exclaims that her name is Katherine and that is what he should call her. He continues to call after her "Kate." He speaks of her reputation and how she does not fit it. They continue to speak, both with quick tongues, witty to catch the other. They call one another fools, wasps, turtles, and bugs. Kate strikes Petruchio and awaits his rebuttal, with the claim that a gentleman would never strike a lady. When Petruchio claims that he is too young for Kate, she quips that he is tattered and disheveled. He informs her that he has spoken with her father about marriage and the dowry and intends to become her husband. "Thou must be married to no man but me. / For I am he am born to tame you, Kate / And bring you from a wild Kate to a Kate / Conformable as other household Kates" Act 2, Scene 1, lines 268-271.

Topic Tracking: Loyalty/Obedience 5

Topic Tracking: Mistaken Identity 5

Baptista, Gremio, and Tranio enter as Petruchio and Kate continue to bicker. Petruchio vows to marry his beloved Katherine for himself, while Baptista looks upon his eldest daughter with awe and love. Kate is skeptical of the entire conversation:

*"Call me daughter? Now, I promise you
You have showed a tender fatherly regard
To wish me wed to one half lunatic,
A madcap ruffian and a swearing Jack
That thinks with oaths to face the matter out."* Act 2, Scene 1, lines 278-282

As Kate remarks shrewish against Petruchio Gremio and Tranio doubt that Petruchio has what it takes to tame the wild woman. However, Petruchio continues to express his desire for her. Kate is furious for having being forced into this marriage and claims that she would rather see Petruchio hanged on Sunday instead of standing at a church to be wed. Petruchio continues to announce their wedding to all, and upon the couple's exit, exclaims: "We will have rings and things and fine array, / And kiss me, Kate, "We will be married a Sunday" Act 2, Scene 1, lines 316-317.

Baptista, Gremio, and Tranio remain to discuss Bianca's hand in marriage, now that her sister is spoken for. Baptista claims that whoever offers the better dowry will win the prize of his youngest daughter and wed her the Sunday following Kate's marriage. The elderly Gremio offers his grand estate and large sum of crowns. Tranio next speaks of



even larger wealth in Pisa, with more money than Gremio has to offer. As a fool, Tranio makes a claim that since he is young, he will not die as soon as Gremio, so there is no stipulation about what Bianca would get if he died in his dower. The two men continue to bicker and vie for Bianca.

Topic Tracking: Mistaken Identity 6



Act 3, Scene 1: Padua. In Baptista's House.

Bianca enters the house with Lucentio, dressed as Cambio, and Hortensio, dressed as Licio. They both continue to attempt to teach her music and books. She has difficulty learning, for the two men continually bicker with one another over her affections.

Lucentio secretly tells Bianca who he really is, how he is in disguise (as is Tranio), and how he is in love with her. A messenger enters to beckon Bianca from her studies and to her sister's chamber, to help her prepare for the wedding that is tomorrow. After Bianca leaves, Lucentio claims he has no more reason to stay, and also exits. To the audience, Hortensio claims that he suspects 'Cambio' to have feelings for Bianca. He stays around to investigate.

Topic Tracking: Mistaken Identity 7



Act 3, Scene 2: Padua. The Street in Front of Baptista's House.

Kate, Bianca, Baptista, and all the suitors and their servants, await Petruchio in front of Baptista's house. He does not appear, leaving Kate heartbroken, tearful, and stood-up at her own wedding:

*"No shame but mine. I must, forsooth, be forced
To give my hand opposed against my heart
Unto a mad-brain rudesby, full of spleen
Who wooed in haste and means to wed in leisure.
I told you, I, he was a frantic fool,
Hiding his bitter jests in blunt behavior."* Act 3, Scene 2, lines 8-13

She exits, followed shortly by Bianca. Biondello enters, excited with news of Petruchio's impending arrival. He proclaims that he has just seen Petruchio sitting upon his horse on its way over to the house. He seems to be mad, dressed in ridiculous attire that includes candle holders on his feet, pants worn inside out, feathers on his head, and so on and so forth. His horse is dressed just as crazy as he, shocking everyone present. He seeks his bride-to-be, with wonderment and desire. Baptista tells him that he will not marry Kate dressed as he is. He can borrow some clothes and change inside before the ceremony. Petruchio refuses, saying that his clothes will wear and tear and tatter; however, the difference is that Kate is not marrying his clothes. Kate is marrying him. He leaves to seek Kate and seal the marriage with a kiss:

*"To me she's married, not unto my clothes.
Could I repair what she will wear in me
As I can change these poor accoutrements,
'Twere well for Kate and better for myself.
But what a fool am I to chat with you
When I should bid good morrow to my bride
And seal the title with a lovely kiss."* Act 3, Scene 2, lines 117-123

Topic Tracking: Mistaken Identity 8

Tranio believes that Petruchio has something up his costumed sleeve and is in fact using his brain in the department of wooing. Baptista leaves with his servants and Gremio. Tranio is left with Lucentio to ponder the prospects. Lucentio plans to elope with Bianca and underhand all her other suitors. Gremio returns to exalt and describe the bizarre wedding that has just taken place offstage between Petruchio and Kate. It consisted of carousing, caroling, insults, and was finally sealed with a kiss. The wedding party returns to celebrate the nuptials. However, the celebration is soon truncated by Petruchio's shocking announcement of departure. He intends to leave town immediately, for that is and always has been his plan. Everyone begs him to stay, even Kate. He loves the fact that Kate urges him to be with him; she even states that if he



loves her, he will stay. Upon hearing such words, he beckons her go with him and leaves the street in a fanfare of wonderment and excitement:

*"They shall go forward, Kate, at thy command.
Obey the bride, you that attend on her.
Go to the feast, revel and domineer,
Carouse full measure to her maidenhead,
Be mad and merry, or go hang yourselves.
But for my bonny Kate, she must with me.
Nay, look not big, nor stamp, nor stare, nor fret;
I will be master of what is mine own.
She is my goods, my chattels; she is my house,
My household stuff, my field, my barn,
My horse, my ax, my ass, my anything,
And here she stands. Touch her whoever dare,
I'll bring my action on the proudest he
That stops my way in Padua. Grumio,
Draw forth thy weapon, we are beset with thieves.
Rescue thy mistress, if thou be a man.
Fear not, sweet wench; they shall not touch thee, Kate.
I'll buckler thee against a million."* Act 3, Scene 2, lines 222-239

Topic Tracking: Loyalty/Obedience 6

After Petruchio leaves with Kate and Grumio, Lucentio and Tranio question Baptista as to the inclination of Bianca for marriage. He claims that Bianca will take Kate's place at home and is next prepared to wed. The two men are thrilled.



Act 4, Scene 1: Petruchio's Country House.

Outside Petruchio's country house, Grumio tells the tale of Petruchio and Katherine's marriage to his servant friend, Curtis. They jest with one another, slap each other, and learn of the shrewish nature of the couple. It is winter, and they believe cold weather is enough of a whip to tame the wildest of beasts and even the shrewishness of both Kate and Petruchio. They have fought, frozen, and fallen off horses. The horse became sick, throwing the couple off and into the mud. Petruchio scolded it repeatedly, forgetting to help up his bride, who was stuck soiled in the mud. The tale continues until Curtis says, "By this reck'ning, he is more shrew than she" Act 4, Scene 1, line 81. Grumio asks Curtis for help for him and his new mistress.

The rest of Petruchio's servants enter, anxious to hear about their master and his new bride. Grumio and Curtis warn them of his temper. Petruchio and Kate enter, prepared for cleaning and dinner. Petruchio explodes at Grumio, wondering why he did not meet them at the park. Grumio explains that he did not meet them at the park because things were not ready at home. Petruchio bursts at him, screaming, and then repeats his malicious actions at each servant for doing nothing wrong, and strikes them individually. "You heedless joltheads and unmannered slaves! Act 4, Scene 1, line 160 Kate tries to pull him back, explaining that they did not err, they simply dropped things by accident. He pays her no attention and continues on his rampage, yelling about burnt meat and leaves. The servants feel for Kate, exclaiming that "He kills her in her own humor" Act 4, Scene 1, line 174. When they hear his footsteps, they escape without notice. Petruchio returns to give a soliloquy revealing the madness behind his recent cruelty. All of his actions have been pretend, so that he may force his wife to become a lady. She will not eat, nor sleep, nor receive kind words, until she is cured and tamed of her shrewdness:

*"This is a way to kill a wife with kindness,
And thus I'll curb her mad and headstrong humor.
He that knows better how to tame a shrew,
Now let him speak - tis charity to show."* Act 4, Scene 1, lines 202-205

Topic Tracking: Deceit 6



Act 4, Scene 2: Padua. The Street in Front of Baptista's House.

Tranio, dressed as Lucentio ask Hortensio, dressed as Litorio, if he believes that Bianca has any other suitors, or at least anyone else whom she desires. Hortensio wonders the same, so they eavesdrop on the lesson that is currently taking place with Lucentio, dressed still as Cambio. They overhear Lucentio and Bianca initially discussing books and then kissing and courting. Outraged and heartbroken, Hortensio reveals himself to Tranio. He cannot believe that she has a suitor under his eyes who is of lower class than he, and vows to leave the 'contest' of her affections. He plans to wed the widow who has already offered her affections toward him. He exits, leaving Tranio to interrupt the two. Tranio tells them that Hortensio (aka Litorio) has left and the two are pleased with his future absence, laughing that he will now have to tame a new shrew. "Petruccio is the master / That teacheth tricks eleven and twenty long / To tame a shrew and charm her chattering tongue" Act 4, Scene 2, lines 56-58.

Topic Tracking: Mistaken Identity 9

Biondello runs into the street to warn Lucentio that his father, Vincentio, is in town. He has just seen him. Lucentio and Bianca worry and run off, again leaving Tranio alone. A Pendant enters, after traveling from Mantua. Tranio stops this man and questions him as to his whereabouts, informing him that it is against the law to come to Padua from Mantua. He claims that this Pendant bears a striking resemblance to the noble Vincentio, of whom he has heard. The Pendant will change clothes, stay with him, and undertake the identity of Vincentio, so that the real Lucentio may accept the dower of Bianca. The next leg of the trickery is in place.

Topic Tracking: Deceit 7



Act 4, Scene 3: In Petruchio's House.

Kate complains to Grumio that she is hungry, for Petruchio is starving her. She will eat anything that Grumio can bring her, even if it is meat from an ox or is even choleric. She cannot understand why Petruchio treats her so poorly, no matter what she does. She begs Grumio to bring her some meat, and they bicker over mustard, until she beats him. Petruchio and Hortensio enter the house with meat for Kate. He offers it to her lovingly, while embittered, she openly refuses it. Feeling sorry for her, Hortensio offers his company to Kate. Petruchio secretly admits to wanting to return to Baptista's house for fancy garments and wealth.

A tailor and a haberdasher enter with new clothes and a new hat for the couple's return to Baptista's house in Padua. Petruchio, again, erupts at the servants for bringing such filth and horrid attire. He bursts at the haberdasher and claims that the hat he brought looks like it was made from a bowl. Kate exclaims that it is fine and that she will wear it as it is.

*"I am no child, no babe.
Your betters have endured me say my mind,
And if you cannot, best you stop your ears.
My tongue will tell the anger of my heart,
Or else my heart, concealing it, will break,
And rather than it shall I will be free
Even to the uttermost, as I please, in words."* Act 4, Scene 3, lines 73-80

Petruchio tells her that only a gentlewoman would wear such a hat, and she is not yet a gentlewoman. She will wear it or not go at all. After the haberdasher exits, Petruchio finds reason to yell at the tailor. Although the gown he has made for Kate is beautiful and fashionable, he dislikes it intensely. His subtle goal is to have neither cap nor gown for Kate. He and Grumio fight with the tailor over every little stitch and fault, claiming that he never ordered such a dress to be made. After Petruchio sends the tailor away, he has Hortensio find him to pay him for his work, for he does, in fact, like the dress. He is continuing to keep up his roguish behavior in front of Kate solely in order to tame her. After the tailor exits, Petruchio takes Kate lovingly and speaks of how lovely she will look in her current rags at her father's house. Since he intentionally sent away the hat and dress, she is forced to wear the muddy clothes she currently wears. However, as soon as he realizes that it is late, nearly 2 o'clock, he sends his regards. He will not visit Baptista's house with Kate. Hortensio comments to himself (and the audience) that Petruchio can command even the sun.

Topic Tracking: Deceit 8



Act 4, Scene 4: Padua. The Street in Front of Baptista's House.

Tranio enters (still dressed as Lucentio) with the Pendant, who is dressed as and prepared to impersonate Vincentio. When Biondello enters, they discuss preparations for the coming trick. They are to back up the fact that Vincentio has been seen in Venice and that he is now seen this day in Padua. When Baptista and Lucentio (as Cambio) enter, everyone assumes the correct role. Tranio introduces the Pendant as his father traveling throughout Italy, and stopping over in Padua to hear and seal the match between his son and Bianca. The Pendant discusses the love between the two with Baptista, and they agree on a dowry and a marriage. They also decide that the engagement should take place at Tranio's place, where his father resides. They exit, as Biondello hopes that all will go well between the young lovers. Tranio exits with Baptista as they prepare to inform Bianca of her impending wedding. With such trickery and costumes, Tranio comments to Baptista on the activities of the day: "Welcome, one mess is like to be your cheer" Act 4, Scene 4, line 70. While he is overtly speaking of entertainment and dishes, the phrase can also refer to the problems with deceit and confusion.

Topic Tracking: Deceit 9

Lucentio and Biondello return to the street, contemplating the match and marriage. They have overheard the conversations between Tranio, Baptista, and the Pendant, and hope that all will go well. Biondello races to the church to warn the priest of what will occur in the next few hours.



Act 4, Scene 5: The Road to Padua.

Kate, Petruchio, Hortensio, and some servants are traveling on the road to Padua in the heat of the day towards Baptista's house. They are tired, hungry, hot, and frustrated. Petruchio insists that the moon is out, yet Kate continually contradicts him. Hortensio advises Kate to agree with everything Petruchio says, so that they may move forward. She abides and he immediately snaps at her obviously wrong statement. They bicker about the sun and the moon and the heat until they come across an elderly man, wealthy in appearance and garment, who is traveling the same road. He introduces himself as Vincentio of Pisa, who has come to Padua to see his son, Lucentio. Petruchio bursts with excitement and informs Vincentio of all that has occurred in the past few days. As the group continues forward to Padua, Hortensio remarks on his glee at witnessing such craziness and learning how to tame a shrew. "Well, Petruchio, this has put me in heart. / Have to my widow, and if she be forward, / Then hast thou taught Hortensio how to be untoward" Act 4, Scene 5, lines 77-79.



Act 5, Scene 1: Padua. The Street in Front of Lucentio's House.

Gremio enters the scene before anyone else, and therefore is not seen. Lucentio (as Cambio) enters with Biondello and Bianca. They worry about being seen together before a wedding, so they quickly leave. Biondello then remarks to himself about seeing his master and beloved wed at the church later that day, and exits.

Kate, Petruchio, Grumio, and Vincentio enter the street. Petruchio directs him to Lucentio's house and informs him of his son's beloved presence in Padua. When he knocks on the door, the Pendant looks out from the window of the house above, inquiring about the visitors. Vincentio proclaims that he is seeking his son, Lucentio. The Pendant is outraged and exclaims that he is Vincentio and that the man below at the door is an imposter. Petruchio reprimands the real Vincentio for impersonating another man. Biondello enters, shocked to see Vincentio and fears that all is now lost. However, he quickly returns to the original plan, calling the Pendant Vincentio and Vincentio an imposter. When Vincentio questions Biondello, he calls him a rogue and a villain, and proceeds to beat him. Biondello exits, as does the Pendant above who seeks Baptista.

Topic Tracking: Mistaken Identity 10

Kate and Petruchio remain so that they may witness the conclusion to the controversy that has come alive in front of them. The Pendant enters from below (on the street) with Baptista, Tranio (as Lucentio), and several attendants. When Tranio questions Vincentio, he becomes irate, crying:

"What am I, sir? Nay, what are you, sir? O immortal gods! O fine villain! A silken doublet, a velvet hose, a scarlet cloak, and a copatain hat! O, I am undone, I am undone! While I play the good husband at home, my son and my servant spend all at the university!" Act 5, Scene 1, lines 63-68

Tranio continues to proclaim Vincentio a wealthy ancient madman. Baptista confirms Tranio's title as Lucentio, while the Pendant continues to call himself Vincentio, making the true Vincentio even more livid by the moment. He urges Baptista to believe that the man he believes is Lucentio is actually his servant Tranio, who he has known since birth. Suddenly, Vincentio comes to the realization (in his mind) that Tranio has murdered Lucentio and taken his place, and attacks Tranio desperate to know the whereabouts of his only son. He calls an officer to arrest him and detain him in jail to await a trial. Gremio tries to stop the entire arrest, however, Baptista orders that it continue.

Topic Tracking: Loyalty/Obedience 7

Topic Tracking: Deceit 10



In the middle of the crisis, Biondello returns with Lucentio and Bianca. He shows Lucentio that his father is present and urges him to continue with the deceit or else they are all in severe trouble. However when Lucentio sees his father, he immediately bows down to his honor. Vincentio is blissfully shocked to see his son alive and well. All costumes and roles are revealed and the true Tranio, Vincentio, and Lucentio come forth to Baptista, informing him of the courtship between Bianca and Lucentio. Although he appears to be angry, Baptista still agrees to the marriage, and although Vincentio vows to be revenged by Tranio's 'villainy,' he also supports the marriage. Lucentio explains his actions to everyone:

*"Love wrought these miracles. Bianca's love
Made me exchange my state with Tranio
While he did bear my countenance in the town,
And happily I have arrived at the last
Unto the wished haven of my bliss.
What Tranio did, myself enforced him to.
Then pardon him, sweet father, for my sake."* Act 5, Scene 1, lines 122-128

Topic Tracking: Loyalty/Obedience 8

Gremio accepts his defeat in trickery and continues with the rest of the group to support the nuptials of Lucentio and Bianca. After everyone exits, Kate and Petruchio remain in the street. Petruchio requests another kiss from his beloved wife. Kate does not feel comfortable granting amorous affections in such a public place as a street. However, content at seeing Lucentio and Bianca together and delightfully in love with one another, he continues to convince her. "Come, my sweet Kate. / Better once than never, for never too late" Act 5, Scene 1, lines 149-150.



Act 5, Scene 2: Padua. In Lucentio's House.

All parties, in their true attire and identity, are seated at a banquet table inside Lucentio's house, toasting the nuptials of both Bianca and Lucentio and Kate and Petruchio. Lucentio is the first to speak:

*"At last, though long, our jarring notes agree,
And time it is, when raging war is done,
To smile at 'scapes and perils overblown.
My fair Bianca, bid my father welcome
While I wish self-same kindness welcome thine.
Brother Petruchio, sister Katherina,
And thou, Hortensio, with thy loving widow,
Feast with the best and welcome to my house.
My banquet is to close our stomachs up
After our great good cheer. Pray you, sit down,
For now we sit to chat as well as eat."* Act 5, Scene 2, lines 1-11

Hortensio's widow (and new bride) quibbles with Petruchio, Kate, and Hortensio about taming a shrew, trusting one's spouse, and becoming pregnant. Petruchio playfully orders her to kiss her husband, Hortensio, after making such silly comments as she has just made. Petruchio drinks to Hortensio, as they continue to jest with one another. Bianca wittily joins the conversation, aghast at being called a bird - prey - before she leaves the table with Kate and the widow.

With only the men remaining at the table, they tease each another about their wives. Petruchio claims that the widow has hit Hortensio in the past, while Baptista claims that Petruchio has married the greatest shrew of them all. They decide to bet on whose wife is the most shrewish. They will send for each of their wives, and whoever comes the quickest will win a wager of twenty crowns. Petruchio is shocked at such a low wager, for this game is not for his animal, it is about his wife. He raises the wager to one hundred crowns, to which everyone agrees.

Topic Tracking: Loyalty/Obedience 9

When Biondello is sent to fetch Bianca, Baptista informs Lucentio that he will cover half of his bet. However, wanting full responsibility, he will not have any help or halves. Biondello returns shortly, exclaiming that Bianca is busy and cannot be disturbed. Petruchio is shocked at such a response. Hortensio is the next to send for his wife. As he waits, he fears her response. She sends Biondello with regret, again, claiming that he is up to a trick or game, and bids him to come to her! Petruchio sends for Kate last. Hortensio believes that Kate will never come. However, as soon as he speaks so pejoratively of her, she is the first woman to walk back into the room at her husband's request. Petruchio inquires about the other women, to which Kate replies they are



conversing by the fire. He asks Kate to bring them back to the table. She exits and returns with Bianca and the widow. While she is gone, Baptista remarks at such excitement of his changed daughter and wants to double her dowry and give Petruchio the money from the bet. "The wager thou hast won, and I will add / Unto their losses, twenty thousand crowns, / Another dowry to another daughter, / For she is changed as she had never been" Act 5, Scene 2, lines 112-115.

Topic Tracking: Loyalty/Obedience 10

Topic Tracking: Mistaken Identity 11

When they return, Petruchio plans to illustrate his wife's strict and complete obedience to his every call. He orders her to take off her cap and throw it on the ground. She does so, while Bianca and the widow complain of its futile nature and ridiculousness. They do not want to hear of how a wife must obey her husband. However, when Petruchio asks Kate to do so, she speaks with grace and loyalty of the importance of a wife to her husband, how quiet and submissive she must act, how she must love him always and do what he desires:

*"Thy husband is thy lord, thy life, thy keeper,
They head, thy sovereign - one that cares for thee,
And for thy maintenance commits his body
To painful labor both by sea and land,
To watch the night in storms, the day in cold,
Whilst thou li'st warm at home, secure and safe;
And craves no other tribute at thy hands
But love, fair looks, and true obedience:
Too little payment for so great a debt...
But now I see our lances are but straws,
Our strength as weak, our weakness past compare,
That seeming to be most which we indeed least are.
Then vail your stomachs, for it is no boot,
And place your hands below your husband's foot,
In token of which duty, if he please,
My hand is ready, may it do him ease."* Act 5, Scene 2, lines 146-154, lines 173-179

Topic Tracking: Loyalty/Obedience 11

Petruchio, ecstatic at listening to his wife's words, requests another kiss. After the events of the past few days, Petruchio bids goodnight to everyone: "Come, Kate, we'll to bed. / We three are married, but you two are sped. / 'Twas I won the wager, [to Lucentio] though you hit the white, / And being a winner, God give you good night" Act 5, Scene 2, lines 184-187. The couple exits. Hortensio commends Petruchio on taming such a shrew, while Lucentio look on his success in unparalleled awe.