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the Annotated Popular Edition of

THE TAMING OF A SHREW

ANONYMOUS

Earliest Extant Edition: 1594

Featuring complete and easy-to-read annotations.

THE TAMING OF A SHREW

ANONYMOUS

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DRAMATIS PERSONAE.

IN THE INDUCTION:

Sly, A Drunkard.
A Tapster.
A Lord (who calls himself in jest "Simon").
Tom, a Serving Man to the Lord.
Will, a Serving Man to the Lord.

Sander, a Player.
Tom, a Player.
A Boy, a Player.

A Messenger.
Serving-men, Huntsmen.

IN THE PLAY:

Jerobel, Duke of Sestos.
Aurelius, His Son.
Valeria, Servant to Aurelius.

Polidor, a Gentleman of Athens.
A Boy, Servant to Polidor.
Ferando, a Gentleman of Athens.
Sander, Servant to Ferando.
Tom, Servant to Ferando.
Alfonso, a Rich Citizen of Athens.
Kate, Eldest Daughter to Alfonso.
Philema, Middle Daughter to Alfonso.
Emelia, Youngest Daughter to Alfonso.

Phylotus, a Merchant of Athens.

A Tailor.
A Haberdasher.

INTRODUCTION to the PLAY

The Taming of a Shrew is an amusing little comedy that was published anonymously in 1594, three decades before the earliest known version by Shakespeare appeared in 1623. The most interesting thing about *A Shrew* is that it is filled with direct quotes and borrowings from the early plays of Christopher Marlowe. This feature has long mystified scholars: why would anyone do this? The solution may be that *A Shrew* was written to be a parody of Marlowe's work; the genius of the author is that he, at the same time he was satirizing Marlowe, actually wrote a very fine play that can easily stand on its own, read or performed.

OUR PLAY'S SOURCE

The text of the play is taken from Frederick Boas' edition of *The Taming of a Shrew* of 1908, but with much original wording and spelling reinstated from the quarto of 1594.

NOTES ON THE ANNOTATIONS

Mention in the annotations of various editors refers to the notes supplied by these scholars for their editions of this play. Their works are cited fully below.

The most commonly cited sources are listed in the footnotes immediately below. The complete list of footnotes appears at the end of this play.

Footnotes in the text correspond as follows:

1. *Oxford English Dictionary* (OED) online.
2. Crystal, David and Ben. *Shakespeare's Words.* London; New York: Penguin, 2002.
3. Boas, Frederick, ed. *The Taming of a Shrew*. London: Chatto and Windus, 1908.
5. Miller, Stephen Roy. *The Taming of a Shrew: the 1594 Quarto*. Cambridge: Cambridge University Press, 1998.
6. Hopkinson, A.F. *The Taming of a Shrew*. London: M.E. Sims & Co., 1895.
7. Bullough, Geoffrey. *Narrative and Dramatic Sources of Shakespeare*. London: Routledge and Kegan Paul, 1957.
8. Gaines, Barry, and Maurer, Margaret. *Three Shrew Plays*. Indianapolis: Hackett Publishing Company, Inc.

2010.

9. Holderness, Graham, and Loughery, Bryan. *A Pleasant Conceited Historie, Called The Taming of a Shrew*. Lanham, MD: Barnes & Noble Books, 1992.

A. A Tale of Two *Shrews*.

The earliest extant edition of *The Taming of a Shrew* is a quarto dated 1594. The play appears to have been well regarded enough to have been republished in 1596 and 1607.

Shakespeare's *The Taming of the Shrew*, however, does not exist in any version earlier than that of 1623, when it was published as part of the famous First Folio, though it was believed to have been written around, or even before, 1592.

Literary sleuths have for hundreds of years been trying to determine the exact relationship between the two versions of the play. They share the same plot and most of the same scenes, but more intriguingly, one finds a great many words, phrases, sentences and even entire snippets of dialogues to appear in both plays.

The question, which author based his version on the other's? Or was there an even earlier *Shrew*, written by some third author, on which both of our playwrights based their versions?

B. Marlowe Lives in *A Shrew*.

The mystery deepens when one learns that *A Shrew* is filled with words, phrases, lines, and entire passages that were lifted right out of the plays of Christopher Marlowe. In fact, the play's first four lines of verse are identical to the opening lines of Scene III of Marlowe's *Doctor Faustus*. Marlowe's *Tamburlaine* plays find themselves to be the victim of wholesale linguistic borrowing as well.

The literary detective must ask him- or herself, why would anyone do this? Is this the work of some hack writer, looking to take advantage of the popularity of the most successful dramatist of the era (at least to that date) as a way to make a quick pound?

Maybe; but *A Shrew* is perhaps too good a play to be the work of an amateur; on the other hand, no self-respecting playwright with an established name on the London scene could be imagined to have written a play that so blatantly steals from one of his fellows, even in an age when writers regularly lifted words, phrases and lines from each other.

So what to make of this? The answer lies in recognizing that all of the lifting of lines, phrases and imagery from Marlowe's plays that appear in *A Shrew* may in fact have been done openly and deliberately, as an act of **parody** of Marlowe's dramas.

The earliest Elizabethan dramatists knew each other's work intimately; after all, they were basically inventing modern drama together; Robert Greene, George Peele, Thomas Kyd and Christopher Marlowe all wrote plays that were performed in London's theatres in the late 1580's and early 1590's. What better way to honour the brilliant success of one of their own than by writing a breezy little domestic comedy that is filled with the oppressively baroque language of Marlowe's blood-filled tragedies?

C. If *A Shrew* is a Parody, it Explains a Lot.

If *A Shrew* is in fact a deliberate parody of Marlowe's work, then many of the oddities of the language of the play suddenly make sense. For example, there are sprinkled throughout the text a number of seemingly random words that are clearly borrowed from the

Tamburlaine plays, but make no sense in the context in which they are placed; why should **Pegasus**, the famed winged-horse, be described as hanging around on **Persian fields**? and why are there **Moors** digging for gold in **Asia Minor**?

Here are a few other occurrences in the play that would be laughable if they were intended to be taken seriously, even in the context a light comedy:

1. Aurelius' bizarrely falling head-over-heels in love with a woman he has only seen from afar for just a few seconds;
2. servants jarringly jumping back and forth between employing the earthy language of the lower classes and soaring rhetoric worthy of a Roman orator; and
3. the anxiety-provoking competition between two sisters, each of whom tries to outdo the other in rhetorical excess and lofty mythological allusions as a means to prove she loves her boyfriend more than the other one does.

D. Can We Know Who Wrote *A Shrew*?

Scholar Donna N. Murphy, in her book *The Marlowe-Shakespeare Continuum* (Cambridge: Cambridge Scholars Publishing, 2015), argues that the author of *A Shrew* is in fact **Christopher Marlowe**, who wrote the play to be performed for his sister's wedding in 1590. While I do not propose to rehearse any of Murphy's reasoning here, I will suggest that there is some evidence (some of it based on my own research) to support the theory that Marlowe in fact wrote *A Shrew* to parody himself.

Our annotations to *A Shrew*, however, conscientiously avoid showing any partiality to any particular theory of authorship. Instead, we will simply refer to interesting parallels with Marlowe's work without commenting on the evidentiary value of those parallels.

E. The Character to Keep Your Eye On.

One of the great character-types of the Elizabethan era was the vain and swaggering fellow who was in reality a great coward. The tradition could be traced back at least to the title character of the early Elizabethan comedy *Ralph Roister Doister* (c. 1552), and it continued well into the 17th century, appearing, for example, in the form of Captain Bessus in Beaumont and Fletcher's *A King and No King* (1611).

In *The Taming of a Shrew*, the stooge is the servant ***Sander***. Sander is a braggart and a coward, and is also prone to comically misspeaking. Interestingly, Sander appears technically as "two" characters, initially as a "player", or actor, in the Introduction, and then the servant of Aurelius in the main play.

F. The Play Within a Play.

An important feature of *The Shrew* plays is their use of what is called a "framing device"; in the Induction (Introduction) to *A Shrew*, we meet a drunken tavern-patron who is transported to the home of a wealthy Lord, who intends to play a great practical joke on the sot. The Lord is visited by a travelling troupe of actors, who then perform our main play for the enjoyment of the drunk and the Lord across Acts I-V;

the main play concluded, an Epilogue winds up the production with a quick closing scene involving the drunk.

Another interesting idea utilized by *A Shrew* is the appearance of the same characters playing different persons in the Induction and the main play; one is reminded of the 1939 film *The Wizard of Oz*, in which the farmhands appearing in the black-and-white introductory part of the movie re-appear in different guises as Dorothy's travelling companions in the movie's colour-story proper.

In *A Shrew*, the three characters of Sander, Tom and The Boy appear in the Induction as players, or actors, in the troupe that visits the Lord, but then also appear in the main play as servants of the lead characters.

G. Scene Breaks, Settings, and Stage Directions.

The Taming of a Shrew was originally published in a 1594 quarto, with further editions printed in 1596 and 1607. As usual, we lean towards adhering to the wording of the earliest volume as much as possible.

Words or syllables which have been added to the original text to clarify the sense or repair the meter are surrounded by hard brackets [ ]; these additions are often adopted from the play's later editions. A director who wishes to remain truer to the original text may of course choose to omit any of the supplementary wording.

The 1594 quarto does not divide *A Shrew* into Acts and Scenes, or provide settings. We separate the play into Acts and Scenes based on the suggestions of Boas, and adopt his suggestions for scene locations as well.

Finally, as is our normal practice, a good number of the quarto's stage directions have been modified, and others added, usually without comment, to give clarity to the action. Most of these changes are adopted from Boas.

THE TAMING OF A SHREW

ANONYMOUS

Earliest Extant Edition: 1594

INDUCTION.

SCENE I.

Before an alehouse in the country.

Induction: the term ***Induction*** was used to mean "Introduction". The characters of the Induction will eventually settle in to watch a play of their own. This "play within a play", which as we will see is entitled *The Taming of a Shrew*, will be performed by the "actors" who appear as characters in the Induction. Hence the Induction, together with an Epilogue, act as a framing device of our main play.

The quarto does not identify scene locations; we have adopted those suggested by Boas.[3] Some scenes take place over multiple locations. We will indicate in the notes when those changes in setting occur.

Enter a Tapster, beating out of his doors Sly drunk.

Entering Characters: the ***Tapster*** is the man who pours the ale in the alehouse, or tavern. He has a very drunken customer, Sly, whom he is kicking out for the night.

Tap. You whoreson drunken slave! you had best be gone,
And empty your drunken paunch somewhere else,

For in this house thou shalt not rest to-night.

[*Exit Tapster*.]

2: Sly appears to have been vomiting inside!
paunch = stomach.[1]
= remain.

5: the Tapster leaves Sly sprawled on the ground.

Sly. Tilly vally, by crisee, Tapster, I'll feeze you anon!

7: ***Tilly vally*** = an exclamation of contempt.[3]
by crisee = an oath; appears to be a unique euphemism for "by Christ!"
I'll feeze you anon = "I'll settle with you soon", or "I'll get even with you soon!"[1] ***Feeze*** may also mean "beat".[3]

Fill's the tother pot, and all's paid for! look you,

= "fill us (me) another pot".
tother = usually means "the other".
pot = tankard, a deep drinking vessel.[1]

I do drink it of mine own instigation. − *Omne bene*:

here I'll lie awhile: − why, Tapster, I say, fill's a fresh cushion here! − Heigh ho, here's good warm lying.

9: "no one is making me do this except myself; all is well."[9]
instigation = initiative.[1]

11: ***cushion*** = a name for a drinking vessel, but whose source is uncertain. We note that the quarto prints ***cushen***, which was a common spelling of ***cushion***.
Hopkinson[6] and Bullough[7] suggest that ***cushion*** is a

printer's error for or variation of *cuskin*, or *cruskyn*, rare and ancient terms for "drinking vessel". The OED, on the other hand, considers ***cushion***, in this context, to be a distinct word, and cites this line as the one in which ***cushion*** appeared for the first time with this meaning.

Heigh ho = an exclamation expressing weariness, perhaps accompanied by stretching and a yawn.[1]

here's good warm lying = "here is a nice warm place on which to be lying down" - on the ground outside the tavern!

[*He falls asleep*.]

Enter a Nobleman and his men from hunting.

Entering Characters: the unnamed ***Nobleman*** will be referred to in the play as ***the Lord***; his ***men*** are his servants and attendants, two of whom are named ***Tom*** and ***Will***.

Lord. Now that the gloomy shadow of the night,

17-21: the Lord poetically describes the approach of evening; lines 17-20 also appear as the opening lines of Scene III in the 1616 edition of Christopher Marlowe's *Doctor Faustus* (this is the so-called 'B' text; in the 1604 'A' text, instead of lines 17's ***of the night***, we find ***of the earth***).

gloomy shadow = ie. darkness.

Longing to view Orion's drizzling looks,

= the well-known constellation ***Orion*** is usually attended by stormy weather when it appears in late fall.

Leaps from th' Antartic world unto the sky,

= ie. the southern half of the earth generally.

Antartic = the era's more common spelling for ***Antarctic***.

And dims the welkin with her pitchy breath,

= sky. = black.

And darksome night o'ershades the crystal heavens,

21: ***darksome*** = ie. dark.

o'ershades = casts a shadow over, ie. darkens.

the crystal heavens = an allusion to the Ptolemaic conception of the universe, in which the earth, which sits at the center of the universe, is surrounded by about 10 invisible, concentric, crystal spheres; imbedded in each of the spheres are the planets, the moon and the sun (one per sphere); the stars have their own collective sphere too. The spheres were believed to rotate around the earth, which gave the celestial bodies the appearance of revolving around the earth.

Here break we off our hunting for to-night:
Couple up the hounds and let us hie us home,

= tie up or leash dogs together in pairs.[1,2] = hurry.

And bid the huntsmen see them meated well,
For they have all deserved it well to-day. −

= instruct. = ie. "that the dogs are well fed".

But soft, what sleepy fellow is this lies here?

= "wait a moment".

Or is he dead? − See one what he doth lack.

= to his servants: "one of you take a closer look at him and see if he needs anything."[1]

[*One of the men examines Sly*.]

Serving-man. My lord, 'tis nothing but a drunken sleep; his head is too heavy for his body, and he hath drunk so much that he can go no furder.

= Sly cannot hold up his head, ie. he is unconscious.

= ie. further, a common alternate form.

Lord. Fie, how the slavish villain stinks of drink! −

= common exclamation of disgust.[1] Note also the rhyme of ***stinks of drink***.

Ho, sirrah, arise! What, so sound asleep? −

= acceptable form of address used when speaking to a social inferior.

Go, take him up and bear him to my house,
And bear him easily for fear he wake,

= gently.

And in my fairest chamber make a fire,
And set a sumptuous banquet on the board,
And put my richest garments on his back;
Then set him at the table in a chair.
When this is done, against he shall awake,

Let heavenly music play about him still:

Go two of you away and bear him hence,
And then I'II tell you what I have devised;
But see in any case you wake him not.

[*Exeunt two Servants with Sly*.]

Now take my cloak and give me one of yours;

All fellows now, and see you take me so,

For we will wait upon this drunken man,
To see his countenance when he doth awake
And find himself clothéd in such attire,
With heavenly music sounding in his ears,
And such a banquet set before his eyes,
The fellow sure will think he is in Heaven;
But we will be about him when he wakes,
And see you call him 'lord' at every word,

[*To Will*] And offer thou him his horse to ride abroad,
[*To Tom*] And thou his hawks and hounds to hunt the deer,
And I will ask what suits he means to wear,

And whatso'er he saith, see you do not laugh,
But still persuade him that he is a lord.

Enter Messenger.

Mess. And it please your honour, your players be come,
And do attend your honour's pleasure here.

Lord. The fittest time they could have chosen out;
Bid one or two of them come hither straight.

Now will I fit myself accordingly,

= finest room.
= table.
41: "and dress him in my finest clothes."
= "in anticipation of his waking up".

44: The Lord wants his musicians to be playing for Sly when he wakes up.
heavenly = almost always, as here, a disyllable: *hea'n-ly*.

46*ff*: the Lord has a plan for an elaborate practical joke.

49*ff*: the scene now shifts locations to the Lord's home.

51: the Lord wants to appear to Sly dressed as an ordinary servant.
take = ie. take away.

52: "we are all equals (***fellows***) now, and I want you to treat me as so".

= attend, ie. as household servants.
= in order to. = face.
55: ***clothed*** is pronounced with two syllables, the stress falling on the second: *clo-THED*.

= surely.
= ie. "be all around him".
= ie. "you all". = continuously, frequently and repeatedly.

60-62: the Lord assigns each servant, as well as himself, a specific task to perform when Sly finally wakes up.
ride abroad = "go riding"; ***abroad*** is a generic term for "out", as used in "going out".

65: ***still*** = continuously.
persuade him = ie. "treat him in a manner that will convince him".

69-70: the Messenger announces that a troupe of actors (***players***) has arrived at the Lord's castle.
The actors are itinerant, travelling the rural areas seeking places to perform their plays in return for food and lodging. This was a common sight in Elizabethan England, and such travelling increased whenever the stages in London were closed during the frequent periods of plague.
And it = "if it"; ***and*** is frequently used for ***if***.

72: ie. "they couldn't have arrived at a better time."
= ask or instruct. = "come see me here right away."

= assume the role (of a servant).[9]

For they shall play to him when he awakes.

75: continuing the elaborate preparations for his practical joke, the Lord will instruct the acting troupe to entertain Sly with a play.

Enter Sander and Tom (two of the players), with packs at their backs, and a Boy.

Entering Characters: the entering actors (***players***) include two grown men, ***Sander*** and ***Tom***, and a younger lad.

Now, sirs, what store of plays have you?

= supply, ie. types or kind.

Sand. Marry, my lord, you may have a tragical, or a comodity, or what you will.

82: Sander tries impress the Lord with inflated language, by saying ***tragical*** and ***comodity***, instead of ***tragedy*** and ***comedy***, but he only succeeds in making a fool of himself.

Marry = a common oath, derived from the Virgin Mary.

tragical = very rarely a noun, and never a substitute for "tragedy".[1]

comodity = an out-and-out malapropism for ***comedy***. Tom corrects Sander for his misstatement.

The Induction's "Sander" gives us a flavour of what we can expect of the main play's "Sander", who will prove himself to be somewhat of a swaggering coward.

Tom. A comedy, thou should'st say; souns, thou't shame us all.

85-86: Sander has embarrassed Tom.

souns = an oath, related to the more familiar Elizabethan "zounds", and pronounced *soons*. The word is both a euphemism and abbreviation for "God's wounds", which refers to Christ on the cross.

shame us all = as a professional actor, Sander should have not had any trouble saying ***comedy*** correctly.

Lord. And what's the name of your comedy?

Sand. Marry, my lord, 'tis called *The Taming of a Shrew*; 'tis a good lesson for us, my lord, for us that are married men.

Verse and Prose in *A Shrew*: the quarto prints most of the speeches of the servants and other lower-class characters as verse, though it very rarely scans as such (ie. the lines, when read aloud, do not have an iambic meter); consequently, we follow Boas in printing these characters' speeches in prose, except in those cases where the lines colourably scan as verse.

Lord. *The Taming of a Shrew*, that's excellent, sure;
Go see that you make you ready straight,
For you must play before a lord to-night:
Say you are his men and I your fellow;

= surely.
= "get ready (to perform it) immediately".

97: the Lord does not want anyone to treat him or talk to him in any way that would reveal the fact that he is a nobleman, which would ruin the practical joke.

fellow = equal.

He's something foolish, but whatsoe'er he says,

= kind of an idiot.

See that you be not dashed out of countenance. –

99: the Lord recognizes that Sly may confuse the actors with his behaviour or speech, and warns them to remain in their roles, and not let themselves get confused or discomfited, or laugh at what they see (***dashed out of countenance***).

[*To Boy*] And, sirrah, go you make you ready straight,

100*f*: the Lord instructs the Boy to dress as a woman and pretend to be Sly's wife. Younger lads were usually the ones to be assigned the roles of females, since they usually lacked facial hair, and their voices were still unbroken.

And dress yourself like some lovely lady,
And when I call, see that you come to me;
For I will say to him thou art his wife.
Dally with him and hug him in thine arms;
= flirt, be amorous.[2]
An if he desire to go to bed with thee,
Then feign some 'scuse, and say thou wilt anon.
= make up. = will do so shortly.
Be gone, I say, and see thou dost it well!

Boy. Fear not, my lord, I'll dandle him well enough,
= pet, make a fuss over.[1]
And make him think I love him mightily.

[*Exit Boy*.]

Lord. Now, sirs, go you and make you ready too,
For you must play as soon as he doth wake,

Sand. O brave, − sirrah Tom, we must play before

117: ***brave*** = ie. "that is excellent."
sirrah = this form of address may also be used familiarly between members of lesser classes, as here.

A foolish lord, come, let's go make us ready;
Go get a dishclout to make clean your shoes,
= dishcloth, but used for washing, not drying, dishes.[1]
And I'll speak for the properties. − My lord, we must
= Sander will see to the securing of stage-props (***properties***) needed for the play.

Have a shoulder of mutton for a property,
121-2: Gaines[8] observes that Sander, under colour of asking for stage-props, is actually looking to secure dinner; after all, there is no devil in the play.
And a little vinegar to make our devil roar.

Lord. Very well; − sirrah, see that they want nothing.
= spoken to one of the servants. = lack.

[*Exeunt*.]

INDUCTION, SCENE II.

A room in the Lord's house.

Enter two Servants with a table and a banquet on it, and two others with Sly, asleep in a chair, richly apparelled, and the music playing.

Entering Characters: in addition to bringing food on-stage, the servants carry the snoozing Sly in a on a chair.
banquet = could mean an entire feast or just a course of deserts.[1]

1st Serv. So: sirrah, now go call my lord, and tell him
= ie. referring to their employer.
that all things is ready as he willed it.
2: ***all things is ready*** = note the typical Elizabethan lack of concern for agreement between subject and verb.
willed it = instructed.

2nd Serv. Set thou some wine upon the board, and
= table.
then I'll go fetch my lord presently.
= right away.

[*Exit 2nd Servant*.]

Enter the Lord and his men.
= attendants, servants.

Lord. How now! What, is all things ready?

1st Serv. Ay, my Lord.

Lord. Then sound the music, and I'll wake him straight;
And see you do as erst I gave in charge. −
My lord, my lord! − He sleeps soundly. − My lord!

= earlier. = directed.
= the Lord, addressing Sly, tries to wake him.

Sly. Tapster, gi's a little small ale. Heigh ho!

19: Sly, waking, still thinks he is at the ale-house.
gi's = "give us", ie. "give me".
small ale = a weaker than usual ale; note the wordplay with ***small*** and ***little***.
Heigh ho! = an exclamation expressing tiredness, perhaps accompanied by stretching and yawning.

Lord. Here's wine, my lord, the purest of the grape.

= this poetic description of wine was more commonly written, "*the purest blood of the grape*".

Sly. For which lord?

Lord. For your honour, my Lord.

Sly. Who, I? Am I a lord? Jesus!
What fine apparel have I got!

= such an explicit use of the Lord's name in vain may surprise the modern reader. Blaspheming on stage was actually not uncommon, until Parliament banned such swearing in 1603; it was at this point that euphemisms, such as the aforementioned ***zounds***, became standard stage-fare.

Lord. More richer far your honour hath to wear,
And if it please you I will fetch them straight.

= double-comparatives were completely acceptable in Elizabethan writing.

Will. And if your honour please to ride abroad,
I'll fetch you lusty steeds more swift of pace
Than wingèd Pegasus in all his pride,

= go out horse-back riding.
= vigorous.
= the famed flying horse of Greek myth.

That ran so swiftly o'er the Persian plains.

36: there is no logical or literary connection between ***Pegasus*** and ***Persia***. The only way to make sense of the allusion to Persia is to see it as a random, parodying allusion to the *Tamburlaine* plays. There are a number of such otherwise mystifying allusions in *A Shrew*.

Tom. And if your honour please to hunt the deer,
Your hounds stands ready coupled at the door;

39: ***Your hounds stands*** = more lack of agreement between subject and verb.
coupled = leashed in pairs.

Who in running will o'ertake the roe,

= deer.

And make the long-breathed tiger broken-winded.

41: ie. the dogs have such great endurance that they could even outrun a tiger, leaving it out of breath.
long-breathed = capable of running a long time without getting winded.[1]

Sly. By the mass, I think I am a lord indeed. −
What's thy name?

= another common oath.

Lord. Simon, and it please your honour.

= if.

Sly. Simon, that's as much to say 'Simion' or ' Simon,'

48: ie. he can go by either name, as they are the same.
Boas observes that the second ***Simon*** should probably be emended to ***Sim*** (which is what appears here in the 1607 quarto), so that the sense of line 48 is slightly altered: Sly decides that he can call Simon by either of two alternate and equivalent names, ***Simion*** or ***Sim***. In fact, ***Sim*** is how Sly

		will address the Lord for the remainder of the play.
	put forth thy hand and fill the pot.	= drinking vessel.
50	Give me thy hand, Sim, am I a lord indeed?	
52	***Lord.*** Ay, my gracious lord, and your lovely lady	= ie. wife.
	Long time hath mournèd for your absence here,	
54	And now with joy behold where she doth come,	
	To gratulate your honour's safe return.	= salute, express joy over.[1] = ie. return to sanity.
56		
	Enter the Boy in woman's attire.	
58		
	Sly. Sim, is this she?	
60		
	Lord. Ay, my Lord.	
62		
	Sly. Mass! 'tis a pretty wench; what's her name?	= girl, lass; the word ***wench*** did not have the negative connotation it possesses today.
64		
	Boy. Oh, that my lovely lord would once vouchsafe	= deign.
66	To look on me, and leave these frantic fits;	= cease. = insane.[1]
	Or were I now but half so eloquent,	67-68: "if I were only capable of expressing myself well-
68	To paint in words what I'll perform in deeds,	enough to explain in words what I will do for you".
	I know your honour then would pity me.	
70		
	Sly. Hark you, mistress, will you eat a piece of bread?	71: ***Hark you*** = listen. ***will you…bread*** = Miller[5] suggests that there is some humour here which derives from Sly, surrounded by delicious delicacies, offering his wife plain bread, the normal simple fare enjoyed by Sly, who is not yet fully acclimated to his surroundings.
72	Come sit down on my knee. − Sim, drink to her, Sim,	
	For she and I will go to bed anon.	= shortly.
74		
	Lord. May it please you, your honour's players be	= "your actors".
76	come to offer your honour a play.	
78	***Sly.*** A play, Sim: O brave, be they my players?	78: ***brave*** = excellent. ***my players*** = some nobles were wealthy enough that they actually employed their own personal troupe of actors. Here the Lord informs Sly that the actors in question are his own.
80	***Lord.*** Ay, my Lord.	
82	***Sly.*** Is there not a fool in the play?	82: Sly hopes one of the characters will be a buffoonish and comic one.
84	***Lord.*** Yes, my Lord.	
86	***Sly.*** When will they play, Sim?	
88	***Lord.*** Even when it please your honour, they be ready.	= two-syllable words with a medial ***v*** are almost always pronounced in a single syllable, the ***v*** elided over, ie. essentially omitted: *e'en*.
90	***Boy.*** My lord, I'll go bid them begin their play.	= ask, instruct.
92	***Sly.*** Do, but look that you come again.	= "return to me right away."
94	***Boy.*** I warrant you, my lord, I will not leave you thus.	= Miller suggests this expression carries the sense of "abandon you".

[*Exit Boy*.]

Sly. Come, Sim, where be the players? Sim, stand by me, and we'll flout the players out of their coats.

= mock, ie. heckle.[2]

Lord. I'll call them, my Lord. − Ho! where are you there?

Sly and the Lord: the play-within-a-play is about to begin; Sly and the Lord will remain present somewhere on-stage throughout the production.

END OF INDUCTION.

ACT I.

SCENE I.

Athens: a public place in front of Alfonso's house.

Sound trumpets.
Enter two young gentlemen, Aurelius and Polidor, and their servants Valeria and a Boy.

Entering Characters: ***Aurelius*** is the son of the Duke of Sestos, an ancient sea port in Thrace, located on the Dardanelles, and now part of European Turkey. Aurelius has just arrived in Athens, where his father has sent him to study philosophy. Here he runs into his old friend and Athens-native, ***Polidor***.

The two young gentlemen are attended by their servants: Aurelius' servant is a male named ***Valeria***, while the servant of Polidor is identified only as the ***Boy***.

Pol. Welcome to Athens, my belovèd friend,
To Plato's schools and Aristotle's walks;

2: Socrates taught ***Plato*** (427-347 B.C.), who in turn was a teacher of ***Aristotle*** (384-322 B.C.). Plato founded his famous ***school*** of philosophy, the Academy, in Athens; Aristotle later founded his own school, the Lyceum, which was well-known for its colonnaded ***walks***.[14,20] The reference to ***Aristotle's walks*** may also allude to Aristotle's reputation as a "peripatetic philosopher", who, as a 1559 work put it, "*used to teache walkyng in his schoole*."

Welcome from Sestos, famous for the love
Of good Leander and his tragedy,
For whom the Hellespont weeps brinish tears:

3-5: ***Sestos*** was the home of ***Hero***, a priestess of Aphrodite (the Roman Venus), the goddess of beauty. Her lover was Leander, who lived across the strait of the ***Hellespont*** (known today as the Dardanelles, a narrow band of water that separates the Sea of Marmara and the Aegean Sea) in the town of Abydos. Every night ***Leander*** swam across the strait to visit his love, guided by the light of her tower. One night, a storm extinguished the light, and Leander consequently drowned; when Hero saw his body wash up on shore, she drowned herself as well.

brinish = salty.

The greatest grief is I cannot as I would
Give entertainment to my dearest friend.

6-7: Polidor's greatest regret is that he cannot welcome (***Give entertainment to***) Aurelius to Athens in style, implying that he is actually rather a poor man.

would = wish, desire.

Aurel. Thanks, noble Polidor, my second self:
The faithful love which I have found in thee
Hath made me leave my father's princely court,
The Duke of Sestos' thrice-renowmèd seat,

= common expression used to describe one's best friend or closest confidant.

12: ***thrice-renowmed*** = triply-famous; ***thrice*** was a common intensifier, and ***renowmed*** was a common alternate form of ***renowned***.

seat = home.

To come to Athens thus to find thee out;

9-13: Aurelius suggests he left home for no other reason than to visit his old friend; but later in the scene (lines 117-8), it is remarked that Aurelius actually came to Athens to study philosophy.

Which since I have so happily attained,

= achieved.[1]

My fortune now I do account as great
16 As erst did Caesar when he conquered most.

16: "as did Caesar (so reckon his fortune great) all those years ago (***erst***) when he was crushing Rome's enemies."

But tell me, noble friend, where shall we lodge,
= ie. Aurelius and his servant Valeria.

18 For I am unacquainted in this place.

20 ***Pol.*** My lord, if you vouchsafe of scholar's fare,
= "are willing to eat like a scholar", ie. poorly.

My house, my self, and all is yours to use.
22 You and your men shall stay and lodge with me.

24 ***Aurel.*** With all my heart I will requite thy love.
= common courteous formula for "I will repay your kindness."

26 *Enter Alfonso and his three daughters.*

Entering Characters: *Alfonso* is a wealthy merchant of Athens. His three daughters are grown, or at least of age to be married.

28 But stay; what dames are these so bright of hue,

28: ***stay*** = "hold on".
bright of hue = ie. lightly shaded, ie. pale of colour. In Elizabethan times, fairer skin was considered more attractive.

Whose eyes are brighter than the lamps of heaven,
= the stars.

30 Fairer than rocks of pearl and precious stone,
More lovely far than is the morning sun
32 When first she opes her oriental gates?
= opens her eastern gates, ie. rises.

34 ***Alfon.*** Daughters, be gone, and hie you to the church,
= hurry.

And I will hie me down unto the key,
= ie. quay, a common alternate form, referring to a man-made river-side wharf at which ships may be loaded and unloaded.[1]

36 To see what merchandise is come ashore.

38 [*Exeunt Alfonso and his three daughters.*]

40 ***Pol.*** Why, how now, my lord? What, in a dump
= "(are you) so downcast".

To see these damsels pass away so soon?
= walk away, ie. "leave our presence".

42

Aurel. Trust me, my friend, I must confess to thee,
44 I took so much delight in these fair dames,
As I do wish they had not gone so soon;
46 But, if thou canst, resolve me what they be,
= inform or answer. = who.

And what old man it was that went with them,
48 For I do long to see them once again.

50 ***Pol.*** I cannot blame your honour, good my lord,
For they are both lovely, wise, fair and young,

51: ***both*** = ***both*** here refers not to the sisters, of which there are three, but to the adjectives which follow it, an unusual, but not unique usage. Compare this line from Shakespeare's poem *Venus and Adonis*: "*But in one minute's fight brings beauty under, Both fauour, sauour, hew, and qualities*."
lovely = the line suggests ***lovely*** should be stressed on its second syllable, but there is no authority for that; rather, it seems the author simply did not concern himself with carefully ensuring that every line of verse scanned correctly; there are a number of lines containing extra words or words which do not comfortably sit in the "correct" location, resulting in lines of speech which are not strictly and properly iambic.

52 And one of them, the youngest of the three,

I long have loved (sweet friend) and she loved me;
But never yet we could not find a means

How we might compass our desirèd joys.

Aurel. Why, is not her father willing to the match?

Pol. Yes, trust me, but he hath solemnly sworn
His eldest daughter first shall be espoused,
Before he grants his youngest leave to love;

And, therefore, he that means to get their loves.
Must first provide for her if he will speed;

And he that hath her shall be fettered so
As good be wedded to the devil himself,

For such a scold as she did never live;
And till that she be sped none else can speed,
Which makes me think that all my labour's lost:

And whosoe'er can get her firm good will,
A large dowry he shall be sure to have,
For her father is a man of mighty wealth,
And an ancient citizen of the town,
And that was he that went along with them.

Aurel. But he shall keep her still by my advice;

And yet I needs must love his second daughter,
The image of honour and nobility,
In whose sweet person is comprised the sum

Of nature's skill and heavenly majesty.

Pol. I like your choice, and glad you chose not mine.
Then if you like to follow on your love,
We must devise a means and find some one
That will attempt to wed this devilish scold,
And I do know the man. − Come hither, boy;
Go your ways, sirrah, to Ferando's house,
Desire him take the pains to come to me,
For I must speak with him immediately.

Boy. I will, sir, and fetch him presently.

[*Exit Boy*.]

Pol. A man, I think, will fit her humour right,

54: note the double-negative, another acceptable and common feature of Elizabethan writing.
= "attain our wished-for happiness," ie. get married.

= marriage.

= married.
= permission.

62-63: any man who wants to get Alfonso's permission to marry either his middle or youngest daughter must find a way to get the oldest married off first.
speed = succeed in getting what one wants;[1] it seems that in this period, ***speed*** was used frequently to mean "attaining a wife." It is in this sense that ***speed***, and its past tense form ***sped***, are frequently used in this play.

64-65: "any man that marries the oldest daughter (***her***) will feel as if he has linked himself unalterably or irretrievably to the devil himself (or herself)."
Boas, unhappy with ***fettered***, emends it to the later quartos' ***fretted***, meaning "distressed" or "vexed".

= dispatched, ie. married off. = succeed, ie. marry.
= "all of the work I have put in to nurturing this relationship has been in vain."

69: "and any man who can get into the oldest daughter's good graces", ie. persuade her to marry him.

75: "in my opinion (***advice***),[1] Alfonso will always (***still***) have her on his hands", ie. he shall never get rid of her.
= necessarily.
= entirety, combination.

76-79: one may wonder how Aurelius knows that the girl he has fallen instantly in love with is the middle daughter.

= want. = the sense seems to be "pursue".

= here.

= "ask him to make the effort".

= ie. "who will". = temperament.

As blunt in speech as she is sharp of tongue,
And he, I think, will match her every way:
And yet he is a man of wealth sufficient,
And for his person worth as good as she;
And if he compass her to be his wife,
Then may we freely visit both our loves.

Aurel. Oh, might I see the centre of my soul,
Whose sacred beauty hath enchanted me,
More fair than was the Grecian Helena

For whose sweet sake so many princes died,

That came with thousand ships to Tenedos!

But when we come unto her father's house,
Tell him I am a merchant's son of Sestos,
That comes for traffic unto Athens here, –

[*To Valeria*]

And here, sirrah, I will change with you for once.
And now be thou the Duke of Sestos' son;
Revel and spend as if thou wert myself,
For I will court my love in this disguise.

Val. My lord, how if the duke, your father, should
By some means come to Athens for to see
How you do profit in these public schools,

= ie. "he is as".

= "wins her".

= a poetic description of the girl Aurelius loves.

= she is more attractive (***fair***) than was the Greek (***Grecian***) Helen of Troy, the most beautiful woman in the world.

105: when Helen, who was married to King Menelaus of Sparta, eloped with the Trojan prince Paris, the Greek nations united to attack Troy in response. The resulting ten-year war cost the lives of a large portion of the nobility and royalty of Greece and Troy.

106: ***Tenedos*** is a small island just off of the Trojan homeland. The Greeks used Tenedos as a naval base during their war with Troy.

Alert readers will also note the similarity of line 106 to Christopher Marlowe's famous description of Helen of Troy as "*the face which launched a thousand ships*", from his *Doctor Faustus*.

107*f*: Aurelius has a plan to woo Alfonso's middle daughter; first, he wants Polidor to tell Alfonso that he (Aurelius) is the son of a merchant from Sestos who is visiting Athens to explore trading possibilities.

traffic = commerce, trade.[1]

110-4: for the second piece of Aurelius' plan, he wants his servant Valeria to pretend that he is the Duke of Sestos' son.

= exchange clothing. = at this time.

= enjoy yourself and spend money.

Aurelius Pretends to be a Merchant: it is never explained exactly why Aurelius does not want Alfonso to know his true identity; as will become clear, though, Alfonso will need to get permission from Aurelius' father to allow the young man to marry his daughter; perhaps Aurelius wants to make sure that his prospective father-in-law does not attempt to communicate with his father, the Duke, whom Aurelius worries may not look favorably on his marrying one who is not royalty or nobility, even if the in-laws are fabulously wealthy.

Ultimately, Aurelius' impersonation of a merchant is only a stop-gap measure: Aurelia will eventually need to figure out a way to convince Alfonso that he has his father's permission to marry his daughter.

= what.
= in order.
= are progressing.[1] = referring to the schools of philosophy.

And find me clothèd thus in your attire,
How would he take it then, think you, my lord?

Aurel. Tush, fear not, Valeria, let me alone; −
But stay, here comes some other company.

122: ***Valeria*** = the name of Aurelius' servant seems likely to be stressed on its second syllable, but the reader will notice that the author has been careless in his placement of the name in the play's speeches; in other words, the location of the name varies, in some cases suggesting ***Valeria*** should be stressed on its first syllable, and in others its second.
let me alone = common formula for "don't worry about it, I will take care of everything."

Enter Ferando, and his man Sander with a blue coat.

Entering Characters: ***Ferando*** is the man Polidor hopes will take on the task of marrying Alfonso's awful daughter. ***Sander*** is Ferando's servant (***man***), and he wears the classic blue coat of the English household servant.

Pol. Here comes the man that I did tell you of.

Feran. Good morrow, gentlemen, to all at once! −

= Ferando's greeting is directed to both Polidor and Aurelius, (this way he need not greet each man individually).

How now, Polidor; what, man, still in love?
Ever wooing and canst thou never speed?

131: "you are always courting your love but never succeeding in getting married?"

God send me better luck when I shall woo.

132: "when it is my turn to find a wife, I hope God gives me better luck than he has given you."

Sand. I warrant you, master, and you take my counsel.

134: "I assure (***warrant***) you, you will succeed if (***and***) you follow my advice!"

Feran. Why, sirrah, are you so cunning?

136: Ferando is amused by Sander's confidence in the field of love.
sirrah = standard form of address of a master to his servant.
cunning = clever or expert.[1,5]

Sand. Who, I? 'Twere better for you by five mark, and you could tell how to do it as well as I.

138-9: "if you can better explain how to capture a woman than I can, I will give you five marks."
mark = a unit of currency used both in England and on the continent. The reader may wish to note how the Greeks of the play will generally trade in 16th century English money!
and = if.

Pol. I would thy master once were in the vein
To try himself how he could woo a wench.

= wish. = in the mood or humour.
= test.

Feran. Faith, I am even now a-going.

= in truth.

Sand. I'faith, sir, my master's going to this gear now.

= ie. "to get on with exactly this business".

Pol. Whither, in faith, Ferando? Tell me true.

= "to where".

Feran. To bonny Kate, the patientest wench alive −

150: ***bonny Kate*** = splendid Kate; Kate is Alfonso's eldest daughter, whom Polidor previously called a scold!
the patientist…alive = Ferando speaks ironically.

The devil himself dares scarce venture to woo her −
Signor Alfonso's eldest daughter:

= dare.[1]
152: a title used for Italian men; the name ***Alfonso***, we may note, is more Italic than Greek.

And he hath promised me six thousand crowns

= English gold coins worth five shillings each, so called because of the crown stamped on one side.

If I can win her once to be my wife.

= once and for all.

And she and I must woo with scolding sure,

155: "there will certainly be plenty of quarreling between us as we court".

And I will hold her to 't till she be weary,
Or else I'll make her yield to grant me love.

156-7: "but I will not give up until I either exhaust her (to the point that she will be incapable of further arguing) or cause her to give in and agree to marry me."

Pol. How like you this, Aurelius? I think he knew
Our minds before we sent to him. −
But tell me, when do you mean to speak with her?

159-160: "how about that? Ferando must have known what we were going to ask him to do before we even sent for him."

Feran. Faith, presently. Do you but stand aside,
And I will make her father bring her hither,
And she, and I, and he, will talk alone.

= "truly, immediately."
= here.

Pol. With all our hearts! − Come, Aurelius,
Let us be gone, and leave him here alone.

[*Exeunt Aurelius and Polonius*.]

170: Ferando approaches Alfonso's house.

Feran. Ho! Signer Alfonso, who's within there?

172: Ferando calls for Alfonso, who is off-stage, inside his house.

Enter Alfonso.

Alfon. Signer Ferando, you're welcome heartily;
You are a stranger, sir, unto my house.

177: ie. "you have never been here before."

Hark you, sir, look, what I did promise you
I'll perform, if you get my daughter's love.

178: ***Hark you*** = listen.
178-9: ***what I…love*** = ie. Alfonso confirms he will give Ferando a sizeable dowry - 6000 crowns - if he can win Kate over.

Feran. Then when I have talked a word or two with her,
Do you step in and give her hand to me,
And tell her when the marriage day shall be;
For I do know she would be married fain:
And when our nuptial rites be once performed,
Let me alone to tame her well enough.
Now call her forth that I may speak with her.

= an imperative: "come forward", ie. "come to us".

= willingly, gladly.[2]
185: "and once we are married"

Enter Kate.

Entering Character: we finally meet ***Kate***, Alfonso's oldest daughter, our shrew!

Alfon. Ha, Kate! Come hither, wench, and list to me.
Use this gentleman friendly as thou canst.

= here. = girl. = listen.
192: Alfonso introduces Kate to Aurelius.
Use = treat.

[*Exit Alfonso; Sander retires*.]

= Sander steps away to give Kate and Ferando relative privacy (at lines 270-1 below, he states that he was standing behind a door), but does remain within hearing distance.

Feran. Twenty good morrows to my lovely Kate!

Kate. You jest, I am sure; is she yours already?

Feran. I tell thee, Kate, I know thou lov'st me well.

Kate. The devil you do! Who told you so?

Feran. My mind, sweet Kate, doth say I am the man
Must wed and bed and marry bonny Kate.

205: a common expression, "to wed and bed".

Kate. Was ever seen so gross an ass as this?

= great or evident.[1,2]

Feran. Ay, to stand so long and never get a kiss.

[*Ferando offers to kiss Kate.*]

= the stage direction is not in the quarto, but is added based on Kate's response.
offers = attempts.

Kate. Hands off, I say, and get you from this place;
Or I will set my ten commandments in your face.

213-4: Kate is prone to speaking in the occasional rhyming couplet, unlike in Shakespeare's *The Shrew*, in which the only rhyming couplets she speaks are (1) one in her second speech of the play, and (2) two or three more to close out her last speech in the play's final scene.
ten commandments = common humorous metaphor for all of one's fingernails.

Feran. I prithee, do, Kate; they say thou art a shrew,
And I like thee the better, for I would have thee so.

= common alternate form of "I pray thee", meaning "please".

Kate. Let go my hand for fear it reach your ear.

= ie. "in order to prevent it from striking you."

Feran. No, Kate, this hand is mine, and I thy love.

= ie. "I am".

Kate. In faith, sir, no; the woodcock wants his tail.

= literally, "the bird lacks his tail feathers"; the ***woodcock***, a long-billed, short-legged European wading bird was often figuratively used to mean "fool".
Gaines suggests that Kate is alluding to the woodcock's use of its tail feathers in courting, and hence suggesting that the fool Ferando is a failure as a wooer.

Feran. But yet his bill will serve, if the other fail.

225: "if the woodcock cannot use his tail, then he will use his ***bill***", meaning his mouth or lips. Ferando may this time successfully plant a kiss on Kates lips, just as Alfonso re-enters.
will serve = will do, will serve its purpose.
Note the rhyming couplet of lines 223-5, broken up across two speakers. The effect is repeated below at lines 231-3.

Re-enter Alfonso.

Alfon. How now, Ferando, what says my daughter?

Feran. She's willing, sir, and loves me as her life.

Kate. 'Tis for your skin then, but not to be your wife.

= ie. Kate loves Ferando for his skin because she will enjoy scratching it, or even flaying it.[8]

Alfon. Come hither, Kate, and let me give thy hand
To him that I have chosen for thy love,
And thou to-morrow shalt be wed to him.

= to be.
= tomorrow is Sunday.

Kate. Why, father, what do you mean to do with me,

To give me thus unto this brain-sick man,
That in his mood cares not to murder me?
[*Aside*] But yet I will consent and marry him,
For I methinks have lived too long a maid,
And match him too, or else his manhood's good.

Alfon. Give me thy hand. Ferando loves thee well,
And will with wealth and ease maintain thy state. −
Here, Ferando, take her for thy wife,
And Sunday next shall be your wedding day.

Feran. Why so, did I not tell thee I should be the man? −
Father, I leave my lovely Kate with you:

Provide yourselves against our marriage day;
For I must hie me to my country house
In haste, to see provision may be made
To entertain my Kate when she doth come.

Alfon. Do so. − Come, Kate, why dost thou look so sad?
Be merry, wench, thy wedding day's at hand, −
Son, fare you well, and see you keep your promise.

[*Exeunt Alfonso and Kate*.]

Feran. So: all, thus far, goes well. − Ho, Sander!

Enter Sander, laughing.

Sand. Sander, i' faith, you're a beast, I cry God
heartily mercy; my heart's ready to run out of my
belly with laughing. − I stood behind the door all
this while and heard what you said to her.

Feran. Why, did'st thou think that I did not speak well
to her?

Sand. You spoke like an ass to her; I'll tell you what,
and I had been there to have wooed her, and had this
cloak on that you have, chud have had her before she
had gone a step furder; and you talk of woodcocks
with her, and I cannot tell you what.

Feran. Well, sirrah, and yet thou seest I have got her
for all this.

Sand. Ay, marry, 'twas more by hap than any good
cunning: I hope she'll make you one of the head-men
of the parish shortly.

= mad.[1]
= "who doesn't care whether he murders me or not?" ie. he has no compunction about killing her.

244: "and I plan to be his equal, which if I cannot do, then he is quite the man."

= high quality of life.

= ie. "this Sunday", which to be consistent with line 237 above, must be referring to "tomorrow".

= Ferando and Alfonso will from here on out address each other as ***father*** and ***son*** (for father- and son-in-law).

= prepare. = in anticipation of.
= hurry.

= welcome.

= ie. to marry Kate; Alfonso worries that Ferando will back out of his commitment to take Kate off his hands.

= ask.
= ie. for mercy.

277: ***and I*** = "if I".
277-8: ***and had...you have*** = the modern equivalent would be, "and had I been in your shoes", meaning, "if I had been you."

= "I would", a bit of regional dialect.

= ie. what else.

= good fortune.

286: ***cunning*** = skill.
286-7: ***sh'ell…shortly*** = ie. "I expect (***hope***) she will be

cheating on you soon." With ***head-men***, Sander puns on the oft-referred-to conceit that horns were said to grow on the foreheads of cuckolded husbands.

Feran. Well, sirrah, leave your jesting and go to Polidor's house,
The young gentleman that was here with me,
And tell him the circumstance of all thou know'st, = details.[3]
Tell him on Sunday next we must be married; = tomorrow.
And if he ask thee whither I am gone, = to where.
Tell him into the country, to my house,
And upon Sunday I'll be here again.

[*Exit Ferando*.]

Sand. I warrant you, master, fear not me for doing

299-313: Sander describes the pride he will feel being the servant of a man married into one of the richest families of Athens.
299: ***warrant*** = assure.
299-300: ***fear not…business*** = "do not worry, I know my job."

of my business. Now hang him that has not a livery coat to slash it out and swash it out amongst the

300-2: ***Now hang…of them*** = any servant who is not in a position to swagger about proudly (because he is in the employ one of the great families) may as well hang himself."
300-1: ***livery coat*** = servant's distinctive coat or uniform.
slash…swash it out = to swagger; to ***slash*** is to make a cutting stroke with one's sword; to ***swash*** is to make noise with one's sword, either by connecting with an opponent's sword, or beating one's shield (a "swash-buckler"). One who slashes and swashes is said to be a blusterer.[1]

proudest on them. Why look you now, I'll scarce put

302-3: ***I'll scarce…hands*** = Sander will no longer answer to just plain "Sander" anymore, but will expect to be addressed by some loftier title (such as "Master Sander").

up plain 'Sander' now at any of their hands, for and anybody have anything to do with my master, straight they come crouching upon me, “I beseech you, good Master Sander, speak a good word for me,” and then

303-6: ***for and…for me*** = "from now on, anybody who wants access to Ferando will have to come groveling to me to arrange an interview with my master."
for and = for if.
crouching = bowing servilely.

am I so stout and takes it upon me, and stands upon my pantofles to them out of all cry; why, I have a life

307-8: ***am I so…all cry*** = briefly, "I will be arrogant (***stout***) and superior towards these petitioners to an excessive degree."
takes it upon me = "stand upon my dignity" (Holderness, p. 95).[9]
stands upon my pantofles = ***pantofles*** are slippers; the odd phrase "to stand upon one's pantofles" means "to behave pompously".[1]
out of all cry = beyond measure, excessively.[21]
have = ie. would have.

like a giant now, but that my master hath such a

309-310: ***hath such…a late*** = "has recently developed a cursed obsession with a (certain) woman".

pestilent mind to a woman now a late, and I have a pretty wench to my sister, and I had thought to have

311: ***to my*** = for a.
311-2: ***I had thought…to her*** = Sander regrets that he

has not been able to marry his sister to Ferando.

312 preferred my master to her, and that would have been a

312: ***preferred*** = recommended.
312-3: ***that would…my way*** = ie. "which would have permitted me to rise even further in status".

good deal in my way, but that he's sped already.

= "but unfortunately, he is already engaged (to this other girl)."

314

Enter Polidor's Boy.

315*ff*: the scene switches to outside Polidor's house.

316

Boy. Friend, well met!

318

Sand. Souns, "Friend, well met!" I hold my life he

319-321: Sander is offended that the Boy would address him with such intimate informality.
Friend, well met = Sander, with disbelief, repeats the Boy's insulting greeting.
I hold…livery = Sander would bet (***hold***) his life that the Boy does not recognize Ferando's coat of arms which he is wearing on his livery. Had the Boy seen it, he would not address Sander so.
hold = bet.

320 sees not my master's livery coat. − Plain friend hop-of-my-thumb, know you who we are?

319-320: ***Plain friend…we are*** = "don't you know who I am, you dwarf who dares address me as plain ***friend***?"
hop-of-my-thumb = a contemptible term for a small person;[1] our Boy is but a young lad.
we = Sander presumes to use the royal "we"!

322

Boy. Trust me, sir, it is the use where I was born to

= custom.

324 salute men after this manner; yet, notwithstanding, if you be angry with me for calling of you "friend," I am

= greet.

326 the more sorry for it, hoping the style of a fool will make you amends for all.

= ie. "that (my addressing you as) ***fool***".
style = name, title.

328

Sand. The slave is sorry for his fault, now we

329-330: ***The slave…angry*** = Sander, oblivious to the Boy's irony, accepts his apology.

330 cannot be angry. − Well, what's the matter that you would do with us.

332

Boy. Marry, sir, I hear you pertain to Signor Ferando.

= "are connected with" or "belong to",[1] ie. are employed by.

334

Sand. Ay, and thou beest not blind, thou mayest

335-6: Sander once again notes that the Boy should recognize whom he works for by his uniform.
and = if.

336 see; *Ecce signum*, here.

Ecce signum = "behold the sign". Sander gestures to Ferando's coat of arms on his coat.[3]

338 ***Boy.*** Shall I entreat you to do me a message to your master?

338-9: "if I need to get a message to Ferando, should I give it to you to deliver?"
entreat = ask.

340

Sand. Ay, it may be, and you tell us from whence

= if. = from where, ie. from whom.

342 you come.

344 ***Boy.*** Marry, sir, I serve young Polidor, your master's friend.

= a common oath, derived from the Virgin Mary.

346

Sand. Do you serve him, and what's your name?

Boy. My name, sirrah, I tell thee, sirrah, is called Catapie.

= Sander's response suggests the Boy's name should be pronounced "*CAY-ta-pie*.

Sand. Cake and pie? Oh, my teeth waters to have a piece of thee.

= in the late 16th and early 17th centuries, ***my teeth waters*** competed briefly and unsuccessfully with ***my mouth waters*** to be the go-to phrase to signal one's great anticipation.

Boy. Why, slave, would'st thou eat me?

Sand. Eat thee, who would not eat cake and pie?

Boy. Why, villain, my name is Catapie. But wilt thou tell me where thy master is?

= ie. Ferando.

Sand. Nay, thou must first tell me where thy master is, for I have good news for him, I can tell thee.

= ie. that Ferando will be marrying Kate, so that Polidor may revive his plans to marry Alfonso's youngest daughter.

Boy. Why, see where he comes.

Enter Polidor, Aurelius, and Valeria.

Pol. Come, sweet Aurelius, my faithful friend,
Now will we go to see those lovely dames,
Richer in beauty than the orient pearl,

= lustrous.

Whiter than is the Alpine crystal mould,

372: whiter than the icy peak of an Alpine mountain.
crystal = crystalline, but the noun ***crystal*** could be used to refer to ice.[1]
mould = top of the head,[1] used here metaphorically to refer to the top of the mountain.

And far more lovely than the Terean plant,
That blushing in the air turns to a stone. −
What, Sander, what news with you?

373-4: Polidor flatteringly compares Alfonso's daughters to coral, which Ovid, in his ***Metamorphoses***, twice describes as hardening into stone when it comes into contact with air, though it remains a plant under water.[22]
Terean plant = ***terean***, or *terrean*, was used (although rarely) in this era to mean "of the earth",[1] but the meaning here is likely "Mediterranean", since the red coral of the Mediterranean, as noted by the OED, had been greatly valued since antiquity. Boas, bewildered, suggests, for ***Terean plant***, "a fabulous plant which turns to stone".
blushing = turns reddish. Literature of the period usually associated coral with the colour red

Sand. Marry, sir, my master sends you word that you must come to his wedding to-morrow.

Pol. What, shall he be married then?

Sand. Faith, ay: you think he stands as long about it as you do?

382: ***Faith, ay*** = "truly, yes."
stands…it = ie. "would take as long to go about getting married".

Pol. Whither is thy master gone now?

= to where.

Sand. Marry, he's gone to our house in the country,

to make all things in a readiness against my new

388: ***against*** = in anticipation of.
388-9: ***my new…thither*** = "the arrival of my master's new wife (Kate) to there".

mistress comes thither, but he'll come again tomorrow.

= return.

Pol. This is suddenly dispatched belike. −

391: "this seems to have all taken place very suddenly."

Well, sirrah, boy, take Sander in with you,
And have him to the buttery presently.

393: ie. "give him some refreshment right away."
buttery = pantry, store-room for food and liquor.

Boy. I will, sir: − come, Sander.

[*Exeunt Sander and the Boy*.]

Aurel. Valeria, as erst we did devise,

= as we previously did plan".

Take thou thy lute and go to Alfonso's house,
And say that Polidor sent thee thither.

400-1: having forgotten about his original scheme to have Valeria impersonate the son of the Duke of Sestos, Aurelius now instructs his servant to approach Alfonso disguised as a music instructor, in order to teach Kate how to play the ***lute*** (an early guitar). As Polidor will explain, Alfonso had asked him (Polidor) to secure a music teacher for Kate.

Pol. Ay, Valeria, for he spoke to me,
To help him to some cunning musician

= skilled.

To teach his eldest daughter on the lute;
And thou, I know, will fit his turn so well,

= "serve his purpose".

As thou shalt get great favour at his hands: −
Begone, Valeria, and say I sent thee to him.

Val. I will, sir, and stay your coming at Alfonso's house.

= await.

[*Exit Valeria*.]

Pol. Now, sweet Aurelius, by this device

= scheme.

Shall we have leisure for to court our loves;

= find time.

For whilst that she is learning on the lute,
Her sisters may take time to steal abroad;

= escape from home, ie. come outside.

For otherwise she'll keep them both within,
And make them work whilst she herself doth play.

414-9: the new plan clarifies: the gentlemen expect that their lovers will find a way to get out of the house to see them while Kate is being taught to play the lute.

But come, let's go unto Alfonso's house,
And see how Valeria and Kate agrees;
I doubt his music scarce will please his scholar. −

422: Polidor expects that Valeria's lute lessons will be received very poorly by Kate!
doubt = suspect.

But stay, here comes Alfonso.

Enter Alfonso.

425*ff*: the scene location now switches to outside Alfonso's house.

Alfon. What, Master Polidor, you are well met;

= title used for a gentleman.[1] = "I am pleased to run into you."

I thank you for the man you sent to me,
A good musician, I think he is,
I have set my daughter and him together.
But is this gentleman a friend of yours?

= ie. Aurelius.

Compression of Time: note the extreme use of the staging tactic known as a *Compression of Time*; in the single minute it took Polidor to deliver his speech of lines 414-423, Valeria has arrived at Alfonso's house, begun working with Kate, and impressed Alfonso enough to impel the latter to seek out Polidor to thank him for the favour.

Pol. He is; I pray you, sir, bid him welcome.
He's a wealthy merchant's son of Sestos.

Alfon. You're welcome, sir, and if my house afford = can provide.
You anything that may content your mind,
I pray you, sir, make bold with me. = ie. "do not be hesitant to ask me."

Aurel. I thank you, sir, and if what I have got, 440-4: Aurelius returns the compliment, generously offering first choice to Alfonso of all the precious wares which he (Aurelius), as a "merchant", has theoretically gathered in his travels.
By merchandise or travel on the seas,
Satins, or lawns, or azure-coloured silk, = fine linens. = blue.
Or precious fiery pointed stones of Indie, 443: ***pointed stones*** = gems cut so as to have a sharp vertex.
You shall command both them, myself, and all. ***Indie*** = India, whose fabled wealthy mines Christopher Marlowe referred to in six of his seven credited plays.

Alfon. Thanks, gentle sir; − Polidor, take him in,
And bid him welcome, too, unto my house,
For thou, I think, must be my second son. 448: expecting Polidor to marry his youngest daughter, now that Kate is engaged, Alfonso calls the young man his ***second son***, Ferando being the first.
Ferando − Polidor, dost thou not know? −
Must marry Kate; and to-morrow is the day.

Pol. Such news I heard, and I came now to know.

Alfon. Polidor, 'tis true; go, let me alone,
For I must see against the bridegroom come, 455: "for I must make preparations in anticipation of the arrival of Ferando".
That all things be according to his mind, = ie. "as he wishes".
And so I'll leave you for an hour or two.

[*Exit Alfonso*.]

Pol. Come then, Aurelius, come in with me,
And we'll go sit awhile and chat with them, = Alfonso's middle and youngest daughters.
And after bring them forth to take the air. = ie. go for a stroll.

[*Exeunt*.]

Then Sly speaks.

Sly. Sim, when will the fool come again? = ie. Sander.[8]

Lord. He'll come again, my Lord, anon.

Sly. Gi's some more drink here; souns, where's the Tapster? 473: Sly is still not completely sure where he is.
Here, Sim, eat some of these things.

Lord. So I do, my Lord.

478 ***Sly.*** Here, Sim, I drink to thee.

Lord. My Lord, here comes the players again.

Sly. O brave, here's two fine gentlewomen!

= Sly remains confused. The next Act begins with the entrance of Kate and Valeria, who, in his music instructor's disguise, may appear to Sly to be a woman.

END OF ACT I.

ACT II.

SCENE I.

A room in Alfonso's house.

Enter Valeria with a lute, and Kate with him.

Entering Characters: we join ***Valeria***, the ersatz music instructor, his lesson with ***Kate*** in progress.

Val. [*Aside*] The senseless trees by music have been moved,

1-4: Valeria expounds on music's ability to affect and tame nature.

1: even trees, which possess none of the physical senses (hence they are ***senseless***), are touched by music.

And at the sound of pleasant tunèd strings,
Have savage beasts hung down their listening heads,
As though they had been cast into a trance:

2-4: an early version of the familiar notion that music can even soothe wild animals.

1-4: our author has reworked some lines from Arthur Golding's 1567 translation of Ovid's *Metamorphoses*:

> *Such*
> *The sweetenesse of her* ***musicke*** *was, that shée ther-with delyghts*
> *The* ***sauage beastes****, and caused birdes too cease theyr wandring flyghts,*
> *And* ***moued*** *stones and* ***trees****, and made the ronning streames too stay.*

Then it may be that she whom nought can please,
With music's sound in time may be surprised. −
Come, lovely mistress, will you take your lute,
And play the lesson that I taught you last?

5-6: perhaps music can pacify Kate, whom nothing pleases, like it does the savage beasts.

Kate. It is no matter whether I do or no,
For, trust me, I take no great delight in it.

Val. I would, sweet mistress, that it lay in me
To help you to that thing that's your delight.

13*ff*: Valeria begins a conversation filled with double entendres; our notes on the indelicate humour are based on the suggestions of Holderness.

would = wish.

Kate. In you? with a pestilence, are you so kind?

= a common curse, "with a plague".

Then make a night-cap of your fiddle's case,
To warm your head, and hide your filthy face.

17-18: Kate uses ***fiddle*** as a demeaning and contemptuous term for her instructor's musical instrument.

Eric Partridge,[4] in his *Shakespeare's Bawdy*, observes that ***case*** and ***head*** were slang terms for the genitalia of a woman and man respectively.

Val. If that, sweet mistress, were your heart's content,
You should command a greater thing than that,
Although it were ten times to my disgrace.

20-22: on the surface, meaning "if it would only please you, I would do anything you ask, even if it were something that would cause me ten times as much embarrassment."

a greater thing = Valeria alludes to his member.

Kate. You're so kind, 'twere pity you should be hanged; −
And yet methinks the fool doth look asquint.

= ie. "it would be a pity were you to".
= "look at me from the corner of his eyes"; such a look was associated with jealous love.

Val. Why, mistress, do you mock me?

Kate. No, but I mean to move thee.

= exasperate, provoke, anger.[2]

Val. Well, will you play a little?

= more double-meaning, as Valeria's request is clearly suggestive.

Kate. Ay, give me the lute.

[*She plays*.]

Val. That stop was false, play it again.

37: Kate has played a wrong note; the ***stops*** of the lute are the positions on the strings on which the player places his or her fingers to create notes of higher pitches.

Kate. Then mend it thou, thou filthy ass!

= ie. "you do something about it", or "you play it".

Val. What, do you bid me kiss your arse?

41: Valeria pretends to have heard ***filthy ass*** as ***kiss my arse***. The linguistic conceit of ***kissing one's arse*** dates back to earlier in the 16th century; we may also note that ***ass*** did not become a synonym for ***arse*** until well into the 17th century, according to the OED.
bid = instruct.

Kate. How now, Jack Sauce, you're a jolly mate;
You're best be still, lest I cross your pate,
And make your music fly about your ears;
I'll make it and your foolish coxcomb meet.

= ie. "Mr. Saucy". = fine companion.
= quiet. = "strike your head".
46: ***it*** = the lute, which Kate raises ominously.
coxcomb = head; a ***coxcomb*** is the crest on top of a rooster, but the term was frequently used to mean "fool".

[*She offers to strike him with the lute*.]

= attempts.

Val. Hold, mistress; souns, will you break my lute?

Kate. Ay, on thy head, and if thou speak to me:

= if.

[*She throws it down*.]

There, take it up, and fiddle somewhere else.
And see you come no more into this place,
Lest that I clap your fiddle on your face.

= slap.

[*Exit Kate*.]

Val. Souns, teach her to play upon the lute?
The devil shall teach her first; I am glad she's gone,
For I was ne'er so 'fraid in all my life,
But that my lute should fly about mine ears.
My master shall teach her his self for me,
For I'll keep me far enough without her reach:
For he and Polidor sent me before,
To be with her and teach her on the lute,
Whilst they did court the other gentlewomen,
And here methinks they come together.

= ie. "myself". = out of.
= "ahead of them".

Enter Aurelius, Polidor, Emelia, and Philema.

Entering Characters: we finally get to officially meet Alfonso's other daughters; the middle daughter is ***Philema***, with whom Aurelius is in love; and Polidor loves the youngest daughter, ***Emelia***.

Pol. How now, Valeria, where's your mistress?

= ie. Kate.

Val. At the vengeance, I think, and nowhere else.

= out for revenge.

Aurel. Why, Valeria, will she not learn apace?

= ie. "is she not learning to play the lute easily?"

Val. Yes, berlady, she has learnt too much already;
And that I had felt, had I not spoke her fair:
But she shall ne'er be learnt for me again.

= ie. "by our lady", referring to the Virgin Mary, an oath.

82: "and I would have felt it more (from her blows) had I not spoken kindly to her."

= ie. "take lessons from me".

Aurel. Well, Valeria, go to my chamber,
And bear him company that came to-day
From Sestos, where our agèd father dwells.

86-87: to whom Aurelius is referring is unclear; the lines may be vestigial left-overs from an earlier version of the play.

bear = keep.

[*Exit Valeria*.]

Pol. Come, fair Emelia, my lovely love,
Brighter than the burnished palace of the sun,
The eyesight of the glorious firmament,

= polished.

93: further poetic description of the sun.

firmament = sky.

In whose bright looks sparkles the radiant fire
Wily Prometheus slily stole from Jove,
Infusing breath, life, motion, soul,
To every object stricken by thine eyes!

94-97: briefly, Emelia's glances infuse life into everything thing she looks upon.

95: ***Prometheus*** was the sympathetic Titan god who stole fire to give to humanity. Note also line 95's internal rhyme of ***Wily*** with ***slily***.

O fair Emelia, I pine for thee,
And either must enjoy thy love, or die.

= yearn.

99: Polidor seems to be complaining about the frustration of being unable to consummate their relationship.

Emel. Fie, man, I know you will not die for love.
Ah, Polidor, thou needst not to complain;

= for shame.

102*f*: Emelia assures Polidor he need not be anxious about losing her love.

Eternal Heaven sooner be dissolved,

103-5: briefly, "may Heaven and earth melt (be ***dissolved***) before such a thing should happen to you (ie. that he loses her)."

And all that pierceth Phoebe's silver eye,

104: "and everything that the moon (personified ***Phoebe***) sees", meaning simply "and the earth".

The quarto prints ***Phoebus***, which is an alternate name for Apollo in his guise as the god of the sun, but ***silver*** refers to the moon; in *Tamburlaine, Part Two*, we find a similar reference to "*Phoebe's ivory cheeks*".

Before such hap befall to Polidor.

= an occurrence.

Pol. Thanks, fair Emelia, for these sweet words; −
But what saith Philema to her friend?

= "her lover", meaning Aurelius.

Phil. Why, I am buying merchandise of him.

= from; Philema is being playful here, as she alludes to Aurelius' being a merchant (for that is what he is telling everyone he is).

Aurel. Mistress, you shall not need to buy of me,

For when I crossed the bubbling Canibey,

= an unknown allusion: Sugden[23] speculates whether ***Canibey*** is a corruption of a location on the Asiatic side of the Bosporus, *Kaliley*; ***bubbling Canibey*** may thus, he continues, refer to the "violent currents of the Bosporus". We may note that in this era, ***bubbling***, when applied to water, was usually used to describe fountains.

And sailed along the crystal Hellespont,

= we remember that Aurelius is from Sestos, a trading city on the ***Hellespont***, or Dardanelles.

I filled my coffers of the wealthy mines,
Where I did cause millions of labouring Moors
To undermine the caverns of the earth,
To seek for strange and new-found precious stones,

116-8: ***Moors*** were properly North Africans, though the term was used to describe any dark-skinned persons in this era. There is no good reason to place Moors around the Hellespont to dig for gems and precious metals, unless we view the author as inserting into *A Shrew* random allusions to the *Tamburlaine* plays such as this specifically to parody them.

undermine = excavate.

And dive into the sea to gather pearl,
As fair as Juno offered Priam's son;

120: "as beautiful as the one ***Juno*** offered Paris."

The reference is to the most famous beauty contest in history: The Trojan prince Paris (the ***son*** of ***Priam***, the King of Troy) was assigned the unenviable task of judging which of three goddesses - Juno, Minerva or Venus - was the most beautiful. To bribe Paris, Juno offered him rule over Asia and great riches if he chose her; Minerva offered him glory and success in war; and Venus offered him the hand of Helen, the world's most beautiful woman. Paris bestowed the prize on Venus, who, in arranging for Helen to run off with Paris, precipitated the Trojan War.

And you shall take your liberal choice of all.

= freely-offered. The word ***liberal*** usually was used to mean "generous", which would apply to Aurelius, or his gift, but not specifically to an object a chooser is selecting.

Phil. I thank you, sir, and would Philema might

= if only.[8]

In any curtesy requite you so,
As she with willing heart could well bestow!

= repay.

Enter Alfonso.

127*ff*: it is now Sunday, the day of the wedding of Ferando and Kate.

Alfon. How now, daughters, is Ferando come?

Emel. Not yet, father. I wonder he stays so long.

= delays.

Alfon. And where's your sister, that she is not here?

= ie. Kate.

Phil. She is making of her ready, father,
To go to church, and if that he were come.

= getting ready.
= in expectation of Ferando's return, or if Ferando returns.[8]

Pol. I warrant you, he'll not be long away.

= assure; note that Polidor, here and in his next speech below at 148*f*, assumes the role of excuser of Ferando.

Alfon. Go, daughters, get you in, and bid your sister
Provide herself against that we do come,
And see you go to church along with us.

141: "prepare herself for our arrival".

[*Exeunt Philema and Emelia*.]

I marvel that Ferando comes not away.

= has not arrived.[8]

Pol. His tailor, it may be, hath been too slack
In his apparel which he means to wear;
For no question but some fantastic suits
He is determinèd to wear to-day,

148-151: Polidor posits that Ferando likely ordered some extravagant and elaborate (***fantastic***) clothing to wear for the wedding, and the tailor has been slow (***slack***) to get it ready for him.

We may wonder how Polidor imagines Ferando could have expected to order a new suit from a tailor on a Saturday to be ready on Sunday.

And richly powderèd with precious stones,

= spangled, ie. adorned, with small gems.

Spotted with liquid gold, thick set with pearl,

153: ***spotted...gold*** = perhaps some part of the outfit was sprinkled with specks of ***liquid gold***, which subsequently solidified upon cooling.

set = inlaid.

And such he means shall be his wedding suits.

Alfon. I cared not, I, what cost he did bestow,
In gold or silk, so he himself were here,
For I had rather lose a thousand crowns,
Than that he should deceive us here to-day: −
But soft, I think I see him come.

= ie. would not care.
= so long as.
159: ie. by not showing up for his own wedding.
= hold on a moment.

Enter Ferando, basely attired, and a red cap on his head.

Entering Character: ***Ferando*** has arrived for his wedding, but rather than wearing an elegant suit, he is dressed in a comically mean outfit befitting a member of the lowest social strata.

Elizabethan fashion conventions required a high-ranking man to wear a fancy and tall hat made of expensive materials such as silk; Ferando's simple ***red cap*** was something that would be found on the heads of the lower classes.[24]

Feran. Good morrow, father; − Polidor, well met;

165*f*: Ferando nonchalantly acts as if there is nothing wrong with his outfit.

You wonder, I know, that I have stayed so long.

166: Ferando hilariously "assumes" his company is more interested to know why he is late (***stayed so long***) to his own wedding than to know more about his clothes.

Alfon. Ay, marry, son, we were almost persuaded,
That we should scarce have had our bridegroom here.
But say, why art thou thus basely attired?

= convinced.

Feran. Thus richly, father, you should have said;
For when my wife and I am married once,

= ie. "so richly dressed".
= ie. once and for all, finally.

She's such a shrew, if we should once fall out
She'll pull my costly suits over mine ears,
And therefore am I thus attired awhile;

174-6: Ferando has dressed this way so as to save himself the cost of a fine suit of clothes; in fact, he expects to dress so meanly indefinitely, because as soon as he and Kate have their first fight (***fall out***), she can be expected to tear and destroy whatever he is wearing.

For many things I tell you's in my head,
And none must know thereof but Kate and I;
For we shall live like lambs and lions, sure;
Nor lambs to lions never was so tame,
If once they lie within the lion's paws,
As Kate to me if we were married once,

180-2: Ferando expects Kate to be as tame as a lamb to his lion.

And therefore come, let us to church presently. = ie. go to. = right away.

Pol. Fie, Ferando; not thus attired, for shame! = exclamation of disgust.
Come to my chamber and there suit thyself = room, ie. house. = "choose an outfit for yourself".
Of twenty suits that I did never wear. = from, out of.

Feran. Tush, Polidor, I have as many suits
Fantastic made to fit my humour so
As any in Athens and as richly wrought = made.
As was the massy robe that late adorned = massive. = recently.

The stately legate of the Persian King;
And this from them have I made choice to wear.

193: once again, with this reference to the ***Persians***, our author has made a random insertion of a classic Marlovian allusion.
legate = ambassador.

Alfon. I prithee, Ferando, let me entreat, = please. = "beg of you".
Before thou go'st unto the church with us,
To put some other suit upon thy back.

Feran. Not for the world, if I might gain it so: = "even if it were gifted to me in return for doing so."
And therefore take me thus, or not at all. = "as I am".

Enter Kate.

But soft, see where my Kate doth come!
I must salute her: − how fares my lovely Kate? = greet, usually with a kiss.
What, art thou ready? shall we go to church?

Kate. Not I, with one so mad, so basely 'tired, = ie. attired.
To marry such a filthy, slavish groom, = lowly servant.
That, as it seems, sometimes is from his wits, = on occasion.[1] = out of.
Or else he would not thus have come to us. = ie. in this manner.

Feran. Tush, Kate, these words adds greater love in me,
And makes me think thee fairer than before:
Sweet Kate, thee lovelier than Diana's purple robe,

216: ***thee*** = omitted by Boas.
Diana's purple robe = Diana is the virgin goddess of the hunt, but the reference to the ***purple robe*** is unclear; Gaines tentatively suggests this is an allusion to Diana's having once saved the maiden Amethyst from being eaten by tigers by turning her into a clear crystal; Amethyst was then stained ***purple*** when Diana or Bacchus poured grape juice or wine over her. This theory gains credence because of the explicit reference to ***purple amethyst*** later in the play.
On the other hand, we could have here simply another instance of the insertion of a random favourite Marlovian adjective, ***purple***.

Whiter than are the snowy Apennines,

217: ***Whiter*** = in Elizabethan times, the fairer one's skin, the more beautiful one was considered to be.
Apennines = the mountain ranges that make up the spine of Italy.

Or icy hair that grows on Boreas' chin! −

218: ***Boreas*** is the god of the north wind; he was sometimes portrayed wearing a beard frosted with ice.[10]

Father, I swear by Ibis' golden beak,

= the ***Ibis*** is the sacred bird of Egypt; Donna Murphy, in her work, *The Marlowe-Shakespeare Continuum*, considers this "bizarre" oath as part and parcel of the parodying nature of this play.

More fair and radiant is my bonny Kate,
Than silver Xanthus, when he doth embrace
The ruddy Simoïs at Ida's feet.

221-2: ***Xanthus*** is the god of the River Xanthus, or Scamander, of Troy, one of whose tributaries was the ***Simois***.[11]

The Simois was often described as red (***ruddy***) because it was filled with the bodies of slaughtered Trojans.

Ida's foot = at the foot of Troy's famous Mt. Ida.

And care not thou, sweet Kate, how I be clad;

= "don't you worry". = dressed.

Thou shalt have garments wrought of Median silk,

224: ***wrought*** = fashioned from.

Median silk = the region of Media comprises a large area of north-west Persia; its citizens were famous for their luxurious dress and living.

Enchased with precious jewëls fetched from far,

= inlaid.

By Italian merchants that with Russian stems
Ploughs up huge furrows in the Terrene Maine,

226-7: these lines are borrowed almost exactly from *Tamburlaine, Part One*.

As in *Tamburlaine*, it is unclear whether line 226 is describing Italian trading ships (***merchants***) possessing Russian prows (***stems***), or if ***Russian stems*** refers to distinct trading ships from Russia.

Terrene Maine = the Mediterranean Sea.

And better far my lovely Kate shall wear.
Then come, sweet love, and let us to the church,
For this I swear shall be my wedding suit.

[*Exit Kate*.]

Alfon. Come, gentlemen, go along with us;
For thus, do what we can, he will be wed.

= ie. "dressed like this".

[*Exeunt Omnes*.]

Stage Direction: everyone exits.

ACT II, SCENE II.

A room in Alfonso's house.

Enter Polidor's Boy and Sander.

Boy. Come hither, sirrah boy.

= here. = the Boy's form of address to the older Sander is inappropriate, and Sander, understandably, is insulted.

Sand. Boy, oh, disgrace to my person! Souns! "boy",
of your face! You have many boys with such
pickadevants, I am sure! Souns, would you not have a
bloody nose for this?

4: ***of your face*** = perhaps "back in your face", or "I can't believe someone with your little boy's face called me that!"

You have…am sure = Sander is sarcastic: "I am sure you have seen many boys (who are too young to grow facial hair) with such beards as mine."

pickadevants = beards trimmed to a point (from the French *pic à-devant*), much in fashion in late 16th century England.[12]

Boy. Come, come, I did but jest; where is that same piece of pie that I gave thee to keep?

Sand. The pie? Ay, you have more mind of your belly than to go see what your master does.

= on.

Boy. Tush, 'tis no matter, man, I prithee give it me; I am very hungry, I promise thee.

= please.
= ie. "I swear."

Sand. Why, you may take it, and the devil burst you with it! One cannot save a bit after supper but you are always ready to munch it up.

Boy. Why come, man, we shall have good cheer anon at the bride-house, for your master's gone to church to be married already, and there's such cheer as passeth.

= food and drink. = soon.
= house where the wedding reception will be held.[1]
= "there will be an amount of food that exceeds all."[8]

Sand. O brave, I would I had eat no meat this week, for I have never a corner left in my belly to put a venison pasty in; I think I shall burst myself with eating, for I'll so cram me down the tarts and the marchpanes, out of all cry.

= excellent. = wish. = food.

= a ***pasty*** is a meat pie, complete with flaky crust; the OED tells us that ***venison*** was in fact the meat of choice for these treats.

= marzipan; Sander has a sweet-tooth. = beyond measure.

Boy. Ay, but how wilt thou do, now, thy master's married? Thy mistress is such a devil as she'll make thee forget thy eating quickly, she'll beat thee so.

= fare, make out.

Sand. Let my master alone with her for that, for he'll make her tame well enough ere long, I warrant thee; for he's such a churl waxen now of late, that, and he be never so little angry, he thums me out of all cry.

= ie. "don't you worry, Ferando will take care of her".
= before. = assure.

37-38: ***he's such…all cry*** = "he's grown (***waxen***) into such a rude and boorish fellow (***churl***) recently, he beats (***thums***)[21] me excessively (***out of all cry***) over the littlest thing."

But in my mind, sirrah, the youngest is a very pretty wench, and if I thought thy master would not have her, I'd have a fling at her myself. I'll see soon whether 'twill be a match or no; and it will not, I'll set the matter hard for myself, I warrant thee.

= ie. Emelia, Alfonso's youngest daughter.
= ie. Polidor.

= ***'twill…or no*** = "or not Polidor and Emelia get married".
42-43: ***and it…myself*** = ie. if they don't marry, then Sander will vigorously try to win Emelia for himself.

Boy. Souns, you slave, will you be a rival with my master in his love? Speak but such another word and I'll cut off one of thy legs.

45-47: based on Sander's cowardly response, the Boy must come across here as genuinely threatening - at least to the the faint-hearted Sander.

As the conversation gets more heated, the boys will try to intimidate and impress each other with inflated language, which leads them to actually invent new opprobrious words.

Sand. Oh, cruel judgment! nay then, sirrah, my tongue shall talk no more to you: marry, my timber shall tell the trusty message of his master even on the

= sentence, as handed down by a judge.

50-52: ***my timber…of thee*** = "my stick (***timber***) will pass along the message of its (***his***) owner (me) right onto your head!"[9] Sander presumably has a weapon of some kind in his

		hand that he waves at the Boy.
52	very forehead on thee, thou abusious villain: therefore prepare thyself.	= of. = abusive, a new word. = ie. for battle.
54		
	Boy. Come hither, thou imperfectious slave; in regard	55: ***Come hither*** = "bring it on!" ***imperfectious*** = full of faults, another new word. 55-56: ***in regard of thy beggary*** = on account of your poverty.[1]
56	of thy beggary, hold thee, there's two shillings for thee, to pay for the healing of thy left leg, which I	= utterance made when offering money. = ie. medical treatment.
58	mean furiously to invade, or to maim at the least.	= attack. = a bit of a *non sequitur*.
60	***Sand.*** Oh, supernodical fool! Well, I'll take your	= extremely silly.[1] Another newly-minted word, derived from the noun ***noddy***, meaning "a fool".
	two shillings; but I'll bar striking at legs.	= block or hinder any.
62		
	Boy. Not I, for I'll strike anywhere.	
64		
	Sand. Here, here, take your two shillings again. I'll	65-68: Sander once again backs down from the Boy.
66	see thee hanged ere I'll fight with thee; I gat a broken shin the other day, 'tis not whole yet, and therefore I'll	= before. = got, received. = healed.
68	not fight; come, come, why should we fall out?	= argue.
70	***Boy.*** Well, sirray, your fair words hath something	= alternate form of ***sirrah***.[1]
	allayed my choler: I am content for this once to put it	71: ***allayed*** = placated. ***choler*** = anger, ire.
72	up and be friends with thee. But soft, see where they	71-72: ***put it up*** = put his weapon away, but also "tolerate it", "put up with it".[1]
	come all from church, belike they be married already.	= it is likely. = Kate and Ferando.
74		
76	*Enter Ferando, Kate, Alfonso, Polidor, Emelia, Aurelius, and Philema.*	75-76: the quarto's oddly written stage direction, an editor's nightmare, is worth reproducing here: "*Enter Ferando and Kate and Alfonso and Polidor and Emelia and Aurelius and Philema*."
78	***Feran.*** Father, farewell! my Kate and I must home. − Sirrah, go make ready my horse presently.	= ie. must go. 79: Ferando addresses Sander.
80		***presently*** = right away.
	Alfon. Your horse? What, son, I hope you do but jest!	
82	I am sure you will not go so suddenly.	
84	***Kate.*** Let him go or tarry, I am resolved to stay,	= ie. stay behind. = determined.
	And not to travel on my wedding-day.	84-85: another rhyming couplet from Kate.
86		
	Feran. Tut, Kate, I tell thee we must needs go home. −	
88	Villain, hast thou saddled my horse?	
90	***Sand.*** Which horse? your curtal?	= horse with a cropped tail.
92	***Feran.*** Souns, you slave, stand you prating here? Saddle the bay gelding for your mistress.	= reddish-brown.[1] = castrated horse.
94		
	Kate. Not for me: for I'll not go.	
96		

Sand. The ostler will not let me have him. You owe

= groom of the stable.

ten-pence for his meat, and sixpence for stuffing my mistress' saddle.

98: ***ten-pence*** = note once again the English currency.
his meat = the horse's food.
98-99: ***stuffing…saddle*** = the saddle's stuffing must be replaced when it has lost its bounce due to extended use.[13] Contemporary literature notes that wool, hay and straw could be used as stuffing material.

Feran. Here, villain, go pay him straight.

= immediately.

[*Gives money*.]

Sand. Shall I give them another peck of lavender?

105: ***peck*** = bite, snack.[1]
lavender = a likely malapropism for "provender".[8] This bit of idiocy would explain Ferando's explosive reaction.

Feran. Out, slave, and bring them presently to the door!

= right away.

Alfon. Why, son, I hope at least you'll dine with us!

Sand. I pray you, master, let's stay till dinner be done.

Feran. Souns, villain, art thou here yet?

[*Exit Sander*.]

Come, Kate, our dinner is provided at home.

Kate. But not for me; for here I mean to dine.
I'll have my will in this as well as you:
Though you in madding mood would leave your friends,

= ie. an insane or mad.

Despite of you, I'll tarry with them still.

Feran. Ay, Kate, so thou shalt, but at some other time.
Whenas thy sisters here shall be espoused,

= when. = married.

Then thou and I will keep our wedding-day

= celebrate.[1]

In better sort than now we can provide;

= fashion.[3]

For here I promise thee before them all,
We will ere long return to them again.

= before.

Come, Kate, stand not on terms, we will away;

= to ***stand upon terms*** is to insist on a condition, suggesting bad faith, hence, the sense is "don't argue for the sake of arguing".

This is my day; to-morrow thou shalt rule,
And I will do whatever thou commands. −
Gentlemen, farewell; we'll take our leaves:
It will be late before that we come home.

= arrive.

[*Exeunt Ferando and Kate*.]

Pol. Farewell, Ferando, since you will be gone!

= necessarily must leave, insist on going.

Alfon. So mad a couple did I never see.

Emel. They're even as well-matched as I would wish.

Phil. And yet I hardly think that he can tame her;
For when he has done she will do what she list.

= has finished (trying to tame Kate). = wants.

Aurel. Her manhood then is good, I do believe.

= ie. so long as Kate can resist Ferando's efforts to subdue her, she will retain her masculine qualities; the implication, of course, is that passive assent to subjugation is a feminine trait.

Pol. Aurelius, or else I miss my mark,

= unless.

Her tongue will walk if she doth hold her hands.

150: Kate's verbal assaults will reach new heights, if she doesn't beat up Ferando first.

I am in doubt ere half a month be passed

= "I suspect that before".

He'll curse the priest that married him so soon.
And yet it may be she will be reclaimed,

= corrected, taught to behave properly.

For she is very patient grown of late.

Alfon. God hold it that it may continue still!

= always.

I would be loath that they should disagree;
But he, I hope, will hold her in a while.

= "will be able to keep her in check after a while."[1]

Pol. Within this two days I will ride to him,

= ie. these next.

And see how lovingly they do agree.

= get along.

Alfon. Now, Aurelius, what say you to this?
What, have you sent to Sestos, as you said,
To certify your father of your love?

= inform.

For I would gladly he would like of it;

166: Alfonso is anxious to have the approval of Aurelius' father (whom he doesn't know yet is the Duke) for his marriage to Philema.

And if he be the man you tell to me,
I guess he is a merchant of great wealth;
And I have seen him oft at Athens here,

= often.

And for his sake assure thee thou art welcome.

Pol. And so to me, whilst Polidor doth live.

Aurel. I find it so, right worthy gentlemen,
And of what worth your friendship I esteem,
I leave [to] censure of your several thoughts.

175-6: "and as to a reckoning of the value I place on your friendship, I will let you each decide for yourself."
censure = opinion or judgment.[6]

But for requital of your favours past,
Rests yet behind, which, when occasion serves,
I vow shall be remembered to the full;

177-9: "but with respect to paying you back for all your past kindnesses (line 177), which remains yet to be done (***Rests yet behind***),[1] when the time is right, I promise to do so fully."

And for my father's coming to this place,
I do expect within this week at most.

Alfon. Enough, Aurelius! but we forget
Our marriage dinner, now the bride is gone;
Come let us see what there they left behind.

=ie. what food.

[*Exeunt Omnes*.]

END OF ACT II.

ACT III

SCENE I.

A room in Ferando's country house.

Enter Sander with two or three Serving men.

Entering Characters: Sander, Tom, and some other servants are preparing Ferando's country house for their master's return with his new bride.

Sand. Come, sirs, provide all things as fast as you can, for my master's hard at hand and my new mistress and all, and he sent me before to see all things ready.

= nearby, ie. "not far now".
= ahead.

Tom. Welcome home, Sander! Sirrah, how looks our new mistress? they say she's a plaguey shrew.

= a generically opprobrious adjective: vexatious, damnable.[1]

Sand. Ay, and that thou shalt find, I can tell thee, and thou dost not please her well; why, my master has such ado with her as it passeth, and he's even like a madman.

= "you will discover for yourself".
= if.
= trouble.[1] = "as is extraordinary".[3]

Will. Why, Sander, what does he say?

Sand. Why, I'll tell you what: when they should go to church to be married, he puts on an old jerkin and

= ie. went.
= close-fitting jacket.

a pair of canvas breeches down to the small of his leg

17: the line describes what are basically a pair of pants; ***breeches*** normally generally reached down only to cover one's thighs. For breeches to extend beyond the knees was unfashionable. Coarse ***canvas*** also represented the complete opposite of the expensive material a nobleman should be wearing. Contemporary literature describes ***canvas breeches*** as being worn by peasants and sailors.[15]

to the small of his leg = down to the narrowest part of Ferando's leg, which is right above the ankle.[1]

and a red cap on his head, and he looks as thou wilt burst thyself with laughing when thou seest him: he's e'en as good as a fool for me: and then, when they should go to dinner, he made me saddle the horse, and away he came, and ne'er tarried for dinner: and therefore you had best get supper ready against they come, for they be hard at hand, I am sure, by this time.

= went.
= waited.
23-24: ***against they come*** = in anticipation of their arrival.
= close by.

Tom. Souns, see where they be all ready.

Enter Ferando and Kate.

Entering Characters: the newly-married couple enter the stage. ***Ferando's*** erratic behaviour will increase in intensity, as he tries to terrify and intimidate ***Kate*** by severely mistreating his own staff.

Feran. Now welcome, Kate! − where 's these villains? Here, what, not supper yet upon the board; Nor table spread, nor nothing done at all? Where's that villain that I sent before?

= ie. his servants.
= table.
= nor has the table been yet set.
= ie. Sander. = ahead.

Sand. Now, *adsum*, sir.

= "here", "present".

Feran. Come hither, you villain, I'll cut your nose,

37*ff*: Ferando mixes his abuse of the servants with mock formality: notice, for example, how Ferando addresses Sander with ***you***, and his use of ironically polite phrases such as "will't please you to lay the cloth?"

cut = ie. cut off.

you rogue! help me off with my boots: − will't please you to lay the cloth? − Souns, the villain hurts my foot! − Pull easily, I say; yet again!

38-39: ***will't…cloth*** = as Sander struggles to de-boot Ferando, the nobleman asks one of the other servants to lay a tablecloth.

[*He beats them all.*

They cover the board and fetch in the meat.]

= table. = meal, food.

Souns! Burnt and scorched! Who dressed this meat?

= prepared.

Will. Forsooth, John cook.

= indeed, truly

[*He throws down the table and meat and all, and beats them*.]

Feran. Go, you villains, bring you me such meat? Out of my sight, I say, and bear it hence! − Come, Kate, we'll have other meat provided. − Is there a fire in my chamber, sir?

= "get it out of here!"
= another meal.
= another example of Ferando's stylized, distancing formality.

Sand. Ay, forsooth.

[*Exeunt Ferando and Kate*.]

[*Manent Serving-men and eat up all the meat*.]

62: a minor running joke in the era's drama was that servants were always starving. Here, the noble couple's servants remain on stage (***Manent***) after Ferando and Kate depart, and they greedily feed themselves.

Tom. Souns! I think, of my conscience, my master's mad since he was married.

= honestly, truly.[1]

Will. I laughed what a box he gave Sander for pulling off his boots.

= ie. at what. = blow.

Enter Ferando again.

Sand. I hurt his foot for the nonce, man.

72: Sander brags that he deliberately (***for the nonce***) hurt Ferando as he was removing the latter's boots. He has not noticed that his master has entered the room and can hear him.

Feran. Did you so, you damned villain?

[*He beats them all out again*.]

This humour must I hold me to awhile,

78-88: a good example of a stage monologue, in which a character "comes out of character" to explain to the audience what is really going on his mind.

78: Ferando intends to continue exhibiting this severe demeanor for a while longer.

humour = mood.

To bridle and hold back my headstrong wife,
With curbs of hunger, ease, and want of sleep.

79-80: Ferando implicitly compares Kate to a horse as he describes his efforts to gain control over her.
curbs = restrictions, limitations; ***curb*** was also the term used to describe a chin-strap placed under the jaw of an unruly horse in an effort to bring it under control.[1]
hunger, ease, and want of sleep = Ferando will starve and worry Kate, as well as keep her from getting any sleep. Note how the list does not exactly demonstrate good parallelism: he will limit Kate's ***ease***, but cause her to suffer ***hunger*** and ***want of sleep***.

Nor sleep nor meat shall she enjoy to-night,

= neither.

I'll mew her up as men do mew their hawks,
And make her gently come unto the lure.

82-83: now Ferando compares Kate to a hawk that is being trained; ***mew*** and ***lure*** are terms from falconry.
82: Ferando will lock Kate up in her room (***mew her up***) as a hawk may be locked in a cage.
83: a ***lure*** is a long cord, at the end of which a trainer attaches some meat nestled within a bunch of feathers (so that the grouping resembles a small bird), to which a hawk is taught to come in order to feed.[1]

Were she as stubborn or as full of strength
As were the Thracian horse Alcides tamed,
That King Egeus fed with flesh of men,

84-86: returning to his equine imagery, Ferando now more directly compares Kate to a horse.
The allusion here is to the Eighth Labour of Hercules (***Alcides*** was an alternate name for the hero), in which he was sent to bring back the horses of Diomedes, the King of Thrace; the horses were regularly fed human flesh, which caused them to become furious and unmanageable. After defeating Diomedes in a fight, Hercules fed the king to his own horses.
These lines are closely adapted from *Tamburlaine, Part Two*; our author here repeats that play's error in identifying ***Aegeus***, a King of Athens, with the legend of the man-eating horses.
Were she = ie. "even if she were".
horse = ie. horses.

Yet would I pull her down and make her come
As hungry hawks do fly unto their lure.

87-88: a final return to the imagery of falconry.
Yet would I = "I would still".

[*Exit*.]

ACT III, SCENE II.

Athens: a street.

Enter Aurelius and Valeria.

Entering Characters: the son of the Duke of Sestos enters with his servant Valeria.

Aurel. Valeria, attend: I have a lovely love,

= "listen up". = Aurelius loves Philema.
Note the intra-line wordplay with ***lovely love***.

As bright as is the heaven crystalline,
As fair as is the milk-white way of Jove,

= the Milky Way galaxy.

As chaste as Phoebe in her summer sports,

4: "as virginal as is the goddess Diana when she is hunting".
Phoebe was an alternate name for Diana, the goddess

of the hunt; she was also famously a virgin.

As soft and tender as the azure down
That circles Cythereä's silver doves.

5-6: ***Cytherea*** was an alternate name for the goddess of beauty, Venus, for whom ***doves*** were sacred. ***Cytherea's*** is pronounced with four syllables: *CY-ther-e-a's*.
azure = bluish.
circles = encircles, ie. covers.

Her do I mean to make my lovely bride,
And in her bed to breathe the sweet content,
That I, thou know'st, long time have aimèd at.
Now, Valeria, it rests in thee to help
To compass this, that I might gain my love,
Which easily thou may'st perform at will,
If that the merchant which thou told'st me of,
Will, as he said, go to Alfonso's house,
And say he is my father, and therewithal

= remains for.
= achieve.[2]
12: ie. "this will be an easy job for you".
= also, in addition to that.[1]

Pass over certain deeds of land to me,
That I thereby may gain my heart's desire;

16-17: Aurelius' false father is to pretend to give over or promise to give to Aurelius gifts of land, so as to impress Alfonso that Aurelius can support Philema in style.

And he is promisèd reward of me.

18: Aurelius will pay the merchant well for his services.

13-18: **Aurelius' Further Scheming:** Aurelius' father is not in Athens, but since Aurelius needs to get his consent to marry Philema, Aurelius has been forced to devise another scheme: he will hire a merchant to approach Alfonso pretending to be Aurelius' father; in this role, the merchant can give his blessing to Aurelius' marrying Philema, while at the same time be able to speak the language of a merchant, which is what Aurelius himself has intimated to be in his conversations with Alfonso.

Val. Fear not, my lord, I'll fetch him straight to you,
For he'll do anything that you command:
But tell me, my lord, is Ferando married then?

= right away.

Aurel. He is: and Polidor shortly shall be wed,
And he means to tame his wife ere long.

= ie. Polidor.

Val. He says so.

27: "so he says"; Valeria is dubious.

Aurel. Faith, he's gone unto the taming school.

Val. The taming school; why, is there such a place?

Aurel. Ay, and Ferando is the master of the school.

Val. That's rare: but what decorum does he use?

35: Valeria inquires as to how Ferando's lessons work.
rare = excellent.
decorum = course of conduct, ie. method.[1]

Aurel. Faith, I know not, but by some odd device or other.
But come, Valeria, I long to see the man,
By whom we must comprise our plotted drift,
That I may tell him what we have to do.

= remarkable method or scheme.[1]
= ie. the hired merchant.
39: "through or via whom we will accomplish our goals".
drift = intentions.

Val. Then come, my lord, and I will bring you to him straight.

Aurel. Agreed, then let's go.

[*Exeunt*.]

ACT III, SCENE III.

A room In Ferando's country house.

Enter Sander and his mistress (Kate).

Entering Characters: ***Kate*** is desperate for something to eat.

Sand. Come, mistress.

Kate. Sander, I prithee, help me to some meat, I am so faint that I can scarcely stand.

= please. = food.

Sand. Ay, marry, mistress, but you know my master has given me a charge that you must eat nothing but that which he himself giveth you.

= ie. a standing order.

Kate. Why, man, thy master needs never know it!

Sand. You say true, indeed: why, look you, mistress, what say you to a piece of beef and mustard now?

Kate. Why, I say 'tis excellent meat; can'st thou help me to some?

Sand. Aye, I could help you to some, but that I doubt

= suspect.

the mustard is too choleric for you. But what say you to a sheep's head and garlic?

= ***mustard*** was believed to cause one to be irascible or irritable (***choleric***).

The Elizabethans believed that good health was maintained by the body's keeping a proper balance of the four humours, or fluids: black bile, choler (also known as yellow bile), blood and phlegm; possession of an excess of any of the humours led to specific undesirable personality disorders. Too much ***choler*** caused one to become (unsurprisingly) choleric.

Kate. Why, anything; I care not what it be.

Sand. Ay, but the garlic, I doubt, will make your breath stink, and then my master will course me for letting you eat it. But what say you to a fat capon?

= suspect.
= beat, thrash.[1]

Kate. That's meat for a king; sweet Sander, help me to some of it.

Sand. Nay, berlady, then 'tis too dear for us; we must not meddle with the king's meat.

31: ***berlady*** = ie. by our Lady, an oath.
'tis too dear = it is too expensive (because it is fit for a king).

Kate. Out, villain, dost thou mock me? Take that for thy sauciness.

= a common exclamation expressing grief, frustration with, or reproach.

[*She beats him*.]

Sand. Souns, are you so light-fingered, with a murrain? I'll keep you fasting for it this two days!

39: ***light-fingered*** = prompt to strike someone.[1]
with a murrain = an expression of anger or astonishment: "a plague on you!"[1,3]

Kate. I tell thee, villain, I'll tear the flesh off thy face and eat it, and thou prates to me thus.

= if. = prattles, babbles.

Sand. Here comes my master: now he'll course you.

= beat.

Enter Ferando with a piece of meat upon his dagger's point, and Polidor with him.

47*ff*: here we find a great parody of a well-known scene in *Tamburlaine, Part One,* in which the conqueror offers his starving captive, the Ottoman Sultan, a hunk of meat dangling from the end of his sword.
and Polidor with him = Polidor, we remember, had told Alfonso at Act II.ii.160 he would visit Ferando within a day or so after the latter's wedding-day; this means today must be Monday or Tuesday.

Feran. See here, Kate, I have provided meat for thee; Here, take it; what, is't not worthy thanks? −

[*Kate refuses meat*.]

Go, sirrah, take it away again. −
You shall be thankful for the next you have.

Kate. Why, I thank you for it.

59: Kate decides she wants the meat after all.

Feran. Nay, now 'tis not worth a pin. − Go, sirray, and take it hence, I say.

61: ***'tis not…pin*** = "it is worth nothing," ie. "you cannot have it."
sirray = alternate form of ***sirrah***.[1]

Sand. Yes, sir, I'll carry it hence. Master, let her have none, for she can fight, as hungry as she is.

64-65: the bruised Sander thinks Kate ought to be starved in order to physically weaken her!

Pol. I pray you, sir, let it stand, for I'll eat some with her myself.

= please. = "leave it here".
We are reminded how early in the play, Polidor suggested he does not eat well either (See Act I.i.20, where Polidor offered to let Aurelius stay with him, so long as he would be satisfied with scholar's fare).

Feran. Well, sirrah, set it down again.

Kate. Nay, nay, I pray you let him take it hence,
And keep it for your own diet, for I'll none;
I'll ne'er be beholding to you for your meat;
I tell thee flatly here unto thy teeth,
Thou shalt not keep me nor feed me as thou list,
For I will home again unto my father's house.

= ie. "have none of it."
= obliged, in debt.
= directly, in plain language.[1] = ie. "to your face".
= wishes.
= go home.

Feran. Ay, when you're meek and gentle, but not before;
I know your stomach is not yet come down;
Therefore no marvel thou can'st not eat,
And I will go unto your father's house; −
Come, Polidor, let us go in again; −
And, Kate, come in with us! I know ere long
That thou and I shall lovingly agree.

= spirit, pride, obstinacy, with pun on "appetite".
= it is no wonder.
= ie. to another room.
= that before long.
= get along.

[*Exeunt Omnes*.]

ACT III, SCENE IV.

Athens: a public place in font of Alfonso's house.

Enter Aurelius, Valeria and Phylotus, the merchant.

Entering Characters: ***Phylotus*** is the merchant whom ***Aurelius*** and ***Valeria*** have suborned to pretend to be Aurelius' father.

Aurel. Now, Signior Phylotus, we will go

= common alternate spelling of ***Signor***; here and at line 14 below, a trisyllable: ***SI'-ni-or***.

Unto Alfonso's house, and be sure you say
As I did tell you concerning the man
That dwells in Sestos, whose son I said I was,
For you do very much resemble him:
And fear not; you may be bold to speak your mind.

3-4: ***the man…Sestos*** = Aurelius' father.

6: Aurelius assures Phylotus that he should feel free to play his part enthusiastically.

Phylo. I warrant you, sir, take you no care;
I'll use myself so cunning in the cause,
As you shall soon enjoy your heart's delight.

= "don't you worry."
= be so clever.
10: ie. "so that you will soon be able to marry Philema.

Aurel. Thanks, sweet Phylotus, then stay you here,
And I will go and fetch him hither straight. −
Ho, Signior Alfonso, a word with you.

= ie. Alfonso.
14: Aurelius calls for Alfonso to come out of his house.

Enter Alfonso.

Alfon. Who's there? What, Aurelius, what's the matter,
That you stand so like a stranger at the door?

Aurel. My father, sir, is newly come to town,
And I have brought him here to speak with you,
Concerning those matters that I told you of,
And he can certify you of the truth.

= ie. "confirm the truth of everything I have told you."

Alfon. Is this your father? − You are welcome, sir.

Phylo. Thanks, Alfonso, for that's your name, I guess.
I understand my son hath set his mind
And bent his liking to your daughter's love;
And for because he is my only son,
And I would gladly that he should do well,
I tell you, sir, I not mislike his choice.
If you agree to give him your consent,
He shall have living to maintain his state;

= directed.
= "am not displeased with".

35-37: ***He shall…heirs*** = Aurelius' "father" agrees to financially support his "son" and his new bride. Need we point out once again that the Greek transactions take place using English currency?

Three hundred pounds a year I will assure
To him and to his heirs: and if they do join,
And knit themselves in holy wedlock band,
A thousand massy ingots of pure gold,

= unite.
= large bars.

And twice as many bars of silver plate,
I freely give him, and in writing straight
I will confirm what I have said in words.

Alfon. Trust me, I must commend your liberal mind,
And loving care you bear unto your son;
And here I give him freely my consent.
As for my daughter, I think he knows her mind:
And I will enlarge her dowry for your sake;
And solemnise with joy your nuptial rites. −
But is this gentleman of Sestos, too?

41-42: ***in writing…words*** = Phylotus will put all this into writing at once!

= approve. = generosity.

= ie. Aurelius knows Philema loves him.

= increase.

50: Alfonso gestures towards Valeria, whom Alfonso has only previously seen when Valeria was disguised as Kate's music instructor. It was a very important convention of Elizabethan drama that characters in disguise were never recognized.

Aurel. He is the Duke of Sestos' thrice-renownèd son,
Who for the love his honour bears to me
Hath thus accompanied me to this place.

52-54: we remember that back at Act I.i.110-4, Aurelius decided that Valeria should pretend to be the son of the Duke of Sestos, and a friend of the "merchant" Aurelius.

Other than to add drama to the play's climactic scene, there is no real reason for Valeria to portray the Duke of Sestos' son.

Alfon. You were to blame you told me not before: −
Pardon me, my lord, for if I had known
Your honour had been here in place with me,
I would have done my duty to your honour.

56: a mild rebuke: as the son of a Duke, the new guest should have introduced to Alfonso sooner in the conversation.

Val. Thanks, good Alfonso: but I did come to see
Whenas these marriage rites should be performed;
And if in these nuptials you vouchsafe
To honour thus the prince of Sestos' friend,
In celebration of his spousal rites,
He shall remain a lasting friend to you.
What says Aurelius' father?

= when.
= deign.

Phylo. I humbly thank your honour, good my lord;
And ere we part, before your honour here,
Shall articles of such content be drawn,
As 'twixt our houses and posterities,
Eternally this league of peace shall last,
Inviolate and pure on either part.

= between. = ie. families. = descendants.
= alliance, treaty.

Alfon. With all my heart, and if your honour please,
To walk along with us unto my house,
We will confirm these leagues of lasting love.

Val. Come then, Aurelius, I will go with you.

[*Exeunt Omnes.*]

ACT III, SCENE V.

A room in Ferando's country house.

Enter Ferando, Kate, and Sander.

Sand. Master, the haberdasher has brought my mistress home her cap here.

= a dealer in hats and caps.[1]

Enter the Haberdasher.

Feran. Come hither, sirrah! What have you there?

Haber. A velvet cap, sir, and it please you.

= if.

Feran. Who spoke for it? Didst thou, Kate?

= "asked for",[1] ie. "ordered".

Kate. What if I did? − Come hither, sirrah, give me the cap! I'll see if it will fit me.

[*She sets it on her head.*]

Feran. O monstrous, why, it becomes thee not;
Let me see it, Kate! − Here, sirrah, take it hence!
This cap is out of fashion quite!

Kate. The fashion is good enough. Belike you mean To make a fool of me.

= it is more likely that.

Feran. Why, true, he means to make a fool of thee,

24: Ferando deliberately "misunderstands" Kate's last comment as being directed at the haberdasher.

To have thee put on such a curtalled cap! −
Sirrah, begone with it!

= literally "shortened", but meaning "tiny".[3] In Shakespeare's *The Taming of the Shrew*, Kate's new cap is compared to a walnut-shell, it is so small.

[*Exit Haberdasher.*]

Enter the Tailor with a gown.

Sand. Here is the tailor too with my mistress' gown.

Feran. Let me see it, Tailor! What, with cuts and jags, Souns, you villain, thou hast spoilt the gown!

= the gown contains many slashes through it; the OED suggests the purpose of cutting a dress up so may have been to expose the colours of the layers of clothing underneath it. Boas writes the purpose was "for the insertion of stripes of a different colour."

Tailor. Why, sir, I made it as your man gave me direction. You may read the note here.

= Sander.

Feran. Come hither, sirrah Tailor! Read the note.

Tailor. Item, a fair round-compassed cape.

= a cape whose edge or hem forms a circle.[1]

Sand. Ay, that's true.

44: "Hmm, yes, I did order that."

Tailor. And a large trunk sleeve.

= sleeves that are full and wide at the upper arm but narrow and close-fitting below the elbow.[16]

Sand. That's a lie, master! I said two trunk sleeves.

48: Sander equivocates: why would he order a gown with only one sleeve?

Feran. Well, sir, go forward!

= "go on."

Tailor. Item, a loose-bodied gown.

= a loose-fitting gown, as worn by loose women, meaning prostitutes.[16]

Sand. Master, if ever I said loose body's gown, sew me in a seam and beat me to death with [a] bottom of brown thread!

54-56: Sander vehemently denies having ordered such an indelicate item.

loose body's gown = note that Sander does not quote the Tailor exactly; he gives the impression of having transferred the adjective ***loose*** (which suggests "slutty") from the gown (***loose-bodied***) to Kate (***loose body's***). Given Sander's penchant for malapropisms, however, he may have simply misspoken.

54-55: ***sew me in a seam*** = ie. sew him into the dress; there would be room for him, since the dress and its sleeves are so loose-fitting.

55-56: ***a bottom...thread*** = properly, the center or nucleus around which thread is wound, but here referring to the ball of thread as a whole.[16]

Tailor. I made it as the note bade me.

= instructed.

Sand. I say the note lies in his throat, and thou too, and thou say'st it.

= its, meaning the note.
= "if you insist that it was the note says."

Tailor. Nay, nay, n'er be so hot, sirrah; for I fear you not.

63: ***hot*** = quick to anger.

63-64: ***I fear you not*** = there is an underlying joke here: tailors were stereotyped as being effeminate and cowardly.

Sand. Dost thou hear, Tailor? Thou hast braved many men: brave not me. Thou'st faced many men −

66-67: Sander is indignant and insulted that the Tailor should have defied (***braved***) him so, but this is just another bit of bluster from the faint-hearted servant.

There is also some wordplay in this speech: ***braved*** can mean both "defied" and "finely dressed", and ***faced*** can mean both "threaten" or "bully" and "to trim" or "adorn".[6]

Tailor. Well, sir.

Sand. Face not me: I'll neither be faced nor braved at thy hands, I can tell thee!

Kate. Come, come, I like the fashion of it well enough: Here's more ado than needs; I'll have it, I; −

= "everyone is making more of a fuss out of this than is necessary."

And if you do not like it, hide your eyes.
I think I shall have nothing by your will.

76-77: these lines are directed at Ferando.

77: ie. "if it were up to you, I suspect I shall never get anything."

will = wishes.

Feran. [*To the Tailor*]
Go, I say, and take it up for your master's use.

80: simply meaning, "take the gown away, and give it to your master to do with as he wishes;"[16] but the wording of the line is ambiguous enough for Sander to misinterpret it.

Sand. Souns, villain, not for thy life; touch it not! Souns, take up my mistress' gown to his master's use!

82-83: Sander is appalled (or at least pretends to be); he seems to be suggesting that Ferando is implying that some sort of sexual use be made of the gown.

Feran. Well, sir, what's your conceit of it?

85: Ferando asks Sander to explain himself: "what's the idea (***conceit***)?"

Sand. I have a deeper conceit in it than you think for.

= "more serious idea", ie. understanding or meaning.

Take up my mistress' gown to his master's use!

88: the allegedly dirty underlying meaning of Ferando's instruction to the Tailor remains unexplained.

This entire section also appears in Shakespeare's *The Shrew* without substantial alteration. There, too, the servant Grumio suggests the instruction is bawdy, but never explains why.

Feran. Tailor, come hither; for this time take it
Hence again, and I'll content thee for thy pains.

90-91: Ferando will pay the Tailor for his work, even as he asks him to take the gown away.

Tailor. I thank you, sir.

[*Exit Tailor*.]

Feran. Come, Kate, we now will go see thy father's house,
Even in these honest mean habiliments;
= simple but respectable outfits.
Our purses shall be rich, our garments plain,
= ie. "we shall have lots of money".
To shroud our bodies from the winter rage,
= conceal, ie. protect.
And that's enough; what should we care for more?
Thy sisters, Kate, to-morrow must be wed,
And I have promised them thou should'st be there:
The morning is well up; let's haste away:
= advanced, ie. it is late in the morning.
It will be nine a-clock ere we come there.
= the 16th century's way to write ***nine o'clock***.

Kate. Nine a-clock? why, 'tis already past two
In the afternoon by all the clocks in the town!

Feran. I say 'tis but nine a-clock in the morning.

Kate. I say 'tis two a-clock in the afternoon.

Feran. It shall be nine then ere we go to your father's:
= before.
Come back again, we will not go to-day.
Nothing but crossing of me still!
= "contradicting me". = always.
I'll have you say as I do ere you go.

[*Exeunt Omnes*.]

ACT III, SCENE VI.

A room in Alfonso's house.

Enter Polidor, Emelia, Aurelius and Philema.

Entering Characters: a reminder: ***Polidor*** is in love with ***Emelia***, and ***Aurelius*** with ***Philema***.

Pol. Fair Emelia, summer's sun-bright queen,
Brighter of hue than is the burning clime,

= a synonym for Marlowe's "torrid zone" of *Tamburlaine, Part One*, the hot regions of the earth between the Tropics of Cancer and Capricorn.

Where Phoebus in his bright equator sits,
= the sun god. = ie. the.
Creating gold and precious minerals.
What would Emelia do, if I were forced
To leave fair Athens and to range the world?
= wander around.

Emel. Should thou assay to scale the seat of Jove,

8: "even if you were to attempt (***assay***) to climb up to reach the throne of the king of the gods".

Mounting the subtle airy regions,

9: ***subtle*** = elusive to the physical senses.[1]
airy regions = according to Elizabethan cosmology, above the earth there exists a sphere, or layer, of air, which is actually divided into three parts (the lower, middle and upper), hence the reference to the ***airy regions***, in the plural.

Or be snatched up as erst was Ganymede,

10: ***Ganymede*** was a Trojan prince whom Jupiter, enchanted with his beauty, kidnapped and brought to Mt. Olympus to serve as cup-bearer to the gods. Jupiter was often pictured as stealing Ganymede away while in the form of an eagle, hence the phrase ***snatched up***.

Love should give wings unto my swift desires,

= would.

And prune my thoughts that I would follow thee,

12: ***prune*** = preen,[1] as a bird might do to its feathers in preparation for flight,[3] completing the metaphor of Emelia's ***desires*** having ***wings*** in the previous line.
I would follow thee = ie. Emelia would follow Polidor no matter how high up his travels took him.

Or fall and perish as did Icarus.

13: allusion to the myth of Daedalus, the famous Athenian craftsman, and his son ***Icarus***, who were kept in prison by King Minos of Crete. Daedalus fashioned wings for himself and his son out of feathers held together with wax, and the pair used the wings to fly away and escape Crete. Icarus, unfortunately, did not heed his father's advice not to fly too high, and the sun melted the young man's wings, causing him to plunge to his death in the sea.

Aurel. Sweetly resolvèd, fair Emelia! −

= answered.[2]

But would Philema say as much to me,
If I should ask a question now of thee;
What if the Duke of Sestos' only son,

= whom Valeria is impersonating.

Which came with me unto your father's house,
Should seek to get Philema's love from me,
And make thee duchess of that stately town,
Wouldst thou not then forsake me for his love?

= leave, abandon.

Phil. Not for great Neptune, no, nor Jove himself,

= the god of the sea.

Will Philema leave Aurelius' love;
Could he install me empress of the world,

= invest (with an office).[1]

Or make me queen and guidress of the heavens,

= female guide. A very rare word.

Yet would I not exchange thy love for his;

= ie. the love of the son of the Duke.

Thy company is poor Philema's Heaven,
And without thee Heaven were hell to me.

Emel. And should my love, as erst did Hercules,
Attempt to pass the burning vaults of hell,

32*ff*: the intensity of the scene rises, as the women fall into a rather bizarre competition, in which each tries to outdo the other in her ability to confirm, through grossly inflated rhetoric, her love for her chosen mate.
32-38: if Polidor were to enter Hades, Emelia would follow and beg ***Pluto*** (the king of Hades) to let him return to earth's surface.
32-33: an allusion to ***Hercules'*** Twelfth Labour, in which the hero descended into Hades and wrestled Cerberus, the

		vicious three-headed guard-dog of the underworld, into submission, returning with the monster to the earth's surface.
34	I would with piteous looks and pleasing words, As once did Orpheus with his harmony,	35-38: ***Orpheus*** was a lute (***harp***) player whose music was so enchanting that beasts, trees and rocks would gather to listen to him. When Orpheus' beloved wife, the nymph Eurydice, was killed from the bite of a poisonous snake, Orpheus travelled to the underworld, where he so charmed Pluto and the other beings there with his lute-playing, that Pluto permitted Orpheus to return with her to earth. Postscript: Orpheus was permitted to lead Eurydice out of Hades on the condition that Orpheus not look back to see if she was still behind him; unable to contain his curiosity, Orpheus did in fact glance back as they were ascending, and as a consequence Eurydice was forced to return to hell.
36	And ravishing sound of his melodious harp, Entreat grim Pluto and of him obtain,	
38	That thou mightest go and safe return again.	
40	***Phil.*** And should my love, as erst Leander did, Attempt to swim the boiling Hellespont	40-41: note how the first two lines of Philema's speech parallel those of Emelia's last speech at lines 32-33 above. 40-42: ***And should...love*** = Philema alludes to the legend of the Greek lover ***Leander***, who swam the ***Hellespont*** every night to reach his love ***Hero***, guided by the fire on top of her tower. See the note at Act I.i.3-5. ***boiling*** = agitated, roiling.[1]
42	For Hero's love, no towers of brass should hold	= "I could not be prevented from swimming after you, even if I was locked in a ***brass tower***". Philema obliquely compares herself to the mythological heroine Danae: Acrisius, the king of Argos, received an oracle that the future son of his daughter Danae would grow up to kill him. To prevent this event, Acrisius kept Danae locked away in a brass or bronze tower. Jupiter visited her in the form of a shower of gold, which impregnated her, resulting in the birth of the Greek hero Perseus.
	But I would follow thee thorough those raging floods	= the quarto prints ***through***, but the meter is better satisfied by ***thorough***, a common disyllabic alternative to ***through***.
44	With locks dishevered and my breast all bare;	= it may be that ***dishevered*** (which is what appears in the quarto) is a simple typographical error for ***disheveled***; except that we find the same word ***dishevered*** in a couple of later works of the era (printed in 1596 and 1615). Whether or not these were also mistakes cannot be known.
	With bended knees upon Abydos' shore	= it was in ***Abydos*** where Leander lived.
46	I would with smoky sighs and brinish tears,	= steaming.[1] = salty.
	Importune Neptune and the watery gods	47: "beg both the god of the sea ***Neptune*** and the other minor deities of the seas".
48	To send a guard of silver-scalèd dolphins With sounding Tritons to be our convoy,	= the ***Tritons*** were a class of sea gods who were usually imagined to carry horns made of shells, which they blew (***sounding*** = blowing) to calm the seas.[17] Hence their presence would be desirable to escort Philema and Aurelius back to dry land.
50	And to transport us safe unto the shore;	48-50: there is a glancing allusion to the myth of the Greek bard and skilled musician, Arion, who once traveled to

Sicily, where he won a musical contest and was given many great prizes. On his way home to Corinth, the sailors of the boat on which he was traveling planned to murder him in order to steal his valuable treasures. In a dream, Apollo warned Arion of his predicament, and, having been given permission to play his cithara (a plucked instrument, similar to a lyre) one last time before his death, Arion stood on the prow of the ship and began to play. He then threw himself into the sea, where he was picked up by a music-loving ***dolphin***, who carried him home.

Whilst I would hang about thy lovely neck,
Redoubling kiss on kiss upon thy cheeks,
And with our pastime still the swelling waves.

= recreation, perhaps a hint of amorous activity. = rising.

Emel. Should Polidor, as great Achilles did,
Only employ himself to follow arms,

55-61: briefly, if Polidor decides to dedicate himself to soldiering, Emelia would herself jump into the fray of battle to help Polidor out. She rhetorically fills out her point by invoking some confused mythology.

55-56: ***as great...follow arms*** = ***Achilles***, the greatest warrior of the Trojan War, never married; Emelia thus compares Polidor hypothetically choosing to fight wars, but never marry.

Like to the warlike Amazonian queen
Penthesilea, Hector's paramour,
Who foiled the bloody Pyrrhus, murderous Greek,
I'll thrust myself amongst the thickest throngs,
And with my utmost force assist my love.

57-61: briefly, "then, like ***Penthesilea***, I would jump into the most crowded battle (***the thickest throngs***) to help Polidor."

After Achilles (fighting for the Greeks) slew ***Hector*** (the greatest soldier on the Trojan side), ***Penthesiliea***, the ***queen*** of the ***Amazons*** (a society of warrior-women who resided not far from Troy) entered the fray. Penthesilea was killed by Achilles, who fell in love with her when he saw her face after removing her helmet. There is no authority for Emelia's statement that the Amazon was a lover of Hector.

59: ***Pyrrhus*** was the illegitimate son of Achilles. Emelia claims that Penthesilea defeated (***foiled***) him, but she is confused: in some alternate versions of the story, Pyrrhus, and not Achilles, is the one who kills the Amazonian queen.[17]

murderous Greek = Pyrrhus is singled out for being ***murderous*** because of his excessively cruel behaviour on the day the Greeks finally sacked, burned and captured Troy (having successfully entered the city via the Trojan horse): in *Dido, Queen of Carthage*, Marlowe describes how Pyrrhus viciously slew the decrepit old King Priam of Troy, even after having first cut off his hands.

Phil. Let Aeole storm, be mild and quiet thou;

= ie. "let the winds howl"; ***Aeole***, or Aeolus, was the god of the winds.

Let Neptune swell, be Aurelius calm and pleased:

= metaphorically, "let the waves of the sea rise and roll as in a storm"; there is a touch of wordplay here, as ***Let Neptune swell*** can more literally suggest the god himself is getting angry (***to swell*** = to get angry).[1]

I care not, I, betide what may betide,

= "let what happens happen".

Let Fates and Fortune do the worst they can,

66: Philema alludes to two oft-referred-to mythological entities that influence the progress of men's lives; the ***Fates*** were three sister-goddesses who determined the length of

each person's life, cutting the cord of life when an individual's time of death was at hand; personified female ***Fortune*** spun a wheel which arbitrarily raised and lowered the circumstances and luck of every person on earth.

I reck them not; they not discord with me,
Whilst that my love and I do well agree.

67: ***reck*** = heed.
67-68: ***they not…agree*** = ie. Philema has no quarrel with the ***Fates*** or ***Fortune***, so long as she and Aurelius have each other.

Aurel. Sweet Philema, beauty's mineral,

= Boas suggests the meaning here is "beauty's mine", the idea being that Philema is the hyperbolic source of all beauty.

From whence the sun exhales his glorious shine,
And clad the heaven in thy reflected rays!

71-72: a very Marlovian idea: Philema is the source of brightness for the sun, whose rays reflect off of, and thus adorn, Heaven.
exhales = draws forth.[3]
shine = radiance.[3]

And now, my liefest love, the time draws nigh,

= dearest. = near.

That Hymen mounted in his saffron robe,
Must with his torches wait upon thy train,

74-75: a mythological metaphor: "it is time for you to prepare for our wedding."
Hymen is the god of marriage; he was often portrayed carrying a bridal ***torch***; the idea that he wore a ***saffron robe*** comes from the opening line of Golding's translation of Book X of Ovid's *Metamorphoses*.
wait upon thy train = "attend to the train of your wedding dress".[1]

As Helen's brothers on the hornèd moon. −

76: "just as Helen of Troy's brothers attend the moon."
Helen's brothers are the twins Castor and Pollux, who were turned into the constellation Gemini.
horned moon = the moon in its crescent shape.

Now, Juno, to thy number shall I add
The fairest bride that ever merchant had.

77-78: ***Juno*** was the goddess of marriage: Aurelius thus means that Emelia, by marrying him, will be added to those who are in a sense devotees of the queen of the gods.

Pol. Come, fair Emelia, the priest is gone,

= ie. to the church.

And at the church your father and the rest
Do stay to see our marriage rites performed,

= wait.

And knit in sight of Heaven this Gordian knot,

83: "and join ourselves in matrimony in the sight of God".
knit = it was common to describe a couple as being ***knit*** (ie. united) in marriage.
Gordian knot = Gordius, the king of Phrygia, had tied a knot so complex no one could unravel it. An oracle had predicted that the person who could undo the knot would become the king of all of Asia. When Alexander the Great visited the city in 333 B.C., he became impatient trying to untie the knot by conventional methods, and so he took out his sword and cut it in two, thus solving the puzzle. The Gordian knot thus represents something almost impossible to break asunder.[18]

That teeth of fretting time may ne'er untwist:

84: "which ***time*** will never undo, ie. sever;" ***time*** was often described as having ***teeth*** to dramatize its metaphoric ability

to consume or gnaw away at (***fret***) everything in its path.

Then come, fair love, and gratulate with me
This day's content and sweet solemnity.

= salute or celebrate.

[*Exeunt Omnes*.]

Sly. Sim, must they be married now?

Lord. Ay, my lord.

END OF ACT III.

ACT IV.

SCENE I.

Initially Ferando's country house, then a country road.

Enter Ferando, Kate, and Sander.

Entering Characters: Ferando, his wife Kate, and his servant Sander are about to leave their house in the country to return to Athens.

Sly. Look, Sim, the fool is come again now.

= ie. Sander.

Feran. Sirrah, go fetch our horses forth and bring them to the back gate presently.

Sand. I will, sir, I warrant you.

[*Exit Sander.*]

8*ff*: Ferando and Kate are now on the road to Athens.

Feran. Come, Kate, the moon shines clear to-night, methinks.

Kate. The moon? why, husband, you are deceived;
It is the sun!

Feran. Yet again? Come back again.
It shall be the moon ere we come at your father's.

= "you are contradicting me again? Let's turn around then."

Kate. Why, I'll say as you say: it is the moon.

Feran. Jesus save the glorious moon!

Kate. Jesus save the glorious moon!

Feran. I am glad, Kate, your stomach is come down.
I know it well thou knowest it is the sun;
But I did try to see if thou would'st speak,
And cross me now, as thou hast done before:
And trust me, Kate, hadst thou not named the moon,
We had gone back again as sure as death.
But soft, who's this that's coming here?

= obstinacy, pride.
= test. = ie. "say something".
= contradict.
= called it.
= turned.

Enter the Duke of Sestos alone.

Entering Character: Aurelius' father is disguised so that his son will not recognize him. There is really no rational reason for the Duke to come to Athens so, except that the author wanted to have some fun with him in the following sequence.

Duke. Thus all alone from Sestos am I come,
And left my princely court and noble train,
To come to Athens, and in this disguise,
To see what course my son Aurelius takes.

34-39: the Duke addresses the audience, not yet having seen Ferando.
35: the Duke is travelling without his encourage.
37: ie. "to see what my son is up to."
course = direction, manner of proceeding.[2]

But stay, here's some, it may be, travels thither. –
Good sir, can you direct me the way to Athens?

= ie. someone. = to there, ie. to Athens.

Feran. [*to the Duke*] Fair lovely maid, young and affable,

More clear of hue and far more beautiful
Than precious sardonyx or purple rocks

43: ***sardonyx*** = a variety of onyx.[1]

43-44: ***purple…amethysts*** = see the note above at Act II.i.216.

Of amethysts, or glistering hyacinth!
More amiable far than is the plain
Where glistering Cepherus in silver bowers,
Gazeth upon the giant Andromede!

= glistening. = a red-orange variety of the mineral zircon.[1]

46-47: ***Cepherus*** is an error for the Constellation ***Cepheus***; Cepheus was the king of Ethiopia, and the father of ***Andromeda***, another constellation.[17]

silver bowers = a common poetic description of the home of celestial creatures.

Sweet Kate, entertain this lovely woman.

= welcome.

Duke. I think the man is mad; he calls me a woman.

Kate. Fair lovely lady, bright and crystalline,
Beauteous and stately as the eye-trained bird,

= the peacock, ie. the bird with eyes on its train;[19] ***trained*** is an adjectival form of the noun ***train***, which could mean, as here, the tail feathers of a bird.[1]

As glorious as the morning washed with dew,
Within whose eyes she takes her dawning beams,

55: the morning draws brightness from the eyes of the lovely lady (ie. the Duke!).

And golden summer sleeps upon thy cheeks;
Wrap up thy radiations in some cloud,
Lest that thy beauty make this stately town
Inhabitable like the burning zone
With sweet reflections of thy lovely face!

57-60: an imperative: "conceal the light (and perhaps heat) you radiate (***radiations***) within a ***cloud***, because if you don't you, will cause Athens to become as uninhabitable as are the lands along the equator!"

inhabitable = originally, as here, meant "uninhabitable".

burning zone = as earlier, the lands between the Tropics of Capricorn and Cancer.

Duke. What, is she mad too? or is my shape transformed,
That both of them persuade me I am a woman;
But they are mad, sure, and therefore I'll be gone,
And leave their companies for fear of harm,
And unto Athens haste, to seek my son.

= convince.

= hurry.

[*Exit Duke*.]

Feran. Why, so, Kate; this was friendly done of thee,
And kindly, too; why, thus must we two live,
One mind, one heart, and one content for both!
This good old man does think that we are mad,
And glad he is, I am sure, that he is gone,
But come, sweet Kate, for we will after him,
And now persuade him to his shape again.

= an adverb, meaning "in a friendly way".[2]

= shared happiness.

= ie. go after.

76" "and this time we will convince him he is a man again!"

[*Exeunt Omnes*.]

ACT IV, SCENE II.

Athens: a public place.

Enter Alfonso, Phylotus, Valeria, Polidor,

Entering Characters: the weddings between ***Polidor*** and

	Emelia, Aurelius, and Philema.	***Emelia*** on the one hand, and ***Aurelius*** and ***Philema*** on the other, have been concluded. ***Phylotus*** is still playing the role of Aurelius' wealthy merchant-father, and ***Valeria*** is still acting the part of Aurelius' best friend, the son of the Duke of Sestos.
1	***Alfon.*** Come, lovely sons, your marriage rites performed,	ie. Polidor and Aurelius.
2	Let's hie us home to see what cheer we have;	= hurry. = food and drink; like both Polidor and the play's lower-class citizens, Alfonso seems to take an unusually high interest in food.
	I wonder that Ferando and his wife	3-4: Ferando and Kate did not make it to the double-wedding.
4	Come not to see this great solemnity.	
6	***Pol.*** No marvel if Ferando be away;	
	His wife, I think, hath troubled so his wits,	
8	That he remains at home to keep them warm;	= ie. his wits.
	For forward wedlock, as the proverb says,	9-10: Polidor cites a proverb that cynically suggests that marriage domesticates a man; in other words, Ferando, now a married man, is no longer interested in leaving home to find entertainment.
10	Hath brought him to his nightcap long ago.	One oddity about Polidor's utterance is that he says Ferando's nightcap was delivered ***long ago*** - but he has only been a married for a few days.
		forward = eager or well-advanced.[8]
		The full proverb is, "age and wedlock bring a man to his nightcap". The first part of the proverb suggests that old men, like married man, prefer to stay at home at night, unlike when they were younger.
		There were other proverbs from the era that expressed similar sentiments, e.g. "age and wedlock tame man and beast", and "wedlock is a padlock".
12	***Phylo.*** But, Polidor, let my son and you take heed,	12-13: "but the two of you (Polidor and Aurelius) better be careful, that Ferando does not end up saying the same thing about you", ie. that they too have been quickly domesticated.
	That Ferando say not ere long as much to you. –	
14	And now, Alfonso, more to show my love,	
	If unto Sestos you do send your ships,	
16	Myself will fraught them with Arabian silks,	= load.
	Rich Afric spices, arras, counter-points,	= ***arras*** are rich tapestries, which were usually woven in Arras in northern France, and ***counter-points*** are quilts, or coverings for beds, which, as the early 19th century Shakespearean scholar Edmond Malone noted, were very expensive.
		Interestingly, the collocation ***arras counter-points*** also appears in Shakespeare's version of the play; while older reprints of the Bard's *Shrew* separate ***arras*** and ***counter-points*** into separate terms via a comma, the modern editions usually print them without a separating comma, and define the collective term as basically "panels of tapestry", even though it is unclear if ***counter-points*** was ever used to mean "panels" - the OED has no such definition for the term.
18	Musk, cassia, sweet-smelling ambergris,	= ***musk*** is a substance secreted by the male musk deer, highly prized as a perfume; ***cassia***, an aromatic shrub; and ***ambergris***, an aromatic secretion of the sperm whale.[1]

Pearl, coral, crystal, jet, and ivory,

= the OED defines ***jet*** as "a hard, black semi-precious form of lignite."

To gratulate the favours of my son,
And friendly love that you have shown to him.

= "rejoice over".[1]

Enter the Duke of Sestos.

Entering Character: the ***Duke*** is no longer in disguise; he will also, before he is noticed, overhear the next speech by Valeria, who is still impersonating the son of the Duke.

Val. And for to honour him, and this fair bride,
I'll yearly send you from my father's court,
Chests of refinèd sugar severally,

25: "and in order to honour Aurelius and his beautiful bride".

27: ***refined sugar*** = ***sugar*** was still a very expensive commodity in the 16th century; the majority of sugar in this period came from the New World. *The Encyclopedia Britannica* (1911) describes the ***refining***, or purifying, process as one involving melting, filtering and cooking raw sugar, a process perhaps invented, the *Encyclopedia* continues, by Arab physicians of the east.

severally = successively, ie. one after the other.[1]

Ten tun of Tunis wine, sucket, sweet drugs,

28: ***Ten tun…wine*** = ten barrels of wine from ***Tunisia***, in North Africa. Tunisia in the 16th century was controlled by the Ottomans, who encouraged the locals to engage in large-scale piracy. There are no other references in the era's literature to Tunisian wine, so we must assume our author mentions ***Tunis*** for no other reason than to round out the wordplay with ***Ten*** and ***tun***.

sucket = sweetmeats.

sweet drugs = term used to describe the class of substances like those of line 18 which give off a sweet odour.

To celebrate and solemnise this day;
And custom-free your merchants shall converse
And interchange the profits of your land,

30-31: Valeria (as the Duke's son) proposes to allow Alfonso to trade duty-free at Sestos.

converse = trade.[1]

interchange the profits = Gaines suggests "increase the profits or wealth"; ***interchange*** alone means "exchange commodities".[1]

Sending you gold for brass, silver for lead,
Cases of silk for packs of wool and cloth,
To bind this friendship and confirm this league.

32-34: Valeria is very generous with the Dukedom's wealth; he will send Alfonso goods of much greater value than those Alfonso would send him, for no other reason than to show his (Valeria's) gratitude for Alfonso's kindnesses to Aurelius!

Duke. I am glad, sir, that you would be so frank.
Are you become the Duke of Sestos' son,
And revel with my treasure in this town?
Base villain, that thus dishonourest me!

= generous.[2]

= ie. treasury.

Val. [*Aside*] Souns, it is the Duke; what shall I do? −
Dishonour thee, why, know'st thou what thou say'st?

42: Valeria gamely goes for broke, pretending not to recognize his employer.

Duke. Here's no villain! He will not know me now! −
[*To Aurelius*] But what say you? have you forgot me, too?

= recognize.

Phylo. Why, sir, are you acquainted with my son?

Duke. With thy son? No, trust me, if he be thine; −
I pray you, sir, who am I?

Aurel. [*Kneeling*] Pardon me, father! Humbly on my knees,
I do entreat your grace to hear me speak.

Duke. Peace, villain! − Lay hands on them,
And send them to prison straight.

[*Phylotus and Valeria run away*.]

[*Then Sly speaks*.]

Sly. I say, we'll have no sending to prison.

Lord. My lord, this is but the play; they're but in jest.

Sly. I tell thee, Sim, we'll have no sending to prison, that's flat. Why, Sim, am not I Don Christo Vary? Therefore, I say, they shall not go to prison.

Lord. No more they shall not, my lord: they be run away.

Sly. Are they run away, Sim? That's well; then gi's some more drink, and let them play again.

Lord. Here, my lord!

[*Sly drinks and then falls asleep*.]

Duke. Ah, treacherous boy, that durst presume
To wed thyself without thy father's leave!

I swear by fair Cynthia's burning rays,
By Merops' head, and by seven-mouthèd Nile,

= "if he is your son, then no, I do not know him."

= the traditional position of supplication.

= beg.

= silence! = arrest. = ie. Phylotus and Valeria.

= immediately.

67: ***flat*** = absolute, final.

Don Christo Vary = Sly gives himself a fanciful name, or perhaps he has heard the Lord's name bandied about, and thinks that they have been talking about him.

Don = a Spanish title.

= "give us", ie. "give me".

78*ff*: the play continues, even as Sly, the performers' intended audience, sleeps; it will turn out that the Lord does not notice that Sly has gone unconscious.

= dares.

= permission.

82-83: the intensity of the Duke's vow is deepened by his swearing on multiple objects.

fair = a disyllable here: *fa-yer*.

Cynthia's burning rays = the beams of ***Cynthia***, the personified moon.

By Merops' head = there were several figures named ***Merops*** in ancient mythology, but it is most likely that this ***Merops*** refers to the father of Phaeton, the mythical lad who tried and failed to drive the sun around the earth.

In Book I of Ovid's *Metamorphoses*, Phaeton threw his arms around his mother's neck, and begged her for proof that his (Phaeton's) biological father was in fact the sun god Helios, rather than Merope, his mother's husband. He insisted she tell him, "*as she loved his life, and as she loved the life of Merops, and had kept herself as undefiled wife...she would some token give whereby his rightful sire to know*." (from Arthur Golding's 1567 translation of the *Metamorphoses*.)

Our author may thus have had this oath of Phaeton's in mind as he wrote ***by Merops' head***; this is how poet George

		Sandys understood the passage, for his 1628 translation of the same lines from *Metamorphoses* above read, "*by her own **head, by Merope's**, her sisters nuptial bed...to produce some certain gage, that might assure his question'd parentage*." ***seven-mouthed Nile*** = another clause lifted directly from Book I of Golding's *Metamorphoses*. A glance at the maps of Antwerp native Abraham Ortelius (1527-1598), which Marlowe used extensively as he wrote the *Tamburlaine* plays, invariably shows the River Nile dividing into 6-8 branches in its delta as it enters the Mediterranean Sea.
84	Had I but known, ere thou hadst wedded her,	= before.
	Were in thy breast the world's immortal soul,	85: "that the immortal soul of the world was contained in your breast", ie. that the world's very existence depended on Aurelius remaining alive.
86	This angry sword should rip thy hateful chest,	= would have ripped apart. = deserving of hate.
	And hewed thee smaller than the Lybian sands,	87: and sliced up Aurelius' body into pieces that are smaller than the sands of Libya.
88	Turn hence thy face, oh, cruël, ímpious boy! −	88: the Duke orders Aurelius, who is likely hanging his head in shame, to look at him. ***impious*** = wicked.[1,8] ***cruel, impious*** = both words are disyllables, each stressed on its first syllable: *CRU-el IM-pyus*.
	Alfonso, I did not think you would presume	
90	To match your daughter with my princely house,	= marry. = ie. royal.
	And ne'er make me acquainted with the cause.	91: ie. "without consulting me." ***cause*** = fact or situation.[1]
92		
	Alfon. My lord, by heavens I swear unto your grace,	
94	I knew none other but Valeria, your man,	94-95: strictly speaking, no one has told Alfonso yet who Valeria really is, or what his name is.
	Had been the Duke of Sestos' noble son;	
96	Nor did my daughter, I dare swear for her.	
98	***Duke.*** That damned villain that hath deluded me,	= ie. Valeria.
	Whom I did send [for] guide unto my son!	99: Valeria was supposed to watch over Aurelius, and prevent him from behaving badly!
100	Oh that my furious force could cleave the earth,	100-1: "if only I were strong enough to split the earth, so that I could collect an army of demons".
	That I might muster bands of hellish fiends,	
102	To rack his heart and tear his impious soul;	= pull apart or torture, as on a rack. = a disyllable: *IM-pyus*.
	The ceaseless turning of celestial orbs	103: the Duke alludes to the spheres (***orbs***) of the universe; see the note at line 21 of the Induction, Scene i.
104	Kindles not greater flames in flitting air,	= unstable or yielding: our author seems to have lifted the adjective ***flitting*** to describe ***air*** from Edmund Spencer's *Faerie Queene* of 1590, which described the ***air*** as so because it was not strong enough to hold up a flying mounted knight.
	Than passionate anguish of my raging breast.	
106		
	Aurel. Then let my death, sweet father, end your grief;	
108	For I it is that thus have wrought your woes:	= worked, ie. brought about.
	Then be revenged on me, for here I swear	
110	That they are innocent of what I did.	
	Oh, had I charge to cut off Hydra's head,	111-9: Aurelius' remorse is genuine: he lists a number of impossible tasks he would gladly take on, if only his doing so would lessen the hurt he has caused his father, and secure

		the latter's pardon. 111: the ***Hydra*** was a nine-headed serpent or dragon that grew two new ***heads*** whenever one was cut off. Hercules was tasked with killing the beast for his Second Labour. ***charge*** = responsibility.
112	To make the topless Alps a champion field,	112: to chop down the tall Alps, turning them into level (***champion***) plains.
	To kill untamèd monsters with my sword,	
114	To travail daily in the hottest sun,	= ***travail*** usually indicated some combination of travel and work.
	And watch in winter when the nights be cold,	= keep watch, ie. stand guard.
116	I would with gladness undertake them all	
	And think the pain but pleasure that I felt,	
118	So that my noble father at my return	
	Would but forget and pardon my offence!	
120		
	Phil. [*Kneeling*] Let me entreat your grace upon my knees,	121-4: it was common in Elizabethan drama for friends and family to intercede on behalf of any individual who was about to be punished severely for some transgression.
122	To pardon him and let my death discharge	122-3: ***let my death…him*** = Philema offers her own life to appease the Duke, if it would only gain his forgiveness.
	The heavy wrath your grace hath vowed 'gainst him.	
124		
	Pol. [*Kneeling*] And, good my lord, let us entreat your grace	
126	To purge your stomach of this melancholy:	126: as explained in the note of Act III.iii.19, the Elizabethans believed that an excess of any of the bodily fluids, or humours, caused one's temperament to become imbalanced; Polidor implies that the Duke has become moody or irascible (ie. melancholic) because of his suffering from an excess of black bile, and needs to find a way to remove the superfluous amounts from his system; Polidor's use of the word ***purge*** suggests either vomiting or an application of an enema. We note that the condition of ***melancholy*** (today we would say *melancholia*) was often described as existing in one's ***stomach*** in the literature of this era.
	Taint not your princely mind with grief, my lord,	
128	But pardon and forgive these lovers' faults,	
	That kneeling crave your gracious favour here.	
130		
	Emel. Great prince of Sestos, let a woman's words	
132	Entreat a pardon in your lordly breast,	
	Both for your princely son, and us, my lord.	
134		
	Duke. Aurelius, stand up; I pardon thee;	
136	I see that virtue will have enemies,	136-7: though resigned to accept what has taken place, the Duke remains bitter. 136: the conceit that ***virtue*** has ***enemies*** (ie. that there are always forces that act counter to the natural desire men should have to do right) was a common one in the era's literature. 137: personified ***Fortune*** also seems to always produce conditions that prevent a man from behaving with honour.
	And Fortune will be thwarting honour still. −	
138	And you, fair virgin, too, I am content	= maiden.

T’ accept you for my daughter, since 'tis done,

= another wistful utterance from the Duke; he may as well accept the situation, since it is too late to do anything about it.

And see you princely used in Sestos' court.

= treated nobly or royally. = ie. the Duke's own court.

Phil. Thanks, good my lord, and I no longer live
Than I obey and honour you in all.

Alfon. Let me give thanks unto your royal grace
For this great honour done to me and mine;

= ie. Alfonso's house or family.

And if your grace will walk unto my house,
I will, in humblest manner I can, show
Th’ eternal service I do owe your grace.

Duke. Thanks, good Alfonso, but I came alone,
And not as did beseem the Sestian Duke;
Nor would I have it known within the town,
That I was here and thus without my train:

151-4: unusually, the Duke travelled to Athens without his full entourage (***train***), so it would be inappropriate to treat his visit as an official one. He promises to return soon with his full, and no doubt substantial, complement of household staff, as would befit a man who rules an important city.

But as I came alone, so will I go,
And leave my son to solemnise his feast;
And ere't be long I'll come again to you,

= before.

And do him honour as beseems the son
Of mighty Jerobel, the Sestian Duke,

= this is the only time the Duke's name is mentioned in the play.

Till when I'll leave you. − Farewell, Aurelius!

Aurel. Not yet, my lord; I'll bring you to your ship.

= accompany.

[*Exeunt Omnes*.]

[*Sly sleeps*.]

Lord. Who's within there? Come hither, sirs, my lord's
Asleep again: go, take him easily up,
And put him in his own apparel again,
And lay him in the place where we did find him,
Just underneath the alehouse side below:
But see you wake him not in any case.

168: the Lord calls off-stage for one of his servants to come; he has just noticed that Sly is asleep.

my lord's = "my lord is"; this title for Sly is of course ironic.

Boy. It shall be done, my lord. − Come, help to bear him hence.

[*Exeunt with Sty*.]

END OF ACT IV.

ACT V.

SCENE I.

A Room in Alfonso's House.

Scene I: the very brief Act V acts as somewhat of a post-script to the main action to the play.

Enter Ferando, Aurelius, Polidor and his Boy, Valeria, and Sander.

Entering Characters: our three primary male characters and their respective servants enter the stage; as a reminder, we note that ***Ferando's*** man is ***Sander***, ***Aurelius'*** is ***Valeria***, and ***Polidor's*** is simply the ***Boy***.

Feran. Come, gentlemen, now that supper's done,
How shall we spend the time till we go to bed?

Aurel. Faith, if you will, in trial of our wives,
Who will come soonest at their husband's call.

= in a test of.

Pol. Nay, then Ferando he must needs sit out;
For he may call, I think, till he be weary,
Before his wife will come before she list.

= necessarily sit this one out.

= wishes, ie. before she decides she wants to come.

Feran. 'Tis well for you that have such gentle wives,
Yet in this trial will I not sit out;
It may be Kate will come as soon as yours.

Aurel. My wife comes soonest, for a hundred pound.

15*ff*: the gentlemen bet, naturally with English currency.

Pol. I take it. I'll lay as much to yours,
That my wife comes as soon as I do send.

= bet.
= ie. "send for her".

Aurel. How now, Ferando; you dare not lay, belike?

= no doubt.

Feran. Why, true, I dare not lay indeed − but how? −
So little money on so sure a thing.
A hundred pound! why, I have laid as much
Upon my dog, in running at a deer.
She shall not come so far for such a trifle.
But will you lay five hundred marks with me,

= Ferando means, "for so small an amount!"
23: Ferando is confident he will win.
= ie. Kate. = small amount of money.
= a ***mark*** was both English currency, worth 2/3 of a pound sterling, and Marlowe's go-to international currency.

And whose wife soonest comes when he doth call,
And shews herself most loving unto him,
Let him enjoy the wager I have laid?

= ie. "he whose".
= ***shew*** was a common alternate form of ***show***.
= ie. "enjoy his winnings".

Now, what say you? dare you adventure thus?

= risk.

Pol. Ay, were it a thousand pounds, I durst presume
On my wife's love, and I will lay with thee.

33-34: ***I durst…love*** = "I would count on (***presume on***)[1] my wife's affection for me (which guarantees I would win any bet)".

Enter Alfonso.

Alfon. How now, sons? What, in conference so hard?
May I, without offence, know whereabouts?

= "such as intense conversation?"
= "what this is about?"

Aurel. Faith, father, a weighty cause about our wives,
Five hundred marks already we have laid;
And he whose wife doth show most love to him,

= an important matter involving.
= bet.
43: ie. by answering her husband's call.

He must enjoy the wager to himself.

= will. = winnings.

Alfon. Why, then, Ferando, he is sure to lose!
I promise thee, son, thy wife will hardly come,
And therefore I would not wish thee lay so much.

Feran. Tush, father, were it ten times more,
I durst adventure on my lovely Kate;
But if I lose, I'll pay; and so shall you.

= dare risk it.

Aurel. Upon mine honour, if I lose, I'll pay.

Pol. And so will I; upon my faith, I vow.

Feran. Then sit we down and let us send for them.

Alfon. I promise thee, Ferando, I am afraid thou wilt lose.

Aurel. I'll send for my wife first. − Valeria,
Go bid your mistress come to me.

= ie. Philema.

Val. I will, my lord.

[*Exit Valeria*.]

Aurel. Now for my hundred pound!
Would any lay ten hundred more with me,
I know I should obtain it by her love.

70: "if anyone wants to bet 1000 more pounds with me".

Feran. I pray God you have not laid too much already.

Aurel. Trust me, Ferando, I am sure you have;
For you, I dare presume, have lost it all.

Re-enter Valeria.

Now, sirrah, what says your mistress?

Val. She is something busy, but she'll come anon.

= somewhat.[3] = soon.

Feran. Why, so. Did I not tell thee this before?
She is busy and cannot come.

= maybe, "I told you so," though the OED suggests "an expression of relief".

Aurel. I pray God your wife send you so good an answer!

87: Aurelius expects Ferando will get a more defiant answer from Kate than he (Aurelius) got from Philema.

She may be busy, yet she says she'll come.

= ie. "my wife". = ie. "yet she at least".

Feran. Well, well! Polidor, send you for your wife.

Pol. Agreed! − Boy, desire your mistress to come hither.

= ie. Emelia.

Boy. I will, sir.

[*Exit Boy*.]

Feran. Ay, so, so, he "desires" her to come.

98: Ferando muses on Polidor's choice of words.

Alfon. Polidor, I dare presume for thee,
I think thy wife will not deny to come:

And I do marvel much, Aurelius,
That your wife came not when you sent for her.

Re-enter the Boy.

Pol. Now where 's your mistress?

Boy. She bad me tell you that she will not come:
And you have any business, you must come to her.

Feran. Oh, monstrous, intolerable presumption,

Worse than a blazing star, or snow at midsummer,
Earthquakes or anything unseasonable!

She will not come; but he must come to her.

Pol. Well, sir, I pray you, let's hear what answer
Your wife will make.

Feran. [*To Sander*] Sirrah,
Command your mistress to come to me presently.

[*Exit Sander*.]

Aurel. I think my wife, for all she did not come,
Will prove most kind, for now I have no fear;
For I am sure Ferando's wife she will not come.

Feran. The more's the pity; then I must lose.

Enter Kate and Sander.

But I have won, for see where Kate doth come!

Kate. Sweet husband, did you send for me?

Feran. I did, my love, I sent for thee to come:
Come hither, Kate, what's that upon thy head?

Kate. Nothing, husband, but my cap, I think.

Feran. Pull it off, and tread it under thy feet:
'Tis foolish; I will not have thee wear it.

[*She takes off her cap and treads on it*.]

Pol. Oh, wonderful metamorphosis!

Aurel. This is a wonder almost past belief!

Feran. This is a token of her true love to me; −

= wonder.

112: the stresses and syllabication for this line are as follows:
"*oh MON-ster-ous, in TOL-'ra-ble pre-SUMP-tion*".
presumption = effrontery, an act of arrogance.[1]

= a comet, which was viewed as a bad omen.
= unsuitable, or occurring at a bad time or inopportunely.[1]

115: Ferando lightly mocks Polidor: his wife's response was even more disagreeable than was that of Aurelius' wife.

= note that Ferando's instruction (***command your mistress***) assumes a more domineering tone than did those employed by Aurelius ("Go bid"), and Polidor ("desire") to their servants.

= "even if she did come to me".
= ie. "will prove to have returned the least defiant of all the women's responses".

= evidence.

And yet I'll try her further; you shall see; −
Come hither, Kate, where are thy sisters?

Kate. They be sitting in the bridal chamber.

Feran. Fetch them hither; and if they will not come,
Bring them perforce and make them come with thee.

Kate. I will.

[*Exit Kate*.]

Alfon. I promise thee, Ferando, I would have sworn
Thy wife would ne'er have done so much for thee.

Feran. But you shall see she will do more than this;
For see where she brings her sisters forth by force!

Enter Kate thrusting Philema and Emelia before her, and makes them come unto their husbands' call.

Kate. See, husband, I have brought them both.

Feran. 'Tis well done, Kate.

Emel. Ay, sure, and like a loving piece; you're worthy
To have great praise for this attempt.

Phil. Ay, for making a fool of herself and us.

Aurel. Beshrew thee, Philema, thou hast lost me
A hundred pound to-night;
For I did lay that thou wouldst first have come.

Pol. But thou, Emelia, hast lost me a great deal more.

Emel. You might have kept it better then;
Who bad you lay?

Feran. Now, lovely Kate, before their husbands here,
I prithee tell unto these headstrong women
What duty wives do owe unto their husbands.

Kate. Then you that live thus by your pampered wills,
Now list to me and mark what I shall say:

Th' eternal power that with his only breath,
Shall cause this end and this beginning frame,
Not in time, nor before time, but with time, confused; −

For all the course of years, of ages, months,
Of seasons temperate, of days and hours,

= test.

= by force.

= perhaps, "paragon of love", suggesting "perfect wife". Emelia and Philema, resentful, are both sarcastic here.

= curse.

189: "who told you to make such a bet?"

= in front of.

195: "you pampered women, who live your lives expecting all your commands to be fulfilled".
= listen. = make special note of.

197-202: an extended poetic description of God.
198: everything begins and ends with God.
= perhaps, "bringing chaos".[3]

200-2: God controls time like a skilled musician.
200-1: our author once again borrows from Golding's *Metamorphoses*, adapting Golding's description of the what the sun sees as it sits in the sky:

"*...on each hand stood waiting well beseen,*
Days, months, years, ages, seasons*, times, and eke*

(also) *the equal* ***hours***."

Are tuned and stopped by measure of his hand; −

202: ***tuned*** = harmonized.[1]
stopped = ***stopping*** is the act of pressing on the strings of a musical instrument to raise the pitch of the sound produced.
measure = rhythm.[1]

The first world was a form without a form,

203-6: a poetic description of the chaos that mythology tells us reigned throughout the universe at the beginning of time, before there was any order, with also a nod to Genesis 1:2: "*And the earth was without* ***forme*** *and void…*" (*Geneva* Bible of 1561).

A heap confused, a mixture all deformed,
A gulf of gulfs, a body bodiless,
Where all the elements were orderless,

= the four substances of which everything in the universe is formed, to wit, air, earth, fire and water.

Before the great Commander of the world,

207-8: poetically, "before God".

The King of Kings, the glorious God of Heaven,
Who in six days did frame His heavenly work
And made all things to stand in perfect course:
Then to His image did He make a man,

= in.

Old Adam, and from his side asleep

= ie. "when he was asleep".

A rib was taken, of which the Lord did make
The woe of man, so termed by Adam then
Wo-man, for that by her came sin to us;

214-5: in his play *Edward I*, dramatist George Peele employed a similarly painful play on words, in which his characters pun on "women" and "we men".
termed = called.

And for her sin was Adam doomed to die.

216: historically, Eve was the one blamed for eating the forbidden fruit, causing the fall of man.

As Sarah to her husband, so should we
Obey them, love them, keep, and nourish them,
If they by any means do want our helps;

217-9: our author alludes to 1 Peter 3:6 for its recommendation regarding how wives should behave towards their spouses:
"*As Sara obeyed Abraham, and called him Sir*." (*Geneva* Bible of 1561).
Sarah was the wife of Abraham.

Laying our hands under their feet to tread,

220: the gesture is symbolic of a woman's submission to her husband.

If that by that we might procure their ease;
And for a president I'll first begin
And lay my hand under my husband's feet.

[*She lays her hand under her husband's feet*.]

Feran. Enough, sweet, the wager thou hast won;
And they, I am sure, cannot deny the same.

Alfon. Ay, Fernando, the wager thou hast won:
And for to shew thee how I am pleased in this,

= ie. in order to show.

A hundred pounds I freely give thee more,
Another dowry for another daughter,

= ie. a different daughter, alluding to Kate's "transforming" into a "new" person.

For she is not the same she was before.

Feran. Thanks, sweet father; gentlemen, god-night;

= a less common variation of ***good night***.

For Kate and I will leave you for to-night:
'Tis Kate and I am wed, and you are sped: = defeated.[1]
And so, farewell, for we will to our beds. 238-9: Ferando wraps up his part in the play with a triple-rhyme.

[*Exeunt Ferando, Kate, and Sander*.]

Alfon. Now, Aurelius, what say you to this?

Aurel. Believe me, father, I rejoice to see 245-6: Aurelius' part in the play concludes with a rhyming couplet.
Ferando and his wife so lovingly agree.

[*Exeunt Aurelius, Philema, Alfonso, and Valeria*.]

Emel. How now, Polidor, in a dump? What say'st thou, man? = Polidor appears downcast.

Pol. I say thou art a shrew.

Emel. That's better than a sheep. = fool.[1]

Pol. Well, since 'tis done, let it go. Come, let's in. 256: like the Duke before him, Polidor resignedly accepts his loss and his wife's transformation - into a shrew.

[*Exeunt Polidor and Emelia*.]

EPILOGUE.

Before the alehouse.

Enter two bearing of Sly in his own apparel again, and leave him where they found him, and then go out.

Then enter the Tapster.

Tap. Now that the darksome night is overpassed, 1-2: ie. it is morning.
And dawning day appears in crystal sky,
Now must I haste abroad. − But soft, who's this? = go out.
What, Sly? oh wondrous, hath he lain here all night?
I'll wake him; I think he's starved by this, = "he would have starved to death by this time".
But that his belly was so stuffed with ale. − = except.
What, how, Sly! Awake for shame!

Sly. Gi's some more wine! What's all the players gone? = actors.
am not I a lord?

Tap. A lord, with a murrain! Come, art thou drunken still? = an expression of astonishment.[1]

Sly. Who's this? Tapster? Oh, lord, sirrah, I have had the bravest dream to-night, that ever thou hearest in = most excellent.
all thy life!

Tap. Ay, marry, but you had best get you home, for your wife will course you for dreaming here to-night. = beat. = ie. instead of spending the night at home.

Sly. Will she? I know now how to tame a shrew!
I dreamt upon it all this night till now,

	And thou hast waked me out of the best dream	
24	That ever I had in my life.	
	But I'll to my wife presently	
26	And tame her too, and if she anger me.	= if.
28	***Tap.*** Nay, tarry, Sly, for I'll go home with thee,	= wait.
	And hear the rest that thou hast dreamt to-night.	
30		
	[*Exeunt Omnes*.]	
	FINIS.	

Invented Words in *A Shrew*.

Like all dramatists of the era, the author who wrote *The Taming of a Shrew* made up words when he felt like it, usually by adding prefixes and suffixes to known words, combining words, or using a word in a way not yet used before. The following is a list of words and phrases that research suggests first appeared in this play.

a. Words and Compound-Words.

abusious
adsum (first use in non-dictionary work)
azure-coloured
bridal-chamber
comodity (as a malopropism for comedy)
cushion (meaning a drinking vessel)
custom-free
dishevered (possible error for disheveled)
eye-trained
imperfectious
souns
supernodical
wedding-suit

b. Expressions and Collocations.

Collocations are words that are commonly, conventionally and familiarly used together (e.g. "blue sky"), but which when used collectively so do not rise to the level of what may be called an expression. All of the following expressions and collocations make their first appearance in *The Taming of a Shrew*, and were subsequently used by later writers, and some even continue to be used this day.

Those collocations in *quotation marks* indicate an exactly worded formula that was reused regularly by later writers. Also, the words ***one***, ***one's***, and ***oneself*** are used as proxies for any pronoun, e.g. the entry "pull one's house down" represents all variations including "pull my house down", "pull your house down", etc.

"a gulf of gulfs"
"a heap confused"
"Arabian silk(s)"
"basely attired"
"bay gelding"
"bent one's looking"
"bloody nose"
"bloody Pyrrhus"
"boiling Hellespont"
"burning clime"
"cake(s) and pie(s)"
"canvas breeches"
"cases of silk"
"curb of hunger"
"dawning beams"
"drunken slave"
"filthy ass"

"for one's master's use"
"forward wedlock"
"go get a" (meaning to retrieve something)
"golden beak"
"golden summer"
"impious soul"
"Libyan sands"
"loose-bodied gown"
"loose body"
"loose-bodied" (first use to describe article of clothing)
"mine own instigation"
"more ado than needs"
"out of fashion quite"
"passionate anguish"
"piece of pie"
"plotted drift(s)"
"refined sugar"
"slavish groom"
"sleepy fellow"
"stranger at the door"
"sun-bright queen"
"the sun exhales"
"trunk sleeve"
"twenty good morrows"
"untamed monsters"
"utmost force"
"warm lying"
"winter rage" (not *winter's rage*)
collocation of **"taming"** and **"shrew"**
describing a **"mixture"** as **"deformed"**
pairing of **"beauteous"** and **"stately"**
pairing of **"beef"** and **"mustard"**
pairing of **"inviolate"** and **"pure"**
pairing of **"sheep's head"** and **"garlic"**
setting one's **"ten commandments"** at one's **"face"**
the proverb **wedlock brings a man to his nightcap**
the sun's **"burning rays"**
to **"have good news for"** someone
to **"revel"** with or in one's **"treasure"**
to **"steal abroad"**
to be **"meated well"**
to be **"something foolish"**

FOOTNOTES.

The footnotes in the annotations correspond as follows:

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