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presents

the Annotated Popular Edition of

THE TAMING OF A SHREW

ANONYMOUS

Earliest Extant Edition: 1594

Featuring complete and easy-to-read annotations.

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THE TAMING OF A SHREW
ANONYMOUS
Earliest Extant Edition: 1594

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.
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 himself, 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.

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

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.]

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

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

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. Some scenes take place over multiple locations. We will indicate in the notes when those changes in setting occur.

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.

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

5: the Tapster leaves Sly sprawled on the ground.

7: Tilly vally = an exclamation of contempt. 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!" Feeze may also mean "beat". = "fill us (me) another pot".

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

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 and Bullough 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

t. e. 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.

Lord. Now that the gloomy shadow of the night,

Longing to view Orion's drizzling looks,
Leaps from th' Antartic world unto the sky,
And dims the welkin with her pitchy breath,
And darksome night o'ershades the crystal heavens.

Here break we off our hunting for to-night:
Couple up the hounds and let us hie us home,
And bid the huntsmen see them meated well,
For they have all deserved it well to-day. –
But soft, what sleepy fellow is this lies here?
Or is he dead? – See one what he doth lack.

[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 further.

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

Ho, sirrah, arise! What, so sound asleep? –
Go, take him up and bear him to my house,
And bear him easily for fear he wake,
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'll 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 clothed 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."
44: "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.
46ff: the Lord has a plan for an elaborate practical joke.
49ff: the scene now shifts locations to the Lord's home.
52: "we are all equals (fellows) now, and I want you to treat me as so".
55: clothed is pronounced with two syllables, the stress falling on the second: clo-THED.
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.
69-70: the Messenger announces that a troupe of actors (players) has arrived at the Lord's castle.
72: ie. "they couldn't have arrived at a better time."
= assume the role (of a servant).
For they shall play to him when he awakes.

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

Now, sirs, what store of plays have you?

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

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

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

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

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;

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

See that you be not dashed out of countenance. −

[To Boy] And, sirrah, go you make you ready straight,
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;  
An if he desire to go to bed with thee,  
Then feign some 'scuse, and say thou wilt anon.  
Be gone, I say, and see thou dost it well!

Boy. Fear not, my lord, I'll dandle him well enough,  
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  
A foolish lord, come, let's go make us ready;  
Go get a dishclout to make clean your shoes,  
And I'll speak for the properties. − My lord, we must  
Have a shoulder of mutton for a property,  
And a little vinegar to make our devil roar.

Lord. Very well; − sirrah, see that they want nothing.  

[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 appareled, and the music playing.

1st Serv. So: sirrah, now go call my lord, and tell him  
that all things is ready as he willed it.

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

[Exit 2nd Servant.]

Enter the Lord and his men.

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!

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

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

Sly. For which lord?

Lord. For your honour, my Lord.


What fine apparel have I got!

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

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,

That ran so swiftly o'er the Persian plains.

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

Who in running will o'ertake the roe,
And make the long-breathed tiger broken-winded.

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

Lord. Simon, and it please your honour.

Sly. Simon, that's as much to say 'Simion' or 'Simon,'
will address the Lord for the remainder of the play.

= drinking vessel.

= ie. wife.

= salute, express joy over. = ie. return to sanity.

Enter the Boy in woman's attire.

*Sly.* Sim, is this she?

*Lord.* Ay, my Lord.

*Sly.* Mass! 'tis a pretty *wench*; what's her name?

*Boy.* Oh, that my lovely lord would once *vouchsafe*

To look on me, and *leave* these frantic fits;

Or were I now but half so eloquent,

To paint in words what I'll perform in deeds,

I know your honour then would pity me.

*Sly.* Hark you, mistress, will you eat a piece of bread?

Come sit down on my knee. − Sim, drink to her, Sim,
For she and I will go to bed *anon*.

*Lord.* May it please you, your honour's players be come to offer your honour a play.

*Sly.* A play, Sim: O *brave*, be they my players?

*Lord.* Ay, my Lord.

*Sly.* Is there not a fool in the play?

*Lord.* Yes, my Lord.

*Sly.* When will they play, Sim?

*Lord.* *Even* when it please your honour, they be ready.

*Boy.* My lord, I’ll go *bid* them begin their play.

*Sly.* Do, but look that you *come* again.

*Boy.* I warrant you, my lord, I will not *leave* you thus.

50 put forth thy hand and fill the *pot*.

Give me thy hand, Sim, am I a lord indeed?

52 *Lord.* Ay, my gracious lord, and your lovely lady

Long time hath mournèd for your absence here,

And now with joy behold where she doth come,

To *gratulate* your honour's safe *return*.

56

58

*Sly.* Sim, is this she?

60 *Lord.* Ay, my Lord.

62 *Sly.* Mass! 'tis a pretty *wench*; what's her name?

64 *Boy.* Oh, that my lovely lord would once *vouchsafe*

To look on me, and *leave* these frantic fits;

Or were I now but half so eloquent,

To paint in words what I'll perform in deeds,

I know your honour then would pity me.

67

69

71: *Hark you* = listen.

*will you...bread* = Miller⁵ 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.

= shortly.

= "your actors".

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: Sly hopes one of the characters will be a buffoonish and comic one.

82: *bid* them begin their play.

= two-syllable words with a medial *v* are almost always pronounced in a single syllable, the *v* elided over, ie. essentially omitted: *e'en*.

92: "return to me right away."

= Miller suggests this expression carries the sense of "abandon you".
Sly. Come, Sim, where be the players? Sim, stand by me, and we’ll flout the players out of their coats.

Lord. I’ll call them, my Lord. – Ho! where are you there?

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.

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

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

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

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-renommed seat.

To come to Athens thus to find thee out;

Which since I have so happily attained.

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.

1: 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. 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."

2-3: 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.

3-5: Leander = wish, desire.

3-5: Polidor's greatest regret is that he cannot welcome Give entertainment to my dearest friend. implying that he is actually rather a poor man.

4: Leander = wish, desire.

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

12: thrice-renommed = triply-famous; thrice was a common intensifier, and renowned was a common alternate form of renowned. seat = home.

12: seat = home.

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.

14: = achieved.
My fortune now I do account as great
As erst did Caesar when he conquered most.
But tell me, noble friend, where shall we lodge,
For I am unacquainted in this place.

Pol. My lord, if you vouchsafe of scholar's fare,
My house, my self, and all is yours to use.
You and your men shall stay and lodge with me.

Aurel. With all my heart I will requite thy love.

Enter Alfonso and his three daughters.

But stay; what dames are these so bright of hue.
Whose eyes are brighter than the lamps of heaven.
Fairer than rocks of pearl and precious stone,
More lovely far than is the morning sun
When first she opes her oriental gates?

Alfon. Daughters, be gone, and hie you to the church,
And I will hie me down unto the key,
To see what merchandise is come ashore.
[Exeunt Alfonso and his three daughters.]

Pol. Why, how now, my lord? What, in a dump
To see these damsels pass away so soon?

Aurel. Trust me, my friend, I must confess to thee,
I took so much delight in these fair dames,
As I do wish they had not gone so soon;
But, if thou canst, resolve me what they be,
And what old man it was that went with them,
For I do long to see them once again.

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

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 desired 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,
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.

96

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,

102

That came with thousand ships to Tenedos!

106

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, —

108

[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.

110

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.

116

= 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.

107f: 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.

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

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

Feran. Good morrow, gentlemen, to all at once! −
How now, Polidor; what, man, still in love?
Ever wooing and canst thou never speed?
God send me better luck when I shall woo.

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

Feran. Why, sirrah, are you so cunning?

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

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

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

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

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

Feran. To bonny Kate, the patientest wench alive −
The devil himself dares scarce venture to woo her −
Signor Alfonso's eldest daughter:

120: 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."

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.

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

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

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.

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.

150: bonny Kate = splendid Kate; Kate is Alfonso's eldest daughter, whom Polidor previously called a scold!

the patientest…alive = Ferando speaks ironically.

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, 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."

Or else I'll make her yield to grant me love. 158

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."

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

[Ferando approaches Alfonso's house. 170: Ferando calls for Alfonso, who is off-stage, inside his house.

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

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

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.

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

= willingly, gladly.²

185: "and once we are married"

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

[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.

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.

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

Feran. Ay, to stand so long and never get a kiss. [Ferando offers to kiss Kate.]

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

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

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

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

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.

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.

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.

Sander. 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?

Sander. 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.

Sander. 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.

240: 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."

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

251: high quality of life.

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

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

258: prepare. = in anticipation of.

262: = welcome.

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

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

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."

278: I would", a bit of regional dialect.

281: = ie. what else.

286: cunning = skill.

286-7: sh'ell...shortly = ie. "I expect (hope) she will be
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, Tell him on Sunday next we must be married; And if he ask thee whither I am gone, 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 of my business. Now hang him that has not a livery coat to slash it out and swash it out amongst the proudest on them. Why look you now, I'll scarce put 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 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 like a giant now, but that my master hath such a pestilent mind to a woman now a late, and I have a pretty wench to my sister, and I had thought to have 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.

= details.³ = tomorrow. = to where.

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."
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
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").
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."
307-8: am I so...all cry = briefly, "I will be arrogant (stout) and superior towards these petitioners to an excessive degree."
309-310: hath such...a late = "has recently developed a cursed obsession with a (certain) woman".
311: to my = for a.
311-2: I had thought...to her = Sander regrets that he
preferred my master to her, and that would have been a good deal in my way, but that he's sped already.

Enter Polidor's Boy.

Boy. Friend, well met!

Sand. Souns, “Friend, well met!” I hold my life he sees not my master's livery coat. — Plain friend hop-of-my-thumb, know you who we are?

Boy. Trust me, sir, it is the use where I was born to salute men after this manner; yet, notwithstanding, if you be angry with me for calling of you “friend,” I am the more sorry for it, hoping the style of a fool will make you amends for all.

Sand. The slave is sorry for his fault, now we cannot be angry. — Well, what's the matter that you would do with us.

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

Sand. Ay, and thou beest not blind, thou mayest see; Ecce signum, here.

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

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

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

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

has not been able to marry his sister to Ferando.

312: preferred = recommended.  
312-3: that would…my way = ie. "which would have permitted me to rise even further in status".  
315ff: the scene switches to outside Polidor's house.

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.

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;’ our Boy is but a young lad.  
we = Sander presumes to use the royal "we"!

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

335-6: Sander once again notes that the Boy should recognize whom he works for by his uniform.  
and = if.  
Ecce signum = "behold the sign". Sander gestures to Ferando's coat of arms on his coat.  
338-9: "if I need to get a message to Ferando, should I give it to you to deliver?"  
entreat = ask.

= custom.  
= greet.  
= ie. "that (my addressing you as) fool".  
style = name, title.  
= "are connected with" or "belong to",1 ie. are employed by.  
= if.  = from where, ie. from whom.  
= a common oath, derived from the Virgin Mary.
Boy. My name, sirrah, I tell thee, sirrah, is called Catapie.

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

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?

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

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,

Whiter than is the Alpine crystal mould.

And far more lovely than the Terean plant, That blushing in the air turns to a stone. −

What, Sander, what news with you?

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?

Pol. Whither is thy master gone now?

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

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

= 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.

= ie. Ferando.

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

= lustrous.

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.

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.²

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

382: Faith, ay = "truly, yes."

stands...it = ie. "would take as long to go about getting married".

= to where.
to make all things in a readiness against my new mistress comes thither, but he'll come again tomorrow.

**Pol.** This is suddenly dispatched belike. −
Well, sirrah, boy, take Sander in with you,
And have him to the buttery presently.

**Boy.** I will, sir: − come, Sander.

[Exeunt Sander and the Boy.]

**Aurel.** Valeria, as erst we did devise,
Take thou thy lute and go to Alfonso's house,
And say that Polidor sent thee thither.

**Pol.** Ay, Valeria, for he spoke to me,
To help him to some cunning musician
To teach his eldest daughter on the lute;
And thou, I know, will fit his turn so well,
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.

[Exit Valeria.]

**Pol.** Now, sweet Aurelius, by this device
Shall we have leisure for to court our loves;
For whilst that she is learning on the lute,
Her sisters may take time to steal abroad;
For otherwise she'll keep them both within,
And make them work whilst she herself doth play.

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. −
But stay, here comes Alfonso.

**Alfon.** What, Master Polidor, you are well met;
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?
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 You anything that may content your mind, I pray you, sir, make bold with me.

Aurel. I thank you, sir, and if what I have got,

By merchandise or travel on the seas, Satins, or lawns, or azure-coloured silk, Or precious fiery pointed stones of Indie, You shall command both them, myself, and all.

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.

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, That all things be according to his mind, 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, And after bring them forth to take the air.

[Exeunt.]

Then Sly speaks.

Sly. Sim, when will the fool come again?

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

Sly. Gi's some more drink here; souns, where's the Tapster? Here, Sim, eat some of these things.

Lord. So I do, my Lord.

**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.

= can provide.

= ie. "do not be hesitant to ask me."

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.

= fine linens. = blue.

443: pointed stones = gems cut so as to have a sharp vertex. Indie = India, whose fabled wealthy mines Christopher Marlowe referred to in six of his seven credited plays.

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.

455: "for I must make preparations in anticipation of the arrival of Ferando". = ie. "as he wishes".

= Alfonso's middle and youngest daughters. = ie. go for a stroll.

473: Sly is still not completely sure where he is.
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.

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

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

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?

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.

Kate. In you? with a pestilence, are you so kind?
Then make a night-cap of your fiddle's case,
To warm your head, and hide your filthy face.

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.

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

Val. Why, mistress, do you mock me?

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

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.

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 shee therewith delights
The saucie beasts, and caused birdes too cease theyr wandring flyghts,
And mowed stones and trees, and made the ronning streames too stay.

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

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

would = wish.

= a common curse, "with a plague".

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

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

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.

= 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.
Kate. No, but I mean to move thee. 

Val. Well, will you play a little?

Kate. Ay, give me the lute.

[She plays.]

Val. That stop was false, play it again.

Kate. Then mend it thou, thou filthy ass!

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

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.

[She offers to strike him with the lute.]

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

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

[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.

[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.

Enter Aurelius, Polidor, Emelia, and Philema.

= exasperate, provoke, anger.²

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

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.

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

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.

= 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".

= attempts.

= if.

= slap.

= ie. "myself". = out of.

= "ahead of them".

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?

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

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

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.

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

[Exit Valeria.]

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

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

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

Emel. Fie, man, I know you will not die for love.

Ah, Polidor, thou needst not to complain;

Eternal Heaven sooner be dissolved,

And all that pierceth Phoebe’s silver eye.

Before such hap befall to Polidor.

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

Phil. Why, I am buying merchandise of him.

Aurel. Mistress, you shall not need to buy of me,
For when I crossed the bubbling Canibey,

And sailed along the crystal Hellespont.

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,

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

And you shall take your liberal choice of all.

Phil. I thank you, sir, and would Philema might
In any curtesy requite you so,
As she with willing heart could well bestow!

Enter Alfonso.

Alfon. How now, daughters, is Ferando come?

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

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

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

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

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.

[Exeunt Philema and Emelia.]
I marvel that Ferando comes not away.

**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,

And richly powdered with precious stones,
Spotted with liquid gold, thick set with pearl,

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.

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

**Feran.** Good morrow, father; − Polidor, well met;
You wonder, I know, that I have stayed so long.

**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?

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

= has not arrived.8

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.

= spangled, ie. adorned, with small gems.

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

set = inlaid.

= ie. would not care.
= so long as.

159: ie. by not showing up for his own wedding.
= hold on a moment.

**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

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

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.

= convinced.

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

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.

180-2: Ferando expects Kate to be as tame as a lamb to his lion.
And therefore come, let us to church presently.

Pol. Fie, Ferando; not thus attired, for shame!
Come to my chamber and there suit thyself
Of twenty suits that I did never wear.

Feran. Tush, Polidor, I have as many suits
Fantastic made to fit my humour so
As any in Athens and as richly wrought
As was the massy robe that late adorned
The stately legate of the Persian King;
And this from them have I made choice to wear.

Alfon. I prithee, Ferando, let me entreat,
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:
And therefore take me thus, or not at all.

Enter Kate.

But soft, see where my Kate doth come!
I must salute her: — how fares my lovely Kate?
What, art thou ready? shall we go to church?

Kate. Not I, with one so mad, so basely 'tired,
To marry such a filthy, slavish groom,
That, as it seems, sometimes is from his wits,
Or else he would not thus have come to us.

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.

Whiter than are the snowy Apennines.

Or icy hair that grows on Boreas' chin! —

Pol. = ie. go to. = right away.
= exclamation of disgust.
= room, ie. house. = "choose an outfit for yourself".
= from, out of.

= made.
= massive. = recently.

193: once again, with this reference to the Persians, our author has made a random insertion of a classic Marlovian allusion.
legate = ambassador.
= please. = "beg of you".
= "even if it were gifted to me in return for doing so."
= "as I am".

196: 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.

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.

218: Boreas is the god of the north wind; he was sometimes portrayed wearing a beard frosted with ice.
Father, I swear by Ibis' golden beak.

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

And care not thou, sweet Kate, how I be clad;
Thou shalt have garments wrought of Median silk,

Enchased with precious jewëls fetched from far,

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

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.]

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

236 [Exeunt Omnes.]

ACT II, SCENE II.

A room in Alfonso's house.

Enter Polidor's Boy and Sander.

Boy. Come hither, sirrah boy.

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?

= 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.

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

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

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.

= inlaid.

226-7: these lines are borrowed almost exactly from *Tam-burlaine, Part One*. As in *Tam-burlaine*, 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.

= ie. "dressed like this".

Stage Direction: everyone exits.

1 Boy. Come hither, sirrah boy.

2 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.
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.

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

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.

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.

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.

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.

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.

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.

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

= on.

= please.

= ie. "I swear."

= food and drink. = soon.

= house where the wedding reception will be held.¹

= "there will be an amount of food that exceeds all."²

= 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.

= fare, make out.

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

= before. = assure.

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

= 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.

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

= 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!"³ Sander presumably has a weapon of some kind in his
very forehead on thee, thou abusious villain: therefore prepare thyself.

**Boy.** Come hither, thou imperfectious slave; in regard of thy beggary, hold thee, there's two shillings for thee, to pay for the healing of thy left leg, which I mean furiously to invade, or to maim at the least.

**Sand.** Oh, supernodical fool! Well, I'll take your two shillings; but I'll bar striking at legs.

**Boy.** Not I, for I'll strike anywhere.

**Sand.** Here, here, take your two shillings again. I'll 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 not fight; come, come, why should we fall out?

**Boy.** Well, sirray, your fair words hath something allayed my choler: I am content for this once to put it up and be friends with thee. But soft, see where they come all from church, belike they be married already.

Enter Ferando, Kate, Alfonsio, Polidor, Emelia, Aurelius, and Philema.

**Feran.** Father, farewell! my Kate and I must home. − Sirrah, go make ready my horse presently.

**Alfon.** Your horse? What, son, I hope you do but jest! I am sure you will not go so suddenly.

**Kate.** Let him go or tarry, I am resolved to stay, And not to travel on my wedding-day.

**Feran.** Tut, Kate, I tell thee we must needs go home. − Villain, hast thou saddled my horse?

**Sand.** Which horse? your curtal?

**Feran.** Souns, you slave, stand you prating here? Saddle the bay gelding for your mistress.

**Kate.** Not for me: for I'll not go.

hand that he waves at the Boy.

= of. = abusive, a new word.
= ie. for battle.

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

= utterance made when offering money.
= ie. medical treatment.
= attack. = a bit of a non sequitur.

= extremely silly.¹ Another newly-minted word, derived from the noun noddy, meaning "a fool".
= block or hinder any.

65-68: Sander once again backs down from the Boy.

= before. = got, received.
= healed.
= argue.

= alternate form of sirrah.¹

71: _allayed_ = placated.

_choler_ = anger, ire.

71-72: _put it up_ = put his weapon away, but also "tolerate it", "put up with it".¹

= it is likely. = Kate and Ferando.

75-76: the quarto's oddly written stage direction, an editor's nightmare, is worth reproducing here: "Enter Ferando and Kate and Alfonsio and Polidor and Emelia and Aurelius and Philema."

= ie. must go.

79: Ferando addresses Sander.

_presently_ = right away.

= ie. stay behind. = determined.

84-85: another rhyming couplet from Kate.

= horse with a cropped tail.

= reddish-brown.¹ = castrated horse.
Sand. The ostler will not let me have him. You owe ten-pence for his meat, and sixpence for stuffing my mistress' saddle.

Feran. Here, villain, go pay him straight.

Sand. Shall I give them another peck of lavender?

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

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?

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, 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,

Then thou and I will keep our wedding-day

In better sort than now we can provide;

For here I promise thee before them all,

We will ere long return to them again.

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

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.

[Exeunt Ferando and Kate.]

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

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.  

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

Pol. Aurelius, or else I miss my mark,  
Her tongue will walk if she doth hold her hands.  

I am in doubt ere half a month be passed  
He'll curse the priest that married him so soon.  
And yet it may be she will be reclaimed,  
For she is very patient grown of late.  

Alfon. God hold it that it may continue still!  
I would be loath that they should disagree;  
But he, I hope, will hold her in a while.  

Pol. Within this two days I will ride to him,  
And see how lovingly they do agree.  

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

For I would gladly he would like of it;  
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,  
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.  

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

[Exeunt Omnes.]  

END OF ACT II.
SCENE I.

A room in Ferando's country house.

Enter Sander with two or three Serving men.

1 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.

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

3 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.

4 Will. Why, Sander, what does he say?

5 Sand. Why, I'll tell you what: when they should go to church to be married, he puts on an old jerkin and a pair of canvas breeches down to the small of his leg

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.

6 Tom. Sounds, see where they be all ready.

7 Enter Ferando and Kate.

8 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?

9 Sand. Now, adsum, sir.

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

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

= a generically opprobrious adjective: vexatious, damnable.¹
= "you will discover for yourself".
= if.
= trouble.¹ = "as is extraordinary".³

= ie. went.
= close-fitting jacket.

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

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

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.

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

= "here", "present".
**Feran.** Come hither, you villain, I'll _cut_ your nose,
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!

_He beats them all._

_They cover the board and fetch in the meat._

Souns! Burnt and scorched! Who _dressed_ this meat?

**Will.** Forsooth, John cook.

_[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_?

**Sand.** Ay, forsooth.

_[Exeunt Ferando and Kate._]

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

**Tom.** Souns! I think, _of my conscience_, my master's
mad since he was married.

**Will.** I laughed _what a box_ he gave Sander for pulling
off his boots.

_Enter Ferando again._

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

**Feran.** Did you so, you damned villain?

_[He beats them all out again._]

This _humour_ must I hold me to awhile,

---

37ff: 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_.

38-39: _will't...cloth_ = as Sander struggles to de-boot

Ferando, the nobleman asks one of the other servants
to lay a tablecloth.

= _table. = meal, food._
= _prepared._
= _indeed, truly_.

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.

= _honestly, truly._

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.

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.

Nor sleep nor meat shall she enjoy to-night,
I'll mew her up as men do mew their hawks,
And make her gently come unto the lure.

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

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

ACT III, SCENE II.

Aurelius and Valeria enter.

Aurel. Valeria, attend: I have a lovely love,
As bright as is the heaven crystalline,
As fair as is the milk-white way of Jove,
As chaste as Phoebe in her summer sports,
As soft and tender as the azure down
That circles Cytherea's silver doves.

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

And he is promised reward of me.

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.

= remains for.
= achieve.²
12: ie. "this will be an easy job for you".

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.

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.

= right away.

= ie. Polidor.
27: "so he says"; Valeria is dubious.

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

= 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).

Sand. Come, mistress.

Kate. Sander, I prithee, help me to some meat.

I am so faint that I can scarcely stand.

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.

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't thou help me to some?

Sand. Aye, I could help you to some, but that I doubt the mustard is too choleric for you. But what say you to a sheep's head and garlic?

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?

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.

Kate. Out, villain, dost thou mock me? Take that for thy sauciness.
[She beats him.]

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

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

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

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

_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.

_Feran._ Nay, now 'tis not worth a pin. – Go, sirray, and take it hence, I say.

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

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

_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.

_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.

39: *light-fingered* = prompt to strike someone.¹

*with a murrain* = an expression of anger or astonishment: "a plague on you!"¹³

¹ = if. = prattles, babbles.

= beat.

47ff: 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.i.160 he would visit Ferando within a day or so after the latter's wedding-day; this means today must be Monday or Tuesday.

59: Kate decides she wants the meat after all.

61: *'tis not...pin* = "it is worth nothing," ie. "you cannot have it."

*sirray* = alternate form of *sirrah*.¹

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

= 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).

= ie. "have none of it."

= obliged, in debt.

= directly, in plain language.¹ = ie. "to your face."

= wishes.

= go home.

= 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.

Aurel. Now, Signior Phylotus, we will go
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.

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.

Aurel. Thanks, sweet Phylotus, then stay you here,
And I will go and fetch him hither straight.

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.

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;
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,
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?

**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.

**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.

**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?

**Phyl.** 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.

**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.

Enter the Haberdasher.

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

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

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

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.

Feran. Why, true, he means to make a fool of thee, To have thee put on such a curtalled cap! – Sirrah, begone with it!

[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!

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

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

Tailor. Item, a fair round-compassed cape.

Sand. Ay, that's true.

Tailor. And a large trunk sleeve.

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

Feran. Well, sir, go forward!

= a dealer in hats and caps.¹

= if. = "asked for",¹ ie. "ordered".

= it is more likely that.

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

= literally "shortened", but meaning "tiny".¹ In Shakespeare's The Taming of the Shrew, Kate's new cap is compared to a walnut-shell, it is so small.

= 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."

= Sander.

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

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

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

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

= "go on."
Tailor. Item, a loose-bodied gown.

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!

Tailor. I made it as the note bade me.

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

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

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

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; −

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

Feran. [To the Tailor]

Go, I say, and take it up for your master's use.

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

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

= a loose-fitting gown, as worn by loose women, meaning prostitutes.\(^5\)

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.\(^6\)

= instructed.

= its, meaning the note.

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

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.

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".\(^6\)

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

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.

80: simply meaning, "take the gown away, and give it to your master to do with as he wishes;"\(^6\) but the wording of the line is ambiguous enough for Sander to misinterpret it.

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.

85: Ferando asks Sander to explain himself: "what's the idea (conceit)?"
Sand. I have a deeper conceit in it than you think for.

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

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

Tailor. I thank you, sir.

[Feran. Come, Kate, we now will go see thy father’s house,
Even in these honest mean habiliments;
Our purses shall be rich, our garments plain,
To shroud our bodies from the winter rage,
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:
It will be nine a-clock ere we come there.

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:
Come back again, we will not go to-day.
Nothing but crossing of me still!
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.

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

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

= “more serious idea”, ie. understanding or meaning.
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.

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

= simple but respectable outfits.
= ie. "we shall have lots of money".
= conceal, ie. protect.

= advanced, ie. it is late in the morning.
= the 16th century’s way to write nine o’clock.

= before.
= "contradicting me”. = always.

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

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

Mounting the subtle airy regions.

Or be snatched up as erst was Ganymede.

Love should give wings unto my swift desires, 

And prune my thoughts that I would follow thee.

Or fall and perish as did Icarus.

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

9: subtle = elusive to the physical senses. 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.

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.

12: prune = preen, as a bird might do to its feathers in preparation for flight, 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.

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.

14: Ariel. Sweetly resolvèd, fair Emelia! –

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, 

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?

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

Will Philema leave Aurelius' love; 

Could he install me empress of the world, 

Or make me queen and guidress of the heavens, 

Yet would I not exchange thy love for his; 

Thy company is poor Philema's Heaven, 

And without thee Heaven were hell to me.

32ff: 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
I would with piteous looks and pleasing words,
As once did Orpheus with his harmony,
And ravishing sound of his melodious harp.
Entreat grim Pluto and of him obtain,
That thou mightest go and safe return again.

34 Phil. And should my love, as erst Leander did,
Attempt to swim the boiling Hellespont

36 For Hero's love, no towers of brass should hold

38 But I would follow thee thorough those raging floods

40 With locks dishevered and my breast all bare;

42 With bended knees upon Abydos' shore
I would with smoky sighs and brinish tears,
Importune Neptune and the watery gods

44 To send a guard of silver-scalèd dolphins
With sounding Tritons to be our convoy,

46 And to transport us safe unto the shore;

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.

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

= "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.

= 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.

= it was in Abydos where Leander lived.
= steaming.1 = salty.

47: "beg both the god of the sea Neptune and the other minor deities of the seas".

= 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.

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.

52

Emel. Should Polidor, as great Achilles did,
Only employ himself to follow arms,

54

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.

58

Phil. Let Aeole storm, be mild and quiet thou;
Let Neptune swell, be Aurelius calm and pleased:

62

I care not, I, betide what may betide.
Let Fates and Fortune do the worst they can,
I reck them not; they not discord with me,
Whilst that my love and I do well agree.

Aurel. Sweet Philema, beauty's mineral,

From whence the sun exhales his glorious shine,
And clad the heaven in thy reflected rays!

And now, my liefest love, the time draws nigh,
That Hymen mounted in his saffron robe,
Must with his torches wait upon thy train.

As Helen's brothers on the hornèd moon.

Now, Juno, to thy number shall I add
The fairest bride that ever merchant had.

Pol. Come, fair Emelia, the priest is gone,
And at the church your father and the rest
Do stay to see our marriage rites performed,
And knit in sight of Heaven this Gordian knot.

That teeth of fretting time may ne'er untwist:

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.

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.

= Boas suggests the meaning here is "beauty's mine", the idea being that Philema is the hyperbolic source of all beauty.

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

= dearest. = near.

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

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.

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.

= ie. to the church.

= wait.

83: "and join ourselves in matrimony in the sight of God".

knot = it was common to describe a couple as being knot (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

84: "which time will never undo, ie. sever;" time was often described as having teeth to dramatize its metaphoric ability
Then come, fair love, and gratulate with me
This day's content and sweet solemnity.

[Exeunt Omnes.]

Sly. Sim, must they be married now?

Lord. Ay, my lord.

END OF ACT III.

to consume or gnaw away at (fret) everything in its path.
= salute or celebrate.
ACT IV.

SCENE I.

Initially Ferando's country house, then a country road.

Enter Ferando, Kate, and Sander.

Sly. Look, Sim, the fool is come again now.

Feran. Sirrah, go fetch our horses forth and bring them to the back gate presently.

Sand. I will, sir, I warrant you.

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.

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.

Kate. Why, if thou would'st speak, And cross me now, as thou hast done before:

Feran. And trust me, Kate, hadst thou not named the moon, We had gone back again as sure as death.

Kate. But soft, who's this that's coming here?

Duke. Thus all alone from Sestos am I come,

And left my princely court and noble train,

Feran. [to the Duke] Fair lovely maid, young and affable,
More clear of hue and far more beautiful
Than precious sardonyx or purple rocks

Of amethysts, or glistening hyacinth!
More amiable far than is the plain
Where glistening Cepheus in silver bowers,
Gazeth upon the giant Andromeda!

Sweet Kate, entertain this lovely woman.

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,
As glorious as the morning washed with dew,
Within whose eyes she takes her dawning beams,
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!

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.

[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.

[Exeunt Omnes.]

ACT IV, SCENE II.

Enter Alfonso, Phylotus, Valeria, Polidor,

Entering Characters: the weddings between Polidor and
Emelia, Aurelius, and Philema.

Alfon. Come, lovely sons, your marriage rites performed,
Let's hie us home to see what cheer we have;

I wonder that Ferando and his wife
Come not to see this great solemnity.

Pol. No marvel if Ferando be away;
His wife, I think, hath troubled so his wits,
That he remains at home to keep them warm;
For forward wedlock, as the proverb says,
Hath brought him to his nightcap long ago.

Phylo. But, Polidor, let my son and you take heed,
That Ferando say not ere long as much to you.

And now, Alfonso, more to show my love,
If unto Sestos you do send your ships,
Myself will fraught them with Arabian silks,
Rich Afric spices, arras, counter-points.

Musk, cassia, sweet-smelling ambergris.

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.

Polidor and Aurelius.
= hurry. = food and drink; like both Polidor and the play's lower-class citizens, Alfonso seems to take an unusually high interest in food.

3-4: Ferando and Kate did not make it to the double-wedding.

= ie. his wits.

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.

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.

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".

12-13: "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.

= load.

= 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.

= 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.
Pearl, coral, crystal, jet, and ivory,
To gratulate the favours of my son,
And friendly love that you have shown to him.

Enter the Duke of Sestos.

Val. And for to honour him, and this fair bride,
I'll yearly send you from my father's court,
Chests of refined sugar severally.

Ten tun of Tunis wine, sucket, sweet drugs.

To celebrate and solemnise this day;
And custom-free your merchants shall converse
And interchange the profits of your land,
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.

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!

Val. [Aside] Souns, it is the Duke; what shall I do? –
Dishonour thee, why, know'st thou what thou say'st?

Duke. Here's no villain! He will not know me now! –
[To Aurelius] But what say you? have you forgot me, too?

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-mouthed 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".

78ff: 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
Had I but known, ere thou hadst wedded her,
Were in thy breast the world's immortal soul,

This angry sword should rip thy hateful chest,
And hewed thee smaller than the Lybian sands,

Turn hence thy face, oh, cruël, impious boy! —

Alfonso, I did not think you would presume
To match your daughter with my princely house,
And ne'er make me acquainted with the cause.

Alfon. My lord, by heavens I swear unto your grace,
I knew none other but Valeria, your man,
Had been the Duke of Sestos' noble son;
Nor did my daughter, I dare swear for her.

Duke. That damned villain that hath deluded me,
Whom I did send [for] guide unto my son!

Oh that my furious force could cleave the earth,
That I might muster bands of hellish fiends,

To rack his heart and tear his impious soul;
The ceaseless turning of celestial orbs

Kindles not greater flames in flitting air,
Than passionate anguish of my raging breast.

Aurel. Then let my death, sweet father, end your grief;
For I it is that thus have wrought your woes:
Then be revenged on me, for here I swear
That they are innocent of what I did.
Oh, had I charge to cut off Hydra's head.
112 To make the topless Alps a champion field,
To kill untamèd monsters with my sword,
To travail daily in the hottest sun,
And watch in winter when the nights be cold,
I would with gladness undertake them all
And think the pain but pleasure that I felt,
So that my noble father at my return
Would but forget and pardon my offence!

*Phil. [Kneeling]* Let me entreat your grace upon my knees,
To pardon him and let my death discharge
The heavy wrath your grace hath vowed 'gainst him.

*Pol. [Kneeling]* And, good my lord, let us entreat your grace
To purge your stomach of this melancholy:

Taint not your princely mind with grief, my lord,
But pardon and forgive these lovers' faults,
That kneeling your gracious favour here.

*Emel.* Great prince of Sestos, let a woman's words
Entreat a pardon in your lordly breast,
Both for your princely son, and us, my lord.

*Duke.* Aurelius, stand up; I pardon thee;
I see that virtue will have enemies,
And Fortune will be thwarting honour still. –

And you, fair virgin, too, I am content

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 chop down the tall Alps, turning them into level (champion) plains.

= *travail* usually indicated some combination of travel and work.

= keep watch, i.e. stand guard.

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.

122-3: *let my death...him* = Philema offers her own life to appease the Duke, if it would only gain his forgiveness.

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 (i.e. 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.

136-7: though resigned to accept what has taken place, the Duke remains bitter.

136: the conceit that *virtue* has *enemies* (i.e. 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.

= maiden.
T’ accept you for my daughter, since ’tis done.

And see you princely used in Sestos’ 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;
And if your grace will walk unto my house,
I will, in humbllest 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:

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,
And do him honour as beseems the son
Of mighty Jerobel, the Sestian Duke,
Till when I’ll leave you. − Farewell, Aurelius!

Aurel. Not yet, my lord; I’ll bring you to your ship.

[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.

Boy. It shall be done, my lord. − Come, help to bear
him hence.

[Exeunt with Sty.]

END OF ACT IV.
SCENE I.

A Room in Alfonso's House.

Enter Ferando, Aurelius, Polidor and his Boy, Valeria, and Sander.

ACT V.

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.

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.

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.

Pol. I take it. I'll lay as much to yours, That my wife comes as soon as I do send.

Aurel. How now, Ferando; you dare not lay, belike?

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, And whose wife soonest comes when he doth call, And shews herself most loving unto him, Let him enjoy the wager I have laid?

Now, what say you? dare you adventure thus?

Pol. Ay, were it a thousand pounds, I durst presume On my wife's love, and I will lay with thee.

Alfon. How now, sons? What, in conference so hard? May I, without offence, know whereabouts?

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,

Enter Alfonso.

Scene I: the very brief Act V acts as somewhat of a post-script to the main action to the play.

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.

15ff: the gentlemen bet, naturally with English currency.

16: bet.

18: ie. "send for her".

22: no doubt.

36-34: I durst...love = "I would count on (presume on) my wife's affection for me (which guarantees I would win any bet)".
He must enjoy the wager to himself.

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.

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.

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.

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.

Feran. Why, so. Did I not tell thee this before?
She is busy and cannot come.

Aurel. I pray God your wife send you so good an answer!
She may be busy, yet she says she'll come.

Feran. Well, well! Polidor, send you for your wife.

Pol. Agreed! -- Boy, desire your mistress to come hither.

Boy. I will, sir.

[Exit Boy.]

Feran. Ay, so, so, he "desires" her to come.

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.

= instructed.

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 inopportune.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".

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
Are tuned and stopped by measure of his hand; −

The first world was a form without a form,

A heap confused, a mixture all deformed,
A gulf of gulfs, a body bodiless,
Where all the elements were orderless,
Before the great Commander of the world,
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,
Old Adam, and from his side 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;

And for her sin was Adam doomed to die.

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;

Laying our hands under their feet to tread,
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.

[Feran. 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,
A hundred pounds I freely give thee more,
Another dowry for another daughter.
For she is not the same she was before.

Feran. Thanks, sweet father; gentlemen, god-night;
For Kate and I will leave you for to-night:
'Tis Kate and I am wed, and you are sped:
And so, farewell, for we will to our beds.

[Exeunt Ferando, Kate, and Sander.]

Alfon. Now, Aurelius, what say you to this?

Aurel. Believe me, father, I rejoice to see
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?

Pol. I say thou art a shrew.

Emel. That's better than a sheep.

Pol. Well, since 'tis done, let it go. Come, let's in.

[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,
And dawning day appears in crystal sky,
Now must I haste abroad, − But soft, who's this?
What, Sly? oh wondrous, hath he lain here all night?
I’ll wake him; I think he's starved by this,
But that his belly was so stuffed with ale. −
What, how, Sly! Awake for shame!

Sly. Gi's some more wine! What's all the players gone?
am not I a lord?

Tap. A lord, with a murrain! Come, art thou drunken still?

Sly. Who's this? Tapster? Oh, lord, sirrah, I have had the bravest dream to-night, that ever thou hearest in all thy life!

Tap. Ay, marry, but you had best get you home, for your wife will course you for dreaming here to-night.

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
That ever I had in my life.
But I'll to my wife presently
And tame her too, and if she anger me.

\textbf{Tap.} Nay, tarry, Sly, for I'll go home with thee,
And hear the rest that thou hast dreamt to-night.

[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.

  abxious
  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: