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SHAKESPEARE  
COMPANY

# THE TAMING OF THE SHREW

WILLIAM SHAKESPEARE

## TEACHER PACK

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## ABOUT THIS PACK

This pack supports the RSC's 2019 production of *The Taming of the Shrew*, directed by Justin Audibert.

The activities provided in this pack are specifically designed to support KS3-4 students attending the performance and studying *The Taming of the Shrew* in school.

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These symbols are used throughout the pack:



#### READ

Notes from the production, background info or extracts



#### ACTIVITY

A practical or open space activity



#### WRITE

A classroom writing or discussion activity



#### LINKS

Useful web addresses and research tasks

## ABOUT THE PRODUCTION

The 2019 production of *The Taming of the Shrew*, directed by Justin Audibert, is set in a matriarchal version of the late 1500s in which women hold the power and responsibility, rather than men. This play is traditionally known as one of Shakespeare's 'problem plays', mainly due to the treatment of Kate, who is tamed by a man. However, in the 2019 production Kate has been changed into a man, and in the play he is tamed by a woman. Along with these changes, Justin has reversed the genders of all the characters, so that all the female characters are male and all the male characters are female.

Take a look at the below images of the set as it appears in the opening scenes of the play, where we meet Kate and Bianco and their mother, as well as the suitors who desperately want to marry Bianco. Do Kate and Bianco (in the right hand image) seem different from each other?

You can watch Justin discussing how the company handled the creation of an historical matriarchy in rehearsal [on the website](#).



The company in the 2019 production of *The Taming of the Shrew*.  
Photo by Ikin Yum ©RSC



James Cooney as Bianco, Amanda Harris as Baptista and Joseph Arkley as Kate  
in the 2019 production of *The Taming of the Shrew*. Photo by Ikin Yum ©RSC

# EXPLORING THE STORY

## SYNOPSIS

A full synopsis of the play is available at:

<https://www.rsc.org.uk/the-taming-of-the-shrew/the-plot>

## NOTES FROM THE REHEARSAL ROOM

During rehearsal Justin Audibert, the director, talked to the company about how 67% of the lines in the original text are spoken by men. He asked the company to imagine Shakespeare had been a woman and was writing as a woman, exploring what this might mean and what it might make the play mean. As part of this they talked about how and why this play is often known as a problem play and what they need to do to explore these issues for modern audiences.



## ACTIVITY 1: THE STORY IN 10 SCENES

The following activity will introduce students to the play and ensure that the whole group is familiar with the story. It is also an opportunity to introduce some of the key questions that will be explored in more depth in later activities. This activity is based on the story in the 2019 production, and asks students to reverse the genders of the characters themselves – exploring the impact of this choice.

- Divide students into small groups of four or five.
- Using the 'Story in 10 Scenes' resource in this pack, assign each group one or two scenes each, making sure all ten scenes have been distributed.
- Ask each group to create tableaux or freeze frames for their scenes.
  - Encourage them to narrate their scenes, explaining what happens in each scene before we see it and using the lines they have been given from the play to bring some of the freeze frames to life for 30 seconds.
- Ask the whole class to then reverse the genders of their characters so that Bianco becomes a woman and Hortensia becomes a man etc. Invite students to rename characters so that they sound feminine or masculine depending on what changes are needed, explaining that Justin worked on these amends before rehearsals began, changing names and pronouns throughout the script.
- Invite students to form a circle and invite each group into the middle to share their scene or scenes, in the order they happen in the play, using the original versions, as reversed by the company in the 2019 production.



Emily Johnstone as Lucentia, James Cooney as Bianco and Amelia Donkor as Hortensia in the 2019 production of *The Taming of the Shrew*. Photo by Ikin Yum ©RSC

- Reflect with students on what the play is really about. There are two main storylines which connect, the relationship between Kate and Petruchio and the wooing of Bianco. How did these stories change when the genders were reversed? Who did you sympathise with it each, and was that different in your groups when you first explored the scene and the genders were as they were originally written?
- Encourage students to think about the themes in the play, thinking about what they think the play is about.



## ACTIVITY 2: TWO BROTHERS

As students work through the following exercise on Kate and Bianco, encourage them to think about how the two characters are presented, how they are different and how this might be shown on stage particularly thinking about how the dynamic might be different between two brothers rather than two sisters.

- Divide students into pairs, and provide each pair with the list of quotes from the Resource materials, for either Kate or Bianco.
- Ask each pair to stage an interview, with one person playing Kate/Bianco and the other the interviewer. Encourage them to use the quotes and lines describing the character to help them create their responses and to rehearse the interview, even including words and lines if they can. Together, ask the pairs to think about what kind of questions would annoy the character and how they might react to them, as male characters.
  - Suggest to each interviewer that they include a questions about their sibling – how does Kate feel about Bianco and vice versa?
- Allow students to share the interviews once they have had time to rehearse, sharing at least two interviews with Kate and two with Bianco. As they watch, ask the students to reflect on what they have learnt about these characters and how they come across.
- Reflect with students on whether they think these interviews would have been different if the two characters had been sisters instead of brothers. How do they feel about Kate and Bianco and their rivalry/relationship? Would they feel differently if this was two bickering sisters instead of bickering brothers? What impression of them does this set up? Do you sympathise with Kate as a man? Would you sympathise with Kate as a woman more or less?
- Explain to students what happens at the start of the play – that Bianco has two main suitors who desperately want to marry him, Hortensia and Gremia, but that Kate and Bianco’s mother will not let them see Bianco until Kate has been married. This leads to a plan to match Kate with a suitor, so that he will be out of the way. Ask students to think about this on a personal level: how would they react to a woman being married off against her will, to get her out of the way for her younger sister? How would they react to a man being married off against his will to get him out of the way for his younger brother?
- Reflect with students on how Kate, who they have just seen interviewed, might feel about this? How do they think Kate would react to his mother wanting him to be married off before Bianco can even leave the house? How do they think Kate might react to a suitor at all?



Joseph Arkley as Kate and James Cooney as Bianco in the 2019 production of *The Taming of the Shrew*. Photo by Ikin Yum ©RSC

- Ask students to consider the power of Baptista in this decision. In a completely matriarchal society, what might motivate Baptista?

# POWER AND CONTROL

While there are a lot of characters who have power over others or who use their power to control other characters, the story of Petruchio and Kate is arguably one of the most controlling relationships that can be seen in Shakespeare's work. This makes it very interesting to look at how the control plays out if Petruchio becomes Petruchia and Kate is a male.

Throughout the play Petruchia claims that she will be able to control Kate's moods and thoughts, and tame the 'shrew' that Kate is believed to be.

## NOTES FROM THE REHEARSAL ROOM

When looking at Act 2 Scene 1, Justin worked with Joseph Arkley and Claire Price who play Kate and Petruchia in the production to explore the dynamic between the two characters. They felt that Petruchia, in the scene, is very much putting Kate in the spotlight and that Kate's actions – no matter what they are – will have no impact on Petruchia. When Kate hits Petruchia this is particularly evident, and they looked at how Kate would feel if such an action went almost unnoticed. How much power does Kate have in this moment and how surprising are his actions, particularly when played by a man instead of a woman?

In the following activities students will have the chance to explore the first meeting between Petruchia and Kate as well as Kate's speech in defeat, where he finally tells Petruchia what she wants to hear.



## ACTIVITY 4: CURST KATE

- Divide the class into pairs and provide each of them with a copy of the scene between Kate and Petruchia. Invite them to read this through together, taking one part each.
- Ask pairs to then read the scene again but this time trying it in two different ways:
  - Kate standing completely still and unable to move, with Petruchia moving freely around the room.
  - Petruchia following Kate around the room, choosing a moment to stop following Kate.
- Reflect with students on what they think the relationship is between Kate and Petruchia at this point in the play. How do they feel about each other? Invite them to think about this and to discuss how their playing choices felt.



Joseph Arkley as Kate and Claire Price as Petruchia in the 2019 production of *The Taming of the Shrew*. Photo by Ikin Yum ©RSC

- Invite pairs to share some of their versions of the scene. Does Petruchia stop following at the same point in the scene each time? Is there something that Kate does that stops her from following or pursuing him?
- Ask pairs to read the scene again, but listening really closely to each other and choosing one word that the other person says to repeat before reading their own lines. What does this show them about the characters and the way they are communicating? Do they think the characters are actually listening to each other? Do they already repeat each other's vocabulary? What does this show about them?
- Invite students to read again, this time counting to 'three' before replying with their own line. What effect does this delay have? How does it change the pace of the scene and their interaction?

## NOTES FROM THE REHEARSAL ROOM

The company also looked at what the relationships were that male and female characters have with the space around them. In the same scene, with Kate and Petruchia, Justin asked the actors to experiment with how they might move if Kate is nervous to take the floor, or walk openly across it but prefers to be up high or on furniture, while Petruchia has no issue with owning the room and the space. They talked about how this felt in a gender-reversed world, and what it means to move with privilege and care less about the rules.

- Explain to the students playing Petruchia that they are going to move freely around the space as they deliver their lines, and in response to Kate, but that the students playing Kate should be limited to the edges of the space or to being elevated from the floor. This means they can move on furniture, using it as stepping stones if it's available, or sit or perch on chairs, but they cannot stride across the room.
- Allow students time to create a version of the scene that demonstrates this different relationship with the room and with movement, just as the company did in rehearsal.
- Ask some of the pairs to present their versions back and reflect on these choices with students. Does this added dynamic contribute anything to the scene? Does it help to highlight what the characters are trying to do and were there any moments that really stood out in the versions that they have seen? Petruchia has already talked to the audience about how she wants to change and play Kate, so does it make sense to show her different authority physically? Do you think the audience will need this reminder of the fact that this is a matriarchal world and that women have a different attitude, particularly in a scene where Kate uses violence against Petruchia? What would we expect the reaction to be if a man hit a woman and why? How do we react to a woman hitting a man, as it would have originally been, and how would we expect the man to respond?



## ACTIVITY 3: I SAY IT IS THE MOON

While travelling together after their marriage and after some time at Petruchia's estate, Petruchia demands Kate call the sun the moon and agree with whatever she says is fact, even when Kate knows it to be untrue. This is a turning point in their relationship and for Kate as a character, who decides to agree with things he knows aren't true because of the treatment he has received since being Petruchia's husband.

The following activity will help students to explore this moment and the changed dynamic between the two characters as well as reflecting on staging choices.

- Arrange students into a circle and take turns to read lines from the scene as they move round the circle, alternating speakers.
- Allow students to offer up their initial reactions on how Kate has changed and how they talk to each other and about each other. How do they think Kate feels in these moments? What might have led to this change?
- Organise groups into pairs again, changing the pairings from the previous exercise and ask them to read the exchange, focusing on Kate and Petruchia and leaving the interjections from other characters. As they read, encourage them to tap their script every time their character mentions or names a source of light, like the moon or a candle etc.
- Reflect with students on how much light imagery is used and which images these are. Why do they think the moon and the sun are targets and what do Kate's reactions reveal? How does this scene contrast with the scene in which they meet?
- Ask students to line up opposite each other and to read their lines, with one side of the room taking Kate's lines and the other Petruchia's lines. Challenge them to step forward if they feel their character gains the upper hand and to step back if they think their character gives something up. Do they both move an equal amount? Does Petruchia move back at all and does Kate move forward at all? What has driven Kate to this point.
- Allow students a second opportunity to read it through. This time, invite the Petruchias to remain still but task the Kates to move to the left whenever they say the word 'moon' and the right when they say the word 'sun', either stepping backwards or lowering themselves when they think Kate is giving something up or backing down. The Petruchias can point in any direction they want as they speak or even use gestures to ask the Kates to step back or lower themselves.
- Ask students to reflect on their second reading, thinking about how effective it was. How much did the Kates find themselves moving left to right and what does that show about how Petruchia is controlling him? How must it look to other characters in the scene? How did it feel for the Kates? Does he seem like the kind of character who would be easily controlled and directed?
- Discuss with students what the impact of the gender reversal might be in this scene. Traditionally, Kate is a woman and Petruchio is a man. Does it feel different watching a woman being abused by her husband to the point where she loses her ability to disagree and even to state facts, in comparison to watching a man treated in exactly the same way by his wife? Compare this to the thoughts at the beginning of the play. Do we have a bias we are unaware of? What does this reversal highlight about the characters and the play?
- *The Taming of the Shrew* is a play about the sexes, but reversing the genders of the characters makes a very different point for modern audiences. At the time when Shakespeare wrote the play, there were a number of new and revived plays being staged in London which dealt with strong willed women, all of them with different messages. How do you think his audiences would have felt about Kate's treatment and Petruchio's taming of her? Was it likely to be a 'problem' play in the way we view it now?



Joseph Arkley as Kate and Claire Price as Petruchia in the 2019 production of *The Taming of the Shrew*. Photo by Ikin Yum ©RSC

# SOCIETY AND ALLIANCES

Several characters in the play are looking to form alliances by marriage, usually for monetary gain or social standing. This is the reason why Petruchia claims she will put up with all Kate's faults and flaws, knowing that Siniora Baptista has a large fortune and why Lucentia believes that Baptista will allow her to marry Bianco in the end, because of her mother's position in Padua.

Within this production, where the genders have been reversed, the alliances in the play are managed by the women, and by mothers, with Lucentia's value being measured by her mother's social standing, but nearly all of the women in the play are seeking strong and advantageous alliances by marriage regardless of how the men they are pursuing might feel about it.



## ACTIVITY 5: BIANCO'S SUITORS

Remind students that Bianco has a number of suitors throughout the play: Hortensia and Gremia who vie for his affections and Baptista's permission at the start of the play, and then Lucentia who masquerades as a scholar in order to become Bianco's tutor.

In the world of the production, where women are in control, it is female characters who look after education and culture and money, with property and reputation passing from woman to daughter. Allow students some time to reflect on this. Do you think that it would have changed Elizabethan society if it was women who had access to education while the men had none? The following activity will allow students to explore the dynamic with the suitors in more detail, as they investigate encourage them to think about this difference.

- Divide students into small groups of three or four and provide them with the speeches made for or about these three potential suitors.
- Ask them to work together, delivering their speeches and identifying the three main strengths of each suitor, selecting three lines from the text to support these 'strengths' in their favour. They might be to do with age, money, love, their relationship with Bianco's mother or a number of other factors.
- Invite each group to present back – showcasing the strengths of each suitor by delivering their chosen lines and taking on the persona of a character with those attributes/advantages. If there is a fourth person in the group, ask them to play the part of Baptista and to select the suitor they think would appeal most to her. Would this be different if Bianco was picking? Who would Bianco want to marry, do they think?
- Challenge each group to then create a freeze frame of Bianco making this decision, before animating the scene and delivering the lines that have been chosen by each suitor, clearly demonstrating their differences and the options Bianco has. Groups should then show Bianco making his choice and be prepared to explain why he would make that choice.
- Allow several groups to share their freeze frames and the animations, showing Bianco's choices.
- Reflect with students on what they have seen and how it compares with their own pieces. Is Bianco's selection



Sophie Stanton as Gremia and Amelia Donkor as Hortensia in the 2019 production of *The Taming of the Shrew*. Photo by Ikin Yum ©RSC

always the same? Are the reasons and rationale for his choice similar in each of the examples they have seen? What do they think would motivate Bianco in real life? Would they make the same choice?

- Explain that Bianco never really gets the chance to choose in the play, as he is hidden away by his mother, but instead falls in love with Lucentia because she is his tutor and confesses to him who she is.

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# RESOURCES

## THE STORY IN 10 SCENES

1. Baptista is a wealthy merchant and is living in Padua with her two young sons: Bianco and Kate. There are two wealthy women in the city, Gremia and Hortensia, who both want to marry Bianco and they call round to Baptista's house to try and convince her she should let one of them marry Bianco.

Lucentia and her loyal servant Trania have just arrived in Padua and see Bianco. Lucentia overhears the two suitors but decides she also wants to marry Bianco. During this conversation Baptista decides that no one will be able to see Bianco, until she finds a wife for Kate who everyone calls a 'shrew' and no one wants to marry.

**BAPTISTA**                    **Ladies, importune me no farther,  
For how I firmly am resolved you know:  
That is, not to bestow my youngest son  
Before I have a wife for the elder.**

2. Petruchia arrives in Padua with her servant, looking for a husband with a fortune. Petruchia visits Hortensia, who tells her about Baptista's announcement and the 'shrew' Kate. Petruchia hears that Kate is rich and thinks this is the perfect opportunity for her to find a husband.

**PETRUCHIA**                    **I come to wed wealthily in Padua,  
If wealthily, then happily in Padua**

**HORTENSIA**                    **I can, Petruchia, help thee to a husband  
With wealth enough and young and beauteous,  
His only fault, and that is faults enough,  
Is that he is intolerable curst  
And shrewd and forward...**

And so Hortensia and Petruchia strike a deal that will mean Hortensia can also see Bianco.

3. Petruchia goes to see Baptista and asks for Kate's hand in marriage, trying to find out how much money she can get for marrying him.

**PETRUCHIA**                    **Then tell me, if I get your son's love,  
What dowry shall I have with him to husband?**

When she gets there she also presents Hortensia, in disguise, to be Bianco and Kate's music tutor. However, Lucentia has had the same idea and has disguised herself as a schoolteacher, who Gremia presents to Baptista.

**GREMIA**                        **Neighbour, this is a gift very grateful, I am sure of it. To express the like  
kindness, myself, that have been more kindly beholding to you than any,**

**freely give unto you this young scholar, *Presents Lucentia.* that hath been long studying at Rheims...**

Both Lucentia and Hortensia then become Bianco's tutors while Trania pretends to be Lucentia and presents herself as a new suitor to Baptista.

4. Baptista is pleased that Petruchia wants to marry Kate and makes a deal with Petruchia about the money. While they are talking, Hortensia comes in complaining to Baptista about Kate's behaviour during their first music lesson, in which Kate has broken a lute over her head.

**BAPTISTA**                    **What, will my son prove a good musician?**  
**HORTENSIA**                **I think he'll sooner prove a soldier.**  
                                     **Iron may hold with him, but never lutes.**

But Petruchia only laughs and sees Kate's feisty attitude as a challenge.

**PETRUCHIA**                **Now, by the world, it is a lusty rake.**  
                                     **I love him ten times more than e'er I did.**

5. Petruchia then meets Kate and they argue together.

**PETRUCHIA**                **Come, come, you wasp, i'faith, you are too angry.**  
**KATE**                        **If I be waspish, best beware my sting.**

Kate even hits Petruchia and refuses to marry her but Petruchia won't take no for an answer and they set a date for the wedding with Baptista despite Kate's objections.

**PETRUCHIA**                **And to conclude, we have 'greed so well together**  
                                     **That upon Sunday is the wedding day.**  
**KATE**                        **I'll see thee hanged on Sunday first.**

6. When the wedding day arrives, Kate is looking amazing and his mother and brother are by his side, but Petruchia does not arrive. They wait for a really long time, before Kate runs away because of the shame of being left.

**KATE**                        **Now must the world point at poor Katherine,**  
                                     **And say, 'Lo, there is mad Petruchia's husband,**  
                                     **If it would please her come and marry him.'**

Some time later, Petruchia arrives dressed in ridiculous clothes and not looking like she is about to marry. She finds Kate has gone and goes off to find him and drag him back to the Church. After the service, Petruchia doesn't even let Kate stay for their own wedding party before she drags him off, saying that is her right because he is her property.

**PETRUCHIA**                **I will be mistress of what is mine own:**  
                                     **He is my goods, my chattels, he is my house,**  
                                     **My household stuff, my field, my barn,**  
                                     **My horse, my ox, my ass, my anything**

7. While travelling to Petruchia's house in Verona, Kate falls from his horse and instead of helping Kate, Petruchia starts beating her servant instead. When they then arrive at the house, Petruchia starts to break Kate's will by denying him food and sleep unless he agrees with her, pretending that she is doing it because the food and the pillows are not good enough for her Kate.

**PETRUCHIA**            **Come, Kate, sit down, I know you have a stomach.  
Will you give thanks, sweet Kate, or else shall I?  
What's this? Mutton?**

**FIRST SERVANT**    **Ay.**

**PETRUCHIA**            **'Tis burnt, and so is all the meat.  
*Throws the meat and dishes at them.*  
You heedless joltheads and unmannered slaves!**

**KATE**                    **I pray you, wife, be not so disquiet.  
The meat was well, if you were so contented.**

**PETRUCHIA**            **I tell thee, Kate, 'twas burnt and dried away**

8. Meanwhile back in Padua, Baptista has decided that Bianco can marry Lucentia rather than Gremia, although she thinks Lucentia is Trania because of the disguise the servant is still wearing. However, Bianco himself has been falling in love with the real Lucentia, who is masquerading as his tutor.

**BIANCO**                **What, mistress, read you? First resolve me that.**

**LUCENTIA**            **I read that I profess, *the Art to Love.***

**BIANCO**                **And may you prove, miss, mistress of your art.**

**LUCENTIA**            **While you, sweet dear, prove master of my heart.  
*Lucentia and Bianco talk aside.***

This has made the disguised Hortensia very angry and she goes away to pursue a different love. When Lucentia's mother arrives in Padua, a lot of confusion unfolds as Trania tries to keep Baptista from finding out the truth about their swap, as the wedding is announced.

9. On their way back to Padua for Bianco's wedding, Petruchia appears to have broken Kate. All the clothes that were made for Kate to wear to the wedding were not deemed good enough by Petruchia and so he travels still dressed in his own wedding outfit which is ripped and muddy. While travelling Petruchia insists that the sun, shining in the sky, is actually the moon and Kate starts to disagree.

**PETRUCHIA**            **Come on, a God's name, once more toward our mother's.  
Good Lord, how bright and goodly shines the moon!**

**KATE**                    **The moon? The sun: it is not moonlight now.**

**PETRUCHIA**            **I say it is the moon that shines so bright.**

**KATE**                    **I know it is the sun that shines so bright.**

But after all the treatment he has suffered, Kate finally gives in and agrees with Petruchia.

**KATE**                    **And be it moon, or sun, or what you please.  
An if you please to call it a rush-candle,  
Henceforth I vow it shall be so for me.**

**PETRUCHIA**            **I say it is the moon.**

**KATE**                    **I know it is the moon.**

10. Just before the wedding, Lucentia reveals that she has been disguised as the schoolteacher the whole time and that she and Bianco are already married, but that she still has the promised money.

**LUCENTIA**                    **Here's Lucentia,  
Right daughter to the right Vincentia,  
That have by marriage made thy son mine,  
While counterfeit supposes bleared thine eyne.**

When Petruchia and Kate arrive, the women are all talking at Baptista's house and Hortensia and Lucentia still think Petruchia will have a hard time being married to Kate. Petruchia makes a bet with them that if they all call their husbands, and summon them from the other room, only Kate will be obedient enough to come. They each send a message to their husbands one at a time, but Petruchia is right and only Kate comes immediately. Everyone's amazed and impressed by how much Kate has changed and he then makes a speech about how important your wife is.

**KATE**                            **Thy wife is thy lady, thy life, thy keeper,  
Thy head, thy sovereign: one that cares for thee,  
And craves no other tribute at thy hands  
But love, fair looks and true obedience;  
Too little payment for so great a debt.  
Such duty as the subject owes the princess  
Even such a man oweth to her wife.**

**PETRUCHIA**                    **Why, there's a boy! Come on, and kiss me, Kate.**

## TWO BROTHERS

### About Kate

He's too rough for me

This fiend of hell

So curst and shrewd

Intolerable curst and shrewd and forward

Katherine the curst

An irksome, brawling scold

This wildcat

That man is stark mad

a most impatient devilish spirit

Famous for a scolding tongue

## **About Bianco**

Sweet Bianca

This young, modest boy

I saw sweet beauty in his face

With his breath he did perfume the air

Fair Bianca

I know he taketh most delight in music, instruments and poetry

Treasure

Fair and virtuous

Famous for beauteous modesty

## ACT 2 SCENE 1

Petruchio: **Good-morrow Kate; for that's your name, I hear.**

Katharina: **Well have you heard, but something hard of hearing;  
They call me Katharine that do talk of me.**

Petruchio: **You lie, in faith, for you are called plain Kate,  
And bonny Kate, and sometimes Kate the curst  
But, Kate, the prettiest Kate in Christendom.  
Take this of me, Kate of my consolation:  
Myself am moved to woo thee for my wife.**

Katharina: **Moved! In good time; let him that moved you hither  
Remove you hence.**

Petruchio: **Come, come you wasp: i'faith you are too angry.**

Katharina: **If I be waspish, best beware my sting.**

Petruchio: **My remedy is then, to pluck it out.**

Katharina: **Ay, if the fool could find it where it lies.**

Petruchio: **Who knows not where a wasp doth wear his sting?  
In his tail.**

Katharina: **In his tongue.**

Petruchio: **Whose tongue?**

Katharina: **Yours, if you talk of tales; and so farewell.**

Petruchio: **What, with my tongue in your tail? Nay, come again,  
Good Kate, I am a gentleman.**

Katharina: **That I'll try. *(she strikes him)***

Petruchio: **I swear I'll cuff you if you strike again.**

Katharina: **If you strike me, you are no gentleman.**

Petruchio: **Nay, hear you, Kate: in sooth, you 'scape not so.**

Katharina: **I chafe you, if I tarry; let me go.**

Petruchio: **No, not a whit; I find you passing gentle.  
'Twas told me you were rough, and coy, and sullen,  
And now I find report a very liar.  
Thou canst not frown, thou canst not look askance,  
Nor bite thy lip, as angry wenches will.**

Katharina: **Where did you study all this goodly speech?**

Petruchio: **It is extempore, from my mother-wit.**

Katharina: **A witty mother! Witless else her son.**

Petruchio: **Am I not wise?**

Katharina; **Yes, keep you warm.**

Petruchio: **Marry, so I mean, sweet Katharine, in thy bed.  
And therefore, setting all this chat aside,  
Thus, in plain terms: your father hath consented  
That you shall be my wife; your dowry 'greed on  
And will you, nill you, I will marry you.  
For I am he am born to tame you, Kate;  
And bring you from a wild Kate to a Kate  
Conformable, as other household Kates.  
I must and will have Katharine to my wife.**

## ACT 4 SCENE 5

- Petruchio: **Good lord, how bright and goodly shines the moon!**
- Katharina: **The moon! The sun: it is not moonlight now.**
- Petruchio: **I say it is the moon that shines so bright.**
- Katharina: **I know it is the sun that shines so bright.**
- Petruchio: **Now, by my mother's son, and that's myself,  
It shall be moon, or star, or what I list,  
Or ere I journey to your father's house.  
Go one, and fetch our horses back again.  
Evermore crossed and crossed; nothing but crossed!**
- Hortensio: **Say as he says or we shall never go.**
- Katharina: **Forward, I pray, since we have come so far,  
And be it moon, or sun, or what you please:  
And if you please to call it a rush-candle,  
Henceforth I vow it shall be so for me.**
- Petruchio: **I say it is the moon.**
- Katharina: **I know it is the moon.**
- Petruchio: **Nay, then you lie: it is the blessed sun.**
- Katharina: **Then, God be blessed, it is the blessed sun.  
But sun it is not, when you say it is not;  
And the moon changes even as your mind.  
What you will have it named, even that it is;  
And so it shall be so for Katharine.**
- Hortensio: **Petruchio, go thy ways, the field is won.**
- Petruchio: **Well, forward, forward! Thus the bowl should run.**