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*KUNST ÜBER
ALLE KÜNSTE,
EIN BÖS WEIB
GUT ZU
MACHEN*
IN ENGLISH
TRANSLATION

AN ART BEYOND ALL ARTS,
TO MAKE A BAD WIFE GOOD

LIST OF ROLES

PATIENT JOB	<i>in the trousers of pious Socrates. Speaks the prologue.</i>	
THEOBALD	<i>of Griffingen, gentleman</i>	
CATHARINA	<i>Hurlyburly, [his older daughter]</i>	
SABINA	<i>Sweetmouth, [his younger daughter]</i>	5
VEIT	<i>Carver, [Theobald's] servant</i>	
SYBILLA	<i>Fleafur, maid [to Catharina]</i>	
HARDMAN	<i>Madfeather, gentleman, heir and owner of Whirlwind Heights, Catharina's suitor</i>	
Ludolf WORMFIRE	<i>[his] servant</i>	10
SEBASTIAN	<i>of Inability, gentleman, [suitor to Sabina]</i>	
ALFONS	<i>of Nistlingen, gentleman, disguised as musician, [suitor to Sabina]</i>	
ADRIAN	<i>of Liebenthal, the elder, gentleman</i>	
HILARIUS	<i>of Liebenthal, the younger, gentleman, suitor to Sabina, disguised as Mr Johannes</i>	15
FELIX	<i>Muchwind, [Hilarius'] servant, acting as [Hilarius of] Liebenthal, the younger</i>	
FABIAN	<i>Apetail, [Hilarius'] servant</i>	20
Mrs EULALIA	<i>of Hohunk Wittib, Mr Alfons' confidante</i>	
Magister BLASIUS	<i>Noseyparker, Rector paganus, acting as [Adrian of] Liebenthal, the elder</i>	
Master FRITZ	<i>Thimble of Scratch-Hill, artful tailor</i>	
MATZ	<i>Trumper, well-established oven-raker and firekeeper</i>	25
Three SERVANTS	<i>who only speak one word [called] Lazypaunch, Alwayswet, and Noosehalter</i>	

LIST OF ROLES Headed 'Personen dieses Freuden-Spiels' ('The Persons of this Comedy') in D1 and D2, and reproduced here in identical order. In keeping with the play's relocation, *KK*'s names are Germanized where *TS* offers Italianate names. *KK* thus does not preserve *TS*'s names with the exception of Catharina, a German name that closely resembles Katherine/Katherina (both names are used of her in *TS*). Telling names (e.g., 'Hartman', 'Wurmbrand') have been translated (e.g., 'Hardman', 'Wormfire').

PATIENT JOB Character added by *KK*, perhaps as a replacement for *TS*'s Induction. Job is the protagonist of the eponymous book in the Old Testament, and is often referred to as an archetype of patience in the face of undeserved adversity. The German describes him as appearing 'in the trousers of pious Socrates' ('in des frommen Socratis Hosen'). Socrates, the ancient Greek philosopher, was famous for having a shrewish wife, Xanthippe; see Prologue, 12–13n.

THEOBALD of Grifflingen 'Baptista' in *TS*. The name may be derived from 'Grüfflingen' (a village at the Belgian–German border) or 'finger, pen' (Grimm, 'Griffing').

CATHARINA Hurlyburly 'Katherine'/'Katherina' in *TS*. The diminutive 'Trina' ('Trine') is used by Hardman during their first encounter in 2.1 as a means of belittling her. 'Trine' was a generic name for a woman of low rank, represented as common and stupid (see Grimm). The English equivalent scene (2.1) plays on 'Kate' and 'cates' (food, dainties, *OED* 1, 2). Catharina's epithet 'Hurlyburly' ('Hurleputz') only occurs in the List of Roles. 'Hurliburli' is a person who hurries around headlessly (Grimm). It may be derived from 'to roll' ('hurlen'). The second part of 'Hurleputz' may come from 'to tumble' ('purzeln') (Grimm). Similarly spelt words exist in French ('hurluberlu', a scatterbrained person) and English ('hurlyburly', commotion, *OED* 1.a). Their connection is unclear (see *OED*, etymology of 'hurlyburly').

SABINA Sweetmouth 'Bianca' in *TS*. An allusion to the classical myth of the rape of

the Sabines may be implied. After declining to marry their daughters into the burgeoning Roman city, the Romans invite the Sabines to a supposedly peaceful festivity. They rob the unarmed Sabines of their unmarried women, a moment often represented in sculpture and painting. The women largely integrate into their new families, and make peace between their husbands and fathers after subsequent battles. The name here is presumably ironic, implying that she will be an obedient wife, while also gesturing towards the surreptitious marriage scheme in which she actually engages with Hilarius. For the classical myth, see Livy's *Ab urbe condita libri* 1,9–13. 'Sweetmouth' (in German the diminutive 'Süsmäulchen') only occurs in the List of Roles. The name has an ambiguous ring, referring both to a pet name like 'darling' and to a flatterer, who makes things sweet by talking (Grimm, 'süßmaul', 1).

VEIT Carver Servant to Theobald, a character with no direct equivalent in *TS*. 'Carver' translates the German 'Schnitzer'.

SYBILLA Fleafur Maid to Catharina, and lover and wife of Wormfire; there is no equivalent in *TS*. 'Old Sibylle' was a condescending expression for a woman (Grimm, 'Sibylle'). The name may contain an ironic allusion to the classical Sybils, female oracles in ancient Greece. There are several spelling variations of Sybilla's name in D1 and D2, including 'Sibilla' and 'Sibylla'. 'Fleafur', which translates the German 'Flöhpeitz', only appears in the List of Roles and may mockingly refer to a lack of cleanliness (Grimm, 'Pelz', 3, for human skin).

HARDMAN ... Heights 'Petruccio' in *TS*. 'Hardman' translates 'Hartman', while 'Madfeather' is a translation for 'Dollfeder', and 'of Whirlwind Heights' of 'Zum Würbelwind'. The only other two mentions of 'whirlwind' in the play in connection to Hardman are when Wormfire brags about his master's ability to tame Catharina at 1.3.124, and when Hardman introduces himself as 'Hardman Madfeather ... heir of Whirlwind Heights' (2.1.118–20).

LUDOLF **WORMFIRE** 'Grumio' in *TS*. 'Wormfire' (in the German text 'Wurmbrand') is a general insult, perhaps alluding to an illness such as a rash (see Grimm, 'Wurmbrand'). It could also refer to one who will burn in hell, or indeed to the devil himself (Grimm, 'Höllenbrand'). The name 'Ludolf' only appears in the List of Roles.

SEBASTIAN **of Inability** 'Gremio' in *TS*. 'Inability' translates the German 'Unvermögen'. The character is reminiscent of the Pantaloon, a stock figure of the Italian *commedia dell'arte*, often a miserly old man who intends to marry a young woman.

ALFONS **of Nistlingen** 'Hortensio' in *TS*. 'Nistling' is a bird of prey caught in a nest, a young and inexperienced person (Grimm). As in 'Griffelingen', the suffix may indicate a place name. In 3.1, when Alfons is disguised as a musician, his SPs in D1 and D2 are 'Musicus' throughout, which contributes to the play's interest in being and seeming. Our edition standardizes the SPs.

ADRIAN **of Liebenthal** 'Vincenzio' in *TS*. The last name could be roughly translated as 'love dale'.

HILARIUS **of Liebenthal** 'Lucentio' in *TS*. As a poetry tutor, Hilarius takes on the name of Johannes. D1 and D2 consistently call the disguised Hilarius Johannes in SDs and SPs, switching to Hilarius once he reassumes his real identity, thereby perpetuating the play's interest in being and seeming. Our edition standardizes the SPs.

FELIX **Muchwind** 'Tranio' in *TS*. 'Muchwind' is a translation of 'Vielwind', referring to a braggart (Grimm).

FABIAN **Apetail** 'Biondello' in *TS*. 'Apetail' is a translation of the German 'Affenschwanz'.

The word may contain a sexual allusion to an ape's penis or refer to the proverb 'to lead one on an ape's tail', i.e., to mock someone (Wander, 'Affenschwanz', 2).

EULALIA ... **Wittib** 'Widow' in *TS*. 'Eulalia' comes from the Greek and means 'the one that speaks well', a rare first name. 'Wittib' means 'widow', whereas the meaning or origin of 'Hohunk' is unclear. The List of Roles calls her Alfons' 'confidante' ('Vertraute'), though by 5.2, the only scene in which she appears, she is his wife.

BLASIUS **Noseyparker** a 'Merchant' in *TS*. The German second name reads 'Nasenweis', literally 'nose-wise', a conceited meddlesome person that seeks to put their nose into everything, here translated as 'Noseyparker' (Grimm, 'nasenweis'). The designation '*Rector paganus*', i.e. 'rustic rector', is not fully clarified by the play.

FRITZ ... **Scratch-Hill** The tailor in *KK* is a conflation of the 'Haberdasher' and the 'Tailor' in *TS*. The name is a translation of the German ('Fingerhut vom Kratzenberg'). Calling the tailor 'Thimble' makes fun of his profession and connotes something small enough in quantity to be placed in a thimble (Grimm, 'Fingerhut', 2).

MATZ **Trumper** 'Curtis' in *TS*. The meaning of 'Trumper' is unclear. Perhaps it refers to a 'drummer' or a 'trumpet player' (Grimm), or originates in 'to stomp' (Grimm, 'trumpeln'). The word 'oven-raker' is a literal translation of 'Ofenschürer' (not recorded in Grimm).

Three ... **Noosehalter**. 'Petrucchio's Servants' in *TS*. In both plays, the servants are named, though not consistently either in the *dramatis personae* or in the play itself. The edition translates the German literally, including 'Faulwamst' ('Lazypaunch'), 'Immernaß' ('Alwayswet') and 'Schlingenstrick' ('Noosehalter').

AN ART BEYOND ALL ARTS, TO MAKE A BAD WIFE GOOD

[Prologue]

[Enter PATIENT JOB.]

[PATIENT JOB] *Multa tulit fecit que sudavit et alsit*, most honoured audience, *multa tulit*, I say it again, the man who has been oppressed by an evil, shrewish wife, and who has been her poor patient martyr all day, stung by her biting tongue, plagued by her murderous mood, and often tortured by her untameable hands; at night, when the cards lie still after many quarrels by day, has this reward – that when the *vires corporis* has been given to someone else – patience puts horns on his head. Unfortunately, I have experienced a lot of this, and more than a lot, I, patient Job who have

Prologue *KK* does not translate *TS*'s induction, but has a similarly meta-theatrical prologue, setting the play within a context of patient men and shrewish wives.

- 1 *Multa . . . alsit* Latin, 'He has suffered and achieved much, he has sweated and frozen' (from Horace's *Ars Poetica*, l. 413). For Latin in *KK*, see Introduction, pp. 119–21.
- 3 **shrewish** ('eyterbissigen', literally 'pus-biting'). See 2.1.403–4 and note.

7–8 **when . . . day** Proverbial. When a couple quarrels during the day, they will reconcile at night, and lie quietly in bed, much like playing cards that have been mixed and distributed in a game, and afterwards lie calmly next to each other in their box (see Köhler, 214).

8 *vires corporis* Latin, bodily strength; presumably an allusion to sexual intercourse.

9–10 **horns . . . head** horns are the proverbial attribute of the cuckold (see Grimm, 'Horn', 58).

Prologue 0 SD] *this edn*; Vorredner D1, D2, Köhler

always worn the trousers of pious Socrates. Rather than being blessed, I have been tortured by a wife who must have been made from a rib without the addition of one ounce of flesh. Her stubborn, sullen 15
behaviour and her deliberate neglect bear ample witness to the fact that she is one of the evil seven. Whether the other six are still alive I do not know. Would to God that in my time there had lived the 20
teacher of morals who will now appear; I would have wanted to go to his school in order to learn how to chase out madness from the obstinate brain of an evil wife, or how to exorcize the devil's head which she has put on, as she herself admits. You find yourselves 25
in happier times; you can learn from him, because he will show you the best way to go about it. This is especially useful for you young people who have someone young to handle and shape, and are not trying to tame some evil old dog. Understand that art well, and thank me for the good advice and for 30
reminding you of it. But if there is anyone who cannot conceive of such an art or cannot apply it, let him come, and be instructed in patience by me, who have as my symbol *perfer perpatienda*.

12–13 **Socrates . . . wife** Xanthippe, the wife of the ancient Greek philosopher Socrates, was believed to have been shrewish and cantankerous, giving rise to the stereotype of the recalcitrant wife. Petruccio uses Xanthippe for comparison with Katherina (*TS*, 1.2.70) in a passage which *KK* omits.

14 **made . . . rib** According to Genesis 2.22, Eve was created from Adam's rib.

17 **evil seven** Perhaps a reference to a satiric poem about seven evil female characters by Joachim Rachel, 'Das Poetische Frauen-Zimmer oder Böse Sieben' (1664; 'The Poetic Woman, or the Evil Seven'), published in Rachel's *Teutsche Satyrische Gedichte* (Frankfurt, 1664; VD17 23:244496T).

29 **art** the art of wife-taming.

34 **perfer perpatienda** Latin, you shall suffer what is to be suffered.

1.[1] *Enter* THEOBALD, CATHARINA, SEBASTIAN,
ALFONS *and* VEIT.

THEOBALD To speak frankly with you, my lord, it is to
no avail that you continue to make your suit to me. I
am determined not to make my younger daughter's
dowry known before the elder is married. Should any
of you be interested in the latter, she shall not be 5
denied you, for I know of your good name as well as
of your honourable character and wealth.

SEBASTIAN My good Sir Theobald, may I give you great
thanks for such an offer. You know well, however,
that my waning forces would be a little too weak to 10
endure her untamed nature. Sir Alfons is younger and
stronger, she will not be unsuitable for him.

1.1 is presumably set in front of Theobald's house, although no location is specified. The scene is divided into four parts, a long one followed by three shorter: 1–76 (to Theobald's exit), 77–103 (to Catharina's exit), 104–40 (to Veit's exit) and 141–77 (Sebastian and Alfons alone). The first part starts by following *TS* quite closely (1–35; *TS* 1.1.48–66) but then diverges. The second part is largely independent of *TS*: in Shakespeare, Katherina exits right after Baptista does (1.1.101–4), whereas Catharina remains onstage longer, engaging in an aggressive verbal give and take with Sebastian and Alfons. The third part, in which Sebastian and Alfons discuss with Veit Catharina's shrewishness and Sabina's desirability, has no equivalent in *TS*. The fourth part, except for the first speech, again follows *TS* quite closely (153–77; *TS* 1.1.112–44). *TS*'s opening scene is framed by two passages with Lucentio and Tranio (1.1.1–47, 145–246, joined by Biondello

from 1.1.220), who remain onstage, unnoticed by the other characters for the rest of the scene. These two passages have no equivalent in *KK*.

0 *SD* *TS*'s Bianca also enters at this point, whereas *KK*'s Sabina does not appear until 2.1. In *TS*, Lucentio and Tranio remain onstage; they '*stand by*' (1.1.47.3).

1 **you, my lord** It is unclear to which of the two suitors Theobald's first sentence is addressed; Baptista speaks to both '*Gentlemen*' (*TS*, 1.1.48).

5–6 **she ... you** In *TS*, Baptista encourages the two suitors to '*court*' (1.1.54) Katherina, but only Theobald promises that his daughter shall not be denied them.

8–11 **My ... nature.** The politeness and indirection of Sebastian's response to Theobald's offer contrasts with the harsh directness of Gremio's '*To cart her rather. She's too rough for me*' (*TS*, 1.1.55) in response to Baptista's invitation to court Katherina.

1.[1]] *this edn*; Erste Handlung, D1, D2, Köhler

- ALFONS Please, sir, mind your own business. I am not
your ward, and I am no longer a minor.
- CATHARINA Father, I am amazed at your gross negligence, 15
that you will offer me to these fools with such disdain.
- VEIT (*aside*) What the merchant can't sell needs a
bargain like this.
- ALFONS As for us, the maid is mistaken: we are not such
fools as to take pains over her, and, indeed, I would 20
think twice before buying such stuff as a wife. Though
the colour may be good, the worth is small.
- CATHARINA My high-ranked lord has no reason to run
away from someone who is not in the least eager to
follow him. Indeed, I have no intention to be bound 25
with you. But if I were, my greatest care would be to
comb your bristles with a three-legged stool, to ruffle
your rabbit-beard with the fire tongs, to die your face
scarlet with a pan, and to show you around to everyone
as the fool you are. 30
- VEIT [*aside*] Now she's armed, now blows will rain
down! Strike him, strike him!

15–16 *TS*'s question, 'sir, is it your will / To make a stale of me amongst these mates?' (1.1.57–8), becomes an accusatory statement in *KK*. Katharina's 'sir' (1.1.57) suggests a politely distant relationship to Baptista, whereas Catharina's 'Father' renders her accusation all the more striking.

19–22 *we ... small*. The beginning of the speech corresponds to Hortensio's (*TS*, 1.1.59–60), but *KK* adds Alfons' description of Catharina as goods on the marriage market.

21–2 *Though ... small*. Alfons presumably means that although Catharina has beauty (the 'colour'), her behaviour reduces her worth.

23–5 *My ... him*. *KK* adapts *TS* ('I faith, sir, you shall never need to fear', 1.1.61) but adds an imaginative insult, 'Mein hoch-

geöhrter Herr' ('My high-ranked lord'), which puns on 'highly honoured' ('hoch geehrt') and 'having big ears' ('hoch geöhrt'), like a donkey (see Grimm, 'geöhrt').

25–30 *Indeed ... are*. *KK* is close to *TS* (1.1.62–5) but adds to the triplet of insults a fourth, threatening to 'ruffle [Alfons'] rabbit-beard with the fire tongs' (27–8). For another 'rabbit' insult, see 1.3.182.

31–2 Added by *KK*. Veit relishes the increasing tension, characterizing Catharina as being, literally, 'in the armour' ('im Harnisch') like a soldier. He expects yet more volleys of insults from her, which follow promptly. For our editorial decision to consider this and other speeches of his as asides, see Introduction, p. 110.

- ALFONS Her maidenly modesty will be above such
trouble. I will always include her in the litany. May
the good Lord protect us from such evil. 35
- SEBASTIAN Amen.
- CATHARINA You grey-bearded ass, you'd better stay at
home with your poor servants; you couldn't tease
a dog out from under the oven. You're a lame old
horse, you can do nothing but neigh. A fine Sir 40
Sebastian, indeed! Touching her with his little stick.
Why, you may believe the girls gaze greedily at
you, but you will have to run after them. My sister
will certainly leave 'it' open for you, you know
where. 45
- SEBASTIAN Your sister has better virtues making her
lovelier than you. Sir Theobald would be wise to
bring her out sooner, since he is acquiring a bad name
because of your lack of virtue.
- CATHARINA Your wisdom sits nowhere except in your 50
ass-grey hair. You have not yet been made judge
between me and my sister, that silly child. Even if she

34 **I . . . litany.** ('Dann ich sie stets mit in die Litaney setze') *TS*'s Hortensio quotes from the Litany in *The Book of Common Prayer* (1559), 'From all such devils, good Lord deliver us!' (1.1.66). Alfons presumably means he will pray for protection against Catharina's assaults.

37–57 A passage with no equivalent in *TS*, offering more space for Catharina's eloquent insults, but also reflecting on expected behaviour in young, unmarried women.

37 **grey-bearded ass** ('ein graubartiger gEsel') With its unusual capitalization of the second letter, D1 puns on 'fellow' ('Gesell') and 'ass' (Grimm, 'Esel', 15e). D2 reads 'Esel'.

38–9 **you . . . oven** ('Dann jhr ja nicht könnet einen Hund auß dem Ofen locken'), a

proverb (Wander, 'Hund', 1399) implying that if Sebastian cannot even make a dog move, he will not be able to evoke desire in a young woman.

40–1 **A . . . stick.** ('ein feiner Herr Sebastian, grif jhr mit den Spänchen dran') The German's rhyming couplet enhances Catharina's mockery of the old suitor's lack of virility.

43–5 **My . . . where.** It is not clear what Catharina (sarcastically?) claims Sabina will leave open for Sebastian. She may mean a window to her chamber or perhaps this is a more directly sexual metaphor. There is no equivalent statement in *TS*.

52 **silly child** Katherina mocks Bianca as a 'pretty peat' (*TS*, 1.1.78), a spoilt child.

were not brought out into the open for your pleasure,
 I would still wish her burnt by the sun, ruffled by the
 wind or stung by a fly when she's exposed under 55
 the open sky. My father knows better how to watch
 over her.

THEOBALD Unnatural child, would to God you had a
 single vein in you like hers. She does not run around
 the streets like you, but practises all womanly virtues. 60

CATHARINA (*aside*) That lazy girl will pay for such
 hatred towards me when I find her alone.

THEOBALD [*to Alfons and Sebastian*] I intend to offer
 her some delight and have her instructed in poetry
 and music. 65

CATHARINA This is needed above everything, so that she
 can please men, for she lacks certain courtly qualities.

ALFONS I would gladly be of use for such instruction.

THEOBALD I fear the gentleman would ask too much for
 his wages. 70

SEBASTIAN And I would say no to it.

CATHARINA O, how the fools quarrel about what isn't
 theirs, and above all not even worth the trouble.

THEOBALD Gentlemen, make peace. In the meantime,
 I shall excuse myself. I remain at your service, 75
 gentlemen. *Exit.*

52–6 **Even . . . sky.** Young women of rank kept to the house in order to safeguard both their chastity and the whiteness of skin, considered a sign of beauty. Catharina taps into these cultural norms while mocking them as producing someone weak and spoilt. Catharina's concern with the proper spaces for young women may originate in Baptista's order that Bianca return to the house, followed by her obedient consent, which evokes Lucentio's inflamed *aside*, praising her wisdom (*TS*, 1.1.75–84). This sequence is missing in *KK*, which chooses to introduce both the lover and the younger

sister in subsequent scenes.

61 **lazy girl** ('Schleppsack', literally 'a bag to drag around') a lazy, untidy woman (Grimm, 2.b), or a kept mistress (Wander). There is no indication of a threat in *TS* at this point, but the elder hits the younger sister in 2.1 of both plays.

63–5 It is Theobald who seeks instruction for his younger daughter, while *TS* clarifies that it is Bianca who takes 'delight / In music, instruments and poetry' (1.1.92–3). Unlike in *KK*, Baptista tells the men of his request for schoolmasters, encouraging the two suitors to send him possible candidates (1.1.95–7).

- SEBASTIAN We remain ever obedient to your lordship.
 VEIT [*aside*] I'll listen a little longer, she's got more in her yet!
- SEBASTIAN Will you not follow your father? 80
- CATHARINA This old ape-face is surely called to be the tutor. [*to Sebastian*] You're very concerned about what's not your business; go about your own, if you like, you old vagabond, and let me go about mine. Unless you want to have a good mouthful of what comes from my behind. Pull in your snout, mouse-beard, or else it is going to rain muck, I warn you. 85
- SEBASTIAN I had rather deal with evil spirits than with such a one.
- CATHARINA If I were a spirit, I'd torment you. 90
- ALFONS The holy cross is good for protection from that, and he who gets her will have no need to make it himself. She'll bring it to him soon enough.
- CATHARINA You're much too dishonourable an ass to bear such a cross, and may the devil protect you from it. 95

76 SD In *TS*, Baptista leaves the stage at 1.1.101, shortly afterwards followed by Katherina (1.1.104 SD). *KK*'s Catharina stays for another twenty-seven lines and exchanges abuse with Sebastian and Alfons (77–103). Baptista explicitly allows his daughter to remain onstage, which she understands as an attempt to control her movements (*TS*, 1.1.102–4), while Theobald simply exits.

77–152 Before reverting to a closer rendition of the original (153–77), *KK* considerably enlarges the insults between Catharina and the suitors, and the conversation between Sebastian and Alfons in which they seek to use Theobald's servant Veit as a means to enter the household.

82–3 **You're . . . business** Catharina uses an evocative proverb, literally saying 'you are much occupied with unhatched eggs'

('Ihr bekümmert euch sehr um ungelegte Eyer'; Wander, 'Ei', 124).

84 **old vagabond** ('Staudenhecht') highwayman (literally 'shrub pike', a long thin fish) ambushing travellers on roads. In Germany, as in other European countries, travellers were criminalized as robbers owing to their nomadic lifestyle.

86–7 **mouse-beard** For another insult mocking beard size, see note at 25–30.

90 **you** ('dich') Catharina's use of the second-person singular pronoun adds to the impoliteness of her remark, given that Sebastian is her senior in age though probably not in rank.

91–3 Alfons first suggests that a holy cross protects against evil spirits such as Catharina, before alluding to the expression 'to bear one's cross', i.e. accepting the trials of life.

- ALFONS I'd rather call upon God.
 CATHARINA I'll waste no more time with this fantastico.
 SEBASTIAN And we won't force you to stay with us.
 CATHARINA Hold your tongue, old man, or I'll pluck off
 your beard. 100
 ALFONS Be not swayed by anger, maid.
 CATHARINA You rude milksop, pull in your pipe, or I'll
 give you some food for your snout. *Exit.*
 VEIT [*aside*] I bet the gentlemen have enough for the
 time being. That will keep them busy. 105
 ALFONS Let us part now. Sir Sebastian, should you
 be interested, I will let you have my part of the
 proceedings, for I know that you are a lover of all that
 concerns the ladies.
 SEBASTIAN Keep what you have, sir, and have my part 110
 for free.
 ALFONS Thanks, sir. I know well that you are sometimes
 a little short-winded. Therefore make yourself a
 poultice for the chest from these spices. – But, Veit,
 what do you think about the civility of your maid? 115
 VEIT She speaks in a certain manner that I don't
 understand, and which is perhaps only familiar to

97 **fantastico** ('Fantasten') raver, fool (Grimm). See also 2.1.434, 496, 5.2.150, 154.

102 **milksop** Catharina makes fun of Alfons' youth by calling him a 'Milchmaul', literally 'a milk maw', which could refer to someone with downy beard hair appearing at puberty (Grimm). For beard jokes, see notes at 25–30 and 86–7.

102 **pull ... pipe** ('ziehe nur die Pfeiffe ein') keep quiet (see Grimm, 'Pfeife', l.c. in reference to bagpipes)

103 **food ... snout** literally, 'nose food'

('Nasenfutter'). Grimm records no relevant meaning for the German word, but it seems clear that Catharina threatens Alfons with violence.

108 **proceedings** ('Traictements') Alfons may offer to keep Sebastian informed of how he fares in his courtship of Sabina.

113–14 **Therefore ... spices.** Alfons may hand Sebastian spices, or pretend to do so in order to provoke him.

114 **poultice** ('Umschlag') A medicinal substance put on the skin and held in place with a bandage.

gentlemen. I am at your service if you seek to insinuate yourself into her company, or to leave something with her. I am more than willing if it is lawful. 120

SEBASTIAN My goodness, that lady can go to the gallows and the hangman can insinuate himself into her company.

ALFONS I ask you nothing except to write my name in the book of exemptions. But if you truly wish to do something, appeal to her mild-mannered sister. Your reward will be good. 125

VEIT Ha ha! There's a cat in the nest! Will she be easier to deal with? I'd rather lodge by her than with the dean, no matter how holy he may be. 130

SEBASTIAN Ho, that morsel would be a little too good for you.

VEIT However delicious it may be, neither you nor I will be allowed to have a little nibble. But I shall be off now. Adieu, gentlemen. 135

ALFONS Commend me to my lady.

SEBASTIAN Commend me first, I am next in line.

118 **insinuate** (*'insinuieren'*) Veit mockingly uses the Latinate word in the sense of wheedling himself into Catharina's trust, probably with a sexual connotation, especially in the context of his following words, 'to leave something with her'.

125 **book of exemptions** ('Buch der Verschonung') Meaning unclear. Grimm ('Verschonung') paraphrases the expression as 'if one wants to have nothing more to do with someone' ('wenn man mit jemand nichts mehr zu thun haben will').

128 **There's ... nest!** ('saß da die Katze im Nest', literally 'is that where the cat sat in the nest') Veit mocks the suitors' slyness. For the proverb, see Wander,

'Katze', 988: 'Da sass die Katze im Nest', meaning 'das war der Grund' ('that was the reason').

129–30 **I'd ... be.** Meaning unclear. Presumably, Veit would rather commit the sin of fornication with Sabina than receive a blessing from the dean (in German, 'Superintendent'), an overseer of any larger ecclesiastical unit (Grimm). The term refers to Protestant Church structures.

131 **morsel** Sebastian warns Veit against his interest in Sabina while equating her with a tasty bit of food ('Bischen', literally 'a little bite') or a small person ('Bischen', literally 'a little one').

- VEIT That shall be my work. I will remember one thing,
and forget the other. I'll seek money for my pains.
Nothing is free. [Exit.] 140
- SEBASTIAN I am glad at heart that the monster's gone. I
wonder greatly that such a fine house has such an
evil owner, but more about the difference between
the sisters, for their characters are so opposite. What
one possesses in virtue, the other lacks, and what one 145
lacks in vice, the other possesses. And the more one
makes herself loathed through her disobedience, the
more the other makes herself beloved through her fair
and commendable behaviour. I am angry that we must
forget about modest Sabina because of this savage 150
animal, this raging Catharina. I wish she were out of
my sight altogether.
- ALFONS Not so fast, I have good advice on how to open
the way to our lady: we need to find a man for the
elder sister. 155
- SEBASTIAN A man? A devil!
- ALFONS I say a man.

139 **I'll . . . pains.** ('Den Danckhabt bring ich nun ein Trinckgelt', literally 'I'm carrying a tip to the thanks') Veit seems to suggest that he may obey the suitors if he is paid for it. One or both of them may hand him money.

141 **I . . . gone.** After *KK*'s interpolated flying between the suitors and Catharina, and the dialogue with Veit, *KK* reverts to *TS* at the moment Katherina has left the stage (1.1.105). Owing to this textual patchwork, Sebastian's 'monster', adapting 'the devil's dam' (*TS*, 1.1.105), refers to Catharina rather than to Veit who has just exited.

150–1 **because . . . Catharina** Sebastian portrays Catharina as a wild animal ('unbändiges tier', literally 'untameable animal') and introduces her epithet 'raging' ('rasend'), which substitutes for

the English 'curst' (see *KK* 1.3.134–5; *TS* 1.2.127).

151–2 **I . . . altogether.** The German uses an evocative proverb, 'Ich wolte daß sie wäre, wo der Pfeffer wächst', literally 'I wished she was where the pepper grows', meaning in foreign countries, as far away as possible (Wander, 'Pfeffer', 37).
153–4 **Not . . . lady** Alfons condenses Hortensio's speech (*TS*, 1.1.112–17), offering Sebastian a pact in order to enable the wooing of Sabina. Both *KK* and *TS* use the first-person plural pronoun, 'our lady' (1.1.154) and 'our fair mistress' (*TS*, 1.1.115).

154–7 **we . . . man.** Closely adapted from *TS* (1.1.119–24). *KK*'s 'Mann' exploits the fact that the German word can mean both 'husband' and 'man'.

- SEBASTIAN And I say a devil. What man would throw
himself into hell in good faith, and all for the sake of
riches? 160
- ALFONS It seems to me, Sir Sebastian, you still don't
know that nowadays *ratio status* governs marriage as
it does every other thing that follows people's fancy.
Whereas you and I don't care about the money when
someone is peevish and unworthy, there are some 165
who put their need for gold before the bride. Well,
God willing, may this succeed.
- SEBASTIAN I don't object to anyone taking her as long
as he's not one of my friends. I'd marry her for her
money as readily as I'd stand on the pillory every 170
morning, whipped bloody with rods. And while I
don't usually waste money, I would be generous with
any man who agrees to be joined with her in order to
release the younger.

158–60 adapts Gremio's speech in *TS* (1.1.122–4), which equates Katherina with 'hell' itself.

161–7 Alfons' speech adapts Hortensio's (*TS*, 1.1.125–9), but adds reflections on economic motivations for marriage.

162 *ratio status* Latin, 'reason of state', 'a purely political ground of action on the part of a ruler or government, esp. as involving expediency or some departure from strict justice, honesty, or open dealing' (*OED*, reason, P1 b.). '*Status ratio*' appears in the poem explaining the copper engraving on the title page (see Introduction, pp. 139–40). *Simplicianischer Zweyköpffiger Ratio Status*, a tract in the 'mirror for magistrates' tradition by the German author Hans Jakob Christoffel von Grimmelshausen (best known for his picaresque novel *Simplicius Simplicissimus*), was published in 1670 (VD17 23:233095F).

165–6 **there ... bride** ('so ist doch manchem der sein bedarff, welcher dieses Samen Metall für, und die Braut nachsetzet'). The German literally says 'there are some who put their need for this seed of metal before the bride'. The expression 'the seed of metal' for 'gold' originates in the proverbial concept of God planting metal seeds in mountains for mining (Grimm, 'Same', 4.a).

171–4 **And ... younger**. The passage contains the gist of lines spoken by Hortensio (*TS*, 1.1.133–40), but cancels *TS*'s reiterated affirmations of a temporary support between the two suitors (1.1.134–5), which is in line with Sebastian's distrust of Alfons elsewhere (see 1.3.190–216 and note).

ALFONS Time will tell. I know that some hungry fellow 175
will come who'll do the work for us, so let him come,
we'll have liberal hands.

[Exeunt.]

[1.2] Enter FELIX disguised [as Hilarius] and
[HILARIUS] disguised as Johannes.

FELIX My lord, the more I think about your behaviour,
the less I understand it. O, strange effects of love that
can change minds in one short moment!

HILARIUS Remember now, you are none other than
myself, and bear yourself as I told you. Your good 5

175–7 In *TS*, Gremio speaks the equivalent lines (1.1.141–4), including the proverbial triplet ‘woo her, wed her, and bed her’ (1.1.143).

175 Time . . . tell. *KK* employs the common proverb ‘kommt zeit kommt rat’, literally ‘when time comes, advice comes’ (Grimm, ‘Zeit’, 3a, and Wander, ‘Zeit’, 374). The end of the scene prepares for Hardman’s arrival in 1.3.

1.2 In *TS*, 1.1 consists of three scenic movements: one, Lucentio and Tranio are newly arrived in Padua (1–47); two, they remain onstage, unnoticed by Baptista and the other characters, while Lucentio falls in love with Bianca (48–144); three, their dialogue resumes when the other characters have left, and they are joined by Biondello (145–246). This scene corresponds to the third part of *TS*’s 1.1, but unlike in the Shakespeare play, the characters appear onstage for the first time. Hilarius’ explanation for his disguise is significantly shorter than Lucentio’s (4–12; *TS*, 1.1.185–219). Hilarius has already fallen in love with Sabina, and he and Felix have already exchanged clothes so that Hilarius can woo her. *KK* adds dialogue between the two servants (Felix and Fabian, corresponding to Tranio and Biondello in *TS*) on the (in)ability of clothes to turn a servant into a master (15–31; 60–67). The

scene in *TS* ends on a brief dialogue between Sly and two servants (1.1.247–52) which has no equivalent in *KK*.

0 SD Lucentio and Tranio exchange clothes onstage (*TS*, 1.1.205–6), whereas Felix and Hilarius enter already in disguise. For Hilarius’ name in SDs and SPs, see the List of Roles.

1–3 In *TS*, the audience witnesses Lucentio fall in love with Bianca while she is onstage, and he verbalizes this process when he and Tranio are alone (1.1.147–55), using lavish rhetoric and Petrarchan clichés. In *KK*, Hilarius enters already in love, and Felix’s mystified response to his master’s strange behaviour with which the scene begins mirrors the audience’s initial loss of its bearings.

4–12 Hilarius recaps his plans to Felix, collapsing the invention of the disguise scheme by Lucentio and Tranio (*TS*, 1.1.184–206) into a summary of the planned proceedings. In *KK* the respective roles are more clearly demarcated than in *TS*: Felix is to ‘do what [he] can’ (10) with the father, and ‘leave wooing’ (12) the daughter to Hilarius. The threat posed by the other suitors is conveyed through the proverbial-sounding ‘Chase away the wasps that swarm around the honey’ (10–11), a passage with no equivalent in *TS*.

nature shall not fail you. I will and must aim straight
and hit the target. I know no other means than this. I
will play my part to my lady in this lowly disguise as
best I can. You, meanwhile, present a sumptuous show,
and do what you can for me with her father. Chase 10
away the wasps that swarm around the honey. Drive
off my fellow suitors, and leave wooing her to me.

Enter FABIAN. Looks at both in dismay.

But here he is, the dull rogue. Where have you been
so long?

FABIAN Where have I been? My lord, first tell me where 15
you are? Or where my companion here is going? Circe
has effected a wondrous transformation! One who was
almost my equal not long ago has become a lord, or
rather an ape in disguise, and a noble lord a miserable
tutor. It's a mad world! O, it is my misfortune that I 20
have erred and travelled so long. Had I arrived in time,
I might have bettered myself as well.

FELIX That could easily have happened, that a jester
becomes a fool.

FABIAN *Horres morres* it is with you. I see nothing to 25
make me lift my hat but my lord's garments. A thief

8 **my lady** Sabina's name is not mentioned in this scene, and Hilarius is not explicitly identified as a suitor of Sabina until the subsequent scene.

12 SD *dismay* The surprise Biondello expresses in *TS* (1.1.221–3) is conveyed by *KK* in a SD.

15–31 In *TS*, Biondello addresses his master with a series of brief questions about what has happened (1.1.221–3). *KK* amplifies the passage by having the servants talk to each other, elaborating the seemingly magical power of clothes to make the man. There is a hint of aggression between the servants (26–31) that is absent from *TS*.

16 **Circe** Fabian alludes to the mythological enchantress in Homer's *Odyssey*, Book X.

20 **tutor** ('Pedant') Like the English word 'pedant', the German term designated a teacher or tutor in the early modern period.

21 **erred ... long** perhaps an allusion to Odysseus given the preceding reference to Circe

25 ***Horres morres*** Probably a corruption of the proverbial 'honores mutant mores' ('honours change customs'; see Köhler, 218). Fabian accuses Felix of behaving proudly towards his former equal after rising socially, if only by way of disguise.

might steal and wear these. I could pretend to be a prince in such a worthy fashion, and I wouldn't need to borrow your hare's head for that.

FELIX Ho, not so fast. Remember who I have become, 30
and what you are.

HILARIUS There's no time for such foolery now. Fabian,
I order you to obey your formerly equal fellow servant
who replaces me as your master. Obey him, and hold 35
your tongue. The reason why we proceed like this is
important, as you will learn from him. [*to Fabian and
Felix*] For the sake of your real master, behave
yourselves well. You will not lack reward. *Exit.*

FABIAN Now I am the fool of a fool! Fortune will smile
on me from now on. How now, my brand-new lord, 40
avec permission, may I interrogate you and receive
report through my *quaestiones*? What does this
Shrovetide mummary mean?

FELIX A misfortune has happened to your lord: on his
arrival, he quarrelled with a noble gentleman and 45
gave him a deadly wound. That is why he disguises
himself to avoid danger. He has given me his best
clothes so that I, who am a stranger in this place, may
plead his cause.

26 **lift my hat** a sign of respect

29 **hare's head** ('Hasenkopf') an insult (see 2.1.288n)

32–8 Hilarius' speech follows Lucentio's (*TS*, 1.1.224–33), particularly the admonition to the servants to behave according to plan. Hilarius delays the revelation of the 'reason why we proceed like this' (35), however, and leaves it to Felix to give Fabian an invented explanation. This adds to the swiftness of Hilarius' exit, conveying a sense of urgency to his scheme. *KK* thus condenses Lucentio's falling in love and invention of the wooing scheme, but amplifies the servants' dialogue.

41–2 *avec ... quaestiones* Fabian mocks Felix's newfound noble status through bragging French ('*avec permission*', 'with permission') and Latin (e.g. '*quaestiones*', 'questions').

43 **Shrovetide mummary** ('Fastnachts Mummeren') Shrove-tide, the three days before Ash Wednesday, designates the carnival season of merriment, which includes dressing up in costumes ('Mummeren') and inverting the social order.

44–9 Felix explains to Fabian the supposed reasons for the identity swap. The speech is closely modelled on *TS* where, however, it is spoken by Lucentio (1.1.226–30).

- FABIAN If I had been with him, I might well have become 50
a lord.
- FELIX I would willingly let you have that mock power
if I were permitted to act as he does with the dear
angel. [*aside*] But hands off the vat while the grapes
are inside. 55
- FABIAN What are you murmuring to yourself?
- FELIX I must remind you to obey your lord's orders
when we are in company. When we're alone, we'll
make merry as before.
- FABIAN And so shall it be, says the fool. Well, I can 60
endure your lordship that way. Should you become
too great, it would be over, and we'd fall out of
friendship. But you shall let me enjoy your under- or
quasi-lordship without harm to your greater prosperity
and that of our master. 65
- FELIX I understand you, too, will enjoy the master's
prosperity. All shall be well. *Exeunt.*

50–9 The dialogue between the servants runs roughly parallel to *TS* (1.1.236–42) but adds proverbial diction characteristic of *KK* (see Introduction, pp. 116–17).

52 **mock power** The German 'Spiel-Herrschaft' (literally, 'play rule') draws attention to the play's concern with how clothes produce social rank.

54–5 **hands ... inside** ('die Hand von der Bütte, es seynd Weinbeer darinnen') Having imagined wooing Sabina in the person of his master, Felix chastises himself by saying, literally, that he must 'take his hands off the wine tub, there are grapes inside', a proverbial expression, meaning to desist from something (Grimm, 'Butte', 1).

58–9 **we'll ... before** ('so geht es auff den alten Kayser in gutem Vertrauen los') Felix promises Fabian to behave like the servant he is and drink with him when they are alone, literally living 'in trust of

the old Emperor'. This proverbial expression constitutes an excuse for irresponsible behaviour on the grounds that it occurred during the reign of the former emperor and was therefore expunged with the accession of the new (see Köhler, 219–20).

60–7 has no equivalent in *TS*.

60 **And ... fool.** ('Es bleib darbey sagt Spalter-Hans.') literally 'it remains thus, says Cleaver-John', an obscure proverbial expression that refers to a rude and loutish person (Grimm, 'Spalterhans').

62 **it ... over** ('würde der Hund auff dem A. reiten') Proverbial (Köhler, 220). The German literally means 'the dog would ride on the a.', i.e. 'arse', when he is too tired to hunt any longer.

64 **your ... prosperity** Felix exploits the ambiguity created by the disguise since 'master' can refer both to himself and to their actual master, Hilarius.

[1.3]

Enter HARDMAN *and* WORMFIRE.

HARDMAN If I'm not mistaken, this is Master Alfons' house. Ho, you, go knock.

WORMFIRE Knock what? When, what shall I knock? I see no one. Nobody has hurt you whom I should knock.

HARDMAN Villain, knock, I say, and knock soundly. 5

WORMFIRE This is another cause *pro more* of Jauer, to burden my back with knocking. Shall I knock you? St Nicholas forbid!

HARDMAN Fool, I tell you, knock there for me, and do it soundly, or I'll knock off your villainous head. 10

- 1.3 This scene closely corresponds to *TS*, 1.2. It has four main movements: the first shows Hardman and Wormfire's arrival at Alfons' house (1–22; cf. *TS*, 1.2.1–19); in the second, Alfons joins them and recaps the wooing situation, proposing to Hardman the scheme to marry Catharina in order to free up Sabina for the suitors (23–153; cf. *TS*, 1.2.20–135); in the third, Sebastian and the disguised Hilarius arrive, and Sebastian commits to the scheme (154–316; cf. *TS*, 1.2.136–216); and the fourth brings onstage Fabian and the disguised Felix, who is accepted as third suitor by Sebastian and Alfons (316–416; cf. *TS*, 1.2.217–81). *KK* adds a brief dialogue between Sebastian and Wormfire on the latter's origins (299–316), and ends on a short exchange of fellowship between Wormfire and Fabian (417–28).
- 0 SD As in 1.1, *KK* omits Petruccio's indication of place (he has arrived at Padua from Verona, *TS*, 1.2.1–2).
- 1–22 This farcical passage closely corresponds to *TS* (1.2.4–19). The humour depends on the now archaic dative in 'knock me here' (*TS*, 1.2.8), meaning 'knock for me', which Grumio chooses

to understand as 'hit me here'. The dative is also possible in German grammar, so *KK* replicates the joke: 'knock there for me' (line 9; 'da schlag mir an').

- 6 *pro* ... Jauer ('*pro more*, vom Jauer') Meaning unclear, as acknowledged by Köhler (220). Cohn translates 'according to the custom of Jauer' (cxxviii) but provides no explanation. 'Jauer' might refer to the town of Jauer in Silesia (today Jawor, Poland), to a person (perhaps Nikolas Magni of Jauer, a fifteenth-century Silesian theologian who wrote about superstitious practices and the reform of the Church), or to a Romansh dialect in Switzerland. We have found no evidence to support any of these hypotheses.
- 8 **St Nicholas** A fourth-century bishop of Myra in Turkey, St Nicholas was a popular saint in the Middle Ages and the early modern period, and a patron of diverse groups of people. The reference here is probably a general invocation for protection.
- 9 **there** *KK* substitutes a deictic adverb for *TS*'s 'at this gate' (1.2.11). Both versions play with the possibility of referring to the knocking about of Hardman and Petruccio, rather than the door.

WORMFIRE I knew the song would end on such a note.

My master must have noise in his head, horns
must have ravaged his brain. Me knock him? May the
devil knock him! Yes, so he may, as long as I am
spared.

15

HARDMAN I see that the bell will not ring, so I shall pull
the handle. I'll pull your ears and see if you can sing
fa, sol, la.

He pulls him back and forth by the ears.

WORMFIRE Murder, murder! Alarm in all the streets!

Help, ho, help! My master has parted with his wits, 20
and wants to lodge with me!

HARDMAN You reckless bird, will you sing now?

Enter ALFONS, hastily.

ALFONS What does this mean? Do my eyes deceive
me? Is it my lord, my brother? What does this brawl
mean?

25

11 **I . . . note.** *KK* adds Wormfire's musical metaphor which anticipates Hardman's subsequent speech.

12–13 **My . . . brain.** *KK* turns Grumio's 'My master is grown quarrelsome' (*TS*, 1.2.13) into two related metaphors for madness, anticipating Grumio's 'My master is mad' (1.2.18) slightly later in the scene.

18 ***fa, sol, la*** '*sol-fa*' in *TS* (1.2.17). Syllables in the solmization system in which each syllable indicates a note in the scale.

18 SD The corresponding SD in *TS* plays with the preceding musical conceit: '*He wrings* [spelt '*rings*' in F] *him by the ears*' (1.2.17 SD). *KK* adds the vivid detail of Hardman who '*pulls*' Wormfire '*back and forth*' like the handle of a bell.

19 **Murder, murder** ('Mordio, Mordio') derived from 'Mord' ('murder'). A call that proclaims murder and encourages pursuit of the perpetrator (Grimm).

22 SD Hortensio simply '*Enter[s]*' (*TS*, 1.2.19.1), whereas Alfons does so hastily ('Springet heraus', literally 'jumps out').

23–4 **Do . . . me?** *KK* amplifies Alfons' surprise by adding this question (cf. *TS*, 1.2.20–2).

24 **Is . . . brother?** *KK* omits *TS*'s greeting of Grumio (1.2.20–1). Whereas Hortensio and Petruccio address each other by their first name, Alfons and Hardman repeatedly call each other 'brother' (cf. 29, 52, 68, etc.), here a term of address rather than an indication of consanguinity.

- HARDMAN [*to Wormfire*] I'll spare you the reckoning
until later, you rogue.
- WORMFIRE May that time never come.
- HARDMAN [*to Alfons*] I beg your pardon, brother, I am
sorry that you find me in such labour. 30
- WORMFIRE [*aside*] May the hangman pay you for it.
- HARDMAN [*to Alfons*] How do you like this life?
- WORMFIRE I am weary of such a life. May the devil take
the master or the servant.
- HARDMAN I still hear you, you marmot. 35
- ALFONS Hush, Wormfire. I will help to settle this quarrel.
- WORMFIRE Then you should have come before I received
the blows. The hangman thanks the arbitrator after
the broil. If I had knocked my mad master soundly,
perhaps I would not have been knocked at all. 40
- HARDMAN You brainless villain! I said you should knock
on the door, but I could not get this service from you,
you deaf thick-skinned ass.
- WORMFIRE Knock on the door, *o mon dieu*! Knock here,
knock there, knock soundly. Is this what knock on the 45

26–7 Hardman delays his punishment of Wormfire with a proverbial saying ('Ich will dir Schelmen bis zu ander zeit die Zeche borgen', literally 'I will lend you, knave, the tap until some other time', i.e., I will let it pass (Wander, 'Zeche', 5)). Wormfire develops Hardman's conceit, wishing to postpone the punishment indefinitely ('Der Teuffel hole solchen Wirth', literally 'May the devil fetch such a host').

31 Proverbial (Wander, 'Henker', 30). The first of Wormfire's many asides in the play, with no equivalent in *TS*, demonstrating *KK*'s interest in how the servants reflect on the play's themes (see Introduction, pp. 103–4, 107–8, 110–13).

35 Hardman likens Wormfire's interruptions to the murmuring sounds made by a marmot (a large ground squirrel), which may have given rise to its German name

(Grimm, 'Murmeltier', literally 'murmuring animal').

37–9 **Then . . . broil.** *KK* substitutes this passage for several lines from a speech by Grumio on the legitimacy of leaving service due to bad treatment by the master (*TS*, 1.2.28–33).

38–9 **The . . . broil.** Proverbial (Wander, 'Henker', 54). Wormfire alludes to his earlier proverb (31), suggesting he (the hangman) would only thank Alfons (the arbitrator) if he had done his duty of judging. The meaning is opaque: Wormfire may intimate that a quarrel and a death sentence would be good business for a hangman, but since Alfons has arrived too late to prevent him from getting hit, he will not thank him.

44 ***o mon dieu*** French, 'oh my God'. *TS* has 'O heavens' (1.2.39).

door means? My master's wits run away from him,
and he means to find them by knocking me, but he'll
sooner chase away my own wits too.

HARDMAN Do I hear you still? I shall have to go back to
where I left off. 50

WORMFIRE No need, my lord, you may save the labour.

ALFONS [*to Hardman*] Brother, accept my plea for your
entertaining servant. Release him from blows, and
instead tell me what good wind brings you here.

WORMFIRE (*aside*) A stormy, whizzing wind. 55

HARDMAN The same wind that spurs so many young
people around the world. My father is dead, and I am
heir to all his estate. I lack nothing except a fitting
wife. Until I get one, I have put a hundred ducats in
my purse to go out into the world and see what is 60
lacking in my fatherland.

ALFONS I would be happy to help my brother to a wife
who is young and rich enough, but –

HARDMAN Give me your hand on these words. An
honest man keeps his word. 65

46–8 **My ... too.** Wormfire develops his earlier conceit at lines 19–21. Neither passage has an equivalent in *TS*.

50 **left off** Our translation relies on Köhler's emendation of 'gewendet' (i.e. turned) in *D1* and *D2* to 'geendet' (i.e. ended, left off).

54 **here** *TS* provides geographical locations at this point ('to Padua ... from old Verona', 1.2.48) and elsewhere (e.g., 1.1.2 and 1.2.2), while *KK* is careful to omit them.

55 **whizzing wind** ('Sausewind') perhaps an allusion to Hardman's title, 'heir and owner of Whirlwind Heights' ('Erbsas zum Würbelwind'); see List of Roles.

'Sausewind' could designate a skittish person (Grimm).

56–61 The speech follows Petruccio's (*TS*, 1.2.49–57) but adds Hardman's insistence on his status as lord over his lands. *KK* does not mention the father's name ('Antonio', *TS*, 1.2.53), which is in keeping with its omission of names elsewhere (see 2.1.104–5 and note).

59 **hundred ducats** Cf. 'Crowns in my purse I have' (*TS*, 1.2.56). The ducat was the main trade coin in early modern Germany. In the wager passage, Hardman raises the stakes from twenty to a hundred ducats (5.2.272–5).

1.3.50 left off] Köhler (geendet); *D1*, *D2* gewendet

WORMFIRE [*aside*] She'll be good enough if she's rich enough. Money, money.

ALFONS Brother, don't be overhasty in this bargain. You should have let me finish speaking. She is extremely evil.

70

WORMFIRE [*aside*] Then she's right for him. They're birds of the same feather.

HARDMAN Evil is the least impediment, my lord. If she were as evil and grim as a lion, as roaring and sullen as a bear, as unfriendly as a marmot, as prone to bite and scratch as a dog or a cat, it would be a small impediment; indeed, it is no blemish at all if there is money enough.

75

ALFONS I don't know if you are joking or not.

WORMFIRE No, my lord, by our old maidservant's undershirt, he's absolutely serious. He's telling you his true heart. Just marry him with the money, and

80

71–2 **They're ... feather.** The German uses an evocative, presumably proverbial expression (see Köhler, 220): 'Gleich und gleich, sagt der Teuffel zum Köhler' (literally, 'like to like, says the devil to the charcoal-burner'). The devil and the charcoal-burner are imagined as black (and sinister) in the same way as Catharina and Hardman are both rough and evil, according to Wormfire.

73–8 Hardman's speech is modelled on Petruccio's (*TS*, 1.2.64–75). It preserves the general emphasis on money as the main reason for marrying the shrew but omits Petruccio's insistence on Padua (1.2.74–5). Like Petruccio, Hardman chooses four elements for hypothetical comparison to Catharina, but *KK* replaces *TS*'s literary allusions to undesirable women ('Florentius' love ... Sibyl ... Socrates' Xanthippe', 1.2.68–70) with undesirable animals. For Socrates and Xanthippe in *KK*, see the Prologue.

75 **unfriendly ... marmot** Wander records an expression, 'Es ist ein altes Marmelthier' (i.e., 'she is an old marmot'), that suggests that marmots were associated with unfriendly women.

80–91 Wormfire's speech is modelled on Grumio's (*TS*, 1.2.76–81), but expands on the original with colourful elaborations on the undesirability of Hardman's imagined wife.

80–1 **by ... undershirt** Wormfire's mock oath makes fun of Hardman's previous grandiloquence, bathetically swearing by the least expensive or elegant bit of clothing women would wear. Wander cites *KK* as unique witness to this expression ('Magd', 84). There is a similar mock oath in the same author's *Der Pedantische Irrthum* ('Ich schwüre bei unser Magd Mäusefallen', literally 'I swear by our maid's mousetrap', p. 273). See Introduction, p. 144.

you can give him either a silly puppet or an old
withered hag without a tooth left in her chops, and no
hair on her skull, making the shameful head shiver, 85
and the ugly legs shake. If she were fouler than the
devil's dam, and had more diseases than fifty-two old
rotten nags, it's no impediment as long as there's
money, and money enough. Money passes through
the world, rules the world, seduces the world, and my 90
lord is a child of the world.

ALFONS What I started as a joke I will end seriously if
you are serious, although I do not wish a friend like
you anything but what I wish for myself, namely only
good. She is young enough, has beauty enough, 95
money enough. The only blemish, and that is blemish
enough, is that she is so very shrewish and brawling,
which is why I would not have her for all the wealth
in the world.

83 **silly puppet** ('eine läppische Kinderpuppe', literally a slight children's doll). *KK* condenses two elements in *TS*, 'a puppet or an aglet-baby' (1.2.78). The meaning of 'aglet-baby' is unclear; perhaps it designates a decorated tag (Ard³, 180). The translator may not have known the word but understood that it functions as a contemptuous term.

84–6 **and ... shake** This addition to *TS* shows the adaptor expanding on the effect of ugliness. Inspired by 'ne'er a tooth in her head' (*TS*, 1.2.78–9), he moves from 'no hair' and 'shameful head' to ugly 'legs' in a kind of anti-blazon (see Hillman and Mazzio, 3–22).

87 **devil's dam** Hardman also hypothetically compares Catharina to the devil's mother at 2.1.266.

87–8 **and ... nags** *KK* surpasses its original by turning 'as many diseases as' (*TS*,

1.2.79) into 'more diseases than', and 'two and fifty horses' (*TS*, 1.2.80) into 'fifty-two old rotten nags' ('alte verdorbene Schindmehren').

89–91 **Money ... world.** In *TS*, Grumio caps his flamboyant speech with a memorable parallel construction on money's power to persuade: 'nothing comes amiss – so money comes withal' (1.2.80–1). *KK* surpasses the original in rhetorical amplification by paraphrasing it with four sayings on the theme.

92–9 Alfons' speech follows Hortensio's (*TS*, 1.2.82–91) while also integrating the end of Hortensio's previous speech: 'But thou'rt too much my friend, / And I'll not wish thee to her' (1.2.62–3). The only element *KK* omits is Hortensio's assurance of Katherina's social acceptability since she has been '[b]rought up as best becomes a gentlewoman' (1.2.86).

HARDMAN O, my good brother, you don't know the 100
 effects of money. Just tell me who she is, and
 it's enough. I will marry her, even if she has the
 biting tongue of a dog, yes, even if her shrewish
 voice rattles more than thunder rolling through high
 mountains. 105

ALFONS Her father is Sir Theobald, a noble and affable
 gentleman. Her name is Catharina.

WORMFIRE It would be a good sign if she were called
 Margaret.

HARDMAN I know this gentleman well. I have heard 110
 enough and shall not rest until I have finished this
 affair. I take my leave, unless my brother chooses to
 accompany me.

ALFONS Do not start this business too hastily.

WORMFIRE My lord, for your life's sake, don't fight this 115
 storm but let him be, since he is stung by these wasps.
 His mind is set now. He will go about the thing
 properly. If she knew him as well as I do, she would

100–5 A close adaptation of Petruccio's speech (*TS*, 1.2.92–5), except that Petruccio asks for 'her father's name' (1.2.93), not 'who she is' (101).

106–7 *KK* omits the surname ('Minola', *TS*, 1.2.96, 98) and place name ('Padua', 1.2.99) in Hortensio's equivalent speech (1.2.96–9).

108–9 The meaning of this expression, which has no equivalent in *TS*, is unclear. Köhler (224) suspects a connection to Saint Margaret of Antioch who reputedly escaped alive after being swallowed by Satan in the shape of a dragon.

110–13 Petruccio's equivalent speech (*TS*, 1.2.100–5) mentions that Katherina's father 'knew [his] deceased father well' (1.2.101).

114 has no equivalent in *TS*.

116 **storm** perhaps another allusion to Hardman's title 'heir and owner of Whirlwind Heights' (see 1.3.55, 124, and List of Roles).

116 **let . . . wasps** Grumio advises Hortensio to 'let [Petruccio] go while the humour lasts' (*TS*, 1.2.106), i.e., while Petruccio acts upon a whim. *KK* translates this idea into, literally, being 'driven by these crickets' ('wenn jhn diese Grillen treiben'), i.e. 'foolish and amusing inventions' (Grimm, 'Grille', 2). This idiom recalls the beginning of the scene where Wormfire accuses Hardman of having hornets buzzing in his brain (see 12–13 and note).

soon leave her scolding. If she calls him a rogue once
or ten times, he will interpret it as if she hailed him as 120
a lord. He will take other immodest, peevish words as
the best compliments, and when he's well warmed
up, he'll chase away her impetuous blasts with his
whirlwind. He'll cut such a strange figure in her face
that she'll have no more eyes than a blind cat. He'll 125
treat her so properly that she won't know up from
down, or whether she is in the barn or in the cellar
with him.

HARDMAN I'm only wasting my time by staying here
longer. May God be with you. 130

ALFONS Brother, wait, I will go with you. My treasure is
also hidden in the house of your future wife. This
occasion allows me to see my heart, Sabina, whom I
hope to conquer as soon as raging Catharina is gone.

WORMFIRE Raging Catharina, that's a very encomiastic 135
epithet for a maid. She must be a pretty angel who
belongs in the devil's heaven.

119–22 **If ... compliments.** *KK* translates Grumio's supposition that Katherina 'may perhaps call [Petruccio] half a score knaves or so' (*TS*, 1.2.108–9), but adds that Hardman will understand Catharina's insults as compliments. Wormfire, unlike Grumio, thus provides a first glimpse of his master's taming method of pretending to understand the reverse of Catharina's words (see *KK*, 2.1.260–85, and *TS*, 2.1.169–79).

124 **whirlwind** See notes at 1.3.55, 116.

124–5 **He'll ... cat.** *KK* does not reproduce the English pun on cat/Kate (*TS*, 1.2.114), which does not work in German, and simply translates the original (1.2.111–14), including Grumio's anticipation that Petruccio will 'disfigure' (1.2.112) Katherina.

131–4 *KK* considerably condenses Hortensio's equivalent speech (*TS*, 1.2.115–26), notably by omitting Baptista's stipulation that his older daughter must be married before his

younger, which has been explained before (*KK*, 1.1.1–7; *TS*, 1.1.48–54). Hortensio describes his 'treasure' as in 'Baptista's keep' (*TS*, 1.2.116). Alfons, by contrast, says that his treasure (Sabina) is in 'the house of your [i.e. Hardman's] future wife', which takes for granted that Hardman's suit will be successful and that the inheritance of the oldest child will become his.

135–6 **encomiastic epithet** ('*encomisches epitheton*') translates Grumio's 'of all titles the worst' (*TS*, 1.2.128), replacing the untranslatable rhyme ('*Curst*' / '*worst*', 1.2.127–8) with tongue-in-cheek irony.

137 **the devil's** ('*Meister Hämmerleins*') literally 'Master Small Hammer', a designation for the devil, derived from the Germanic hammer-wielding god Thor, who came to be associated with the devil (Grimm, '*Hämmerlein*', 2a). Wormfire equates Catharina with a fallen angel.

ALFONS [*to Hardman*] But I beg one thing of you,
brother, that you introduce me into Sir Theobald's
house as a musician when the time is right. Since she 140
intends to learn to play the lute, this occasion will
serve to win her favour.

WORMFIRE I believe that when she lends you the belly-
cittern, you'll forget the lute.

ALFONS Well guessed. [*to Hardman*] But do you agree, 145
brother?

HARDMAN You know that our friendship puts me at your
service, and I swear I shall not say a word, since you
are helping me in such a desired affair. So come, we
shall do well. 150

WORMFIRE The young stick together when it comes to
duping the old. The world is full of rascals. But, sir,
who's coming there?

Enter SEBASTIAN [*and* HILARIUS *as*] *Johannes*.
[*Alfons, Hardman and Wormfire stand aside.*]

ALFONS Hush, Wormfire! He is my rival suitor. He also
strives to win the love of beautiful Sabina. 155

140 **musician** compresses Hortensio's scheme to be 'disguised in sober robes / ... as a schoolmaster / Well seen in music' (*TS*, 1.2.130–2).

140–1 **she ... lute** Hortensio's equivalent speech (*TS*, 1.2.129–35) does not provide this information.

143–4 Wormfire, in a speech with no equivalent in *TS*, coins a word, 'belly-cittern' ('Bauchzitter'), with a bawdy reference to the female genitals, which he may imagine being fingered like the strings of the instrument. The word is used by the same author and with the same innuendo in *Alamodisch Technologisches Interim*

(1675): 'Ich spielte gestern Abend der Liese ein wenig auff der Bauchzitter' (sig. O9v; 'last night I played a bit for Liz on the belly-cittern', or '... on Liz's belly-cittern'). A cittern is a stringed instrument that is smaller and easier to play than the lute. For other sexual puns on musical instruments, see 2.1.99–104, 3.1.82–4 and notes.

153 SD2 Although *KK* omits the implied SD in Hortensio's 'Petruccio, stand by awhile' (*TS*, 1.2.140), it is clear that Sebastian and Hilarius are unaware of Alfons, Hardman and Wormfire until the latter 'step forward' (185.1).

WORMFIRE If it's about running a race for her, he's already lost.

SEBASTIAN [*to Hilarius*] The next thing I want is that you buy for her the best books about love that you can find. These have great power to enflame the fire of 160 love in the hearts of maidens.

WORMFIRE (*aside*) But not for you.

SEBASTIAN And they should be bound in the daintiest and prettiest manner. The paper that you use must be well perfumed, for she whom my soul loves is worth 165 more than all exquisite spices. And may I remind you, Johannes, to be as diligent in her service as you can. Your reward from me will exceed even Sir Theobald's generosity.

WORMFIRE [*aside*] He looks to me as if he would 170 receive his salary from her without your knowledge or will.

SEBASTIAN But what matters will you treat with her?

HILARIUS My noble lord, do not trouble yourself with that. Everything that I undertake with her is intended 175 to speak for you as my lord patron, and that just as if

156–7 **If ... lost.** In *TS*'s equivalent speech, Grumio comments on the entry of Gremio and Lucentio, '[a] proper stripling, and an amorous' (1.2.141), which could refer to either character. *KK* resolves the ambiguity: Wormfire sarcastically comments on Sebastian's age, which makes it impossible for him to outrun the young suitors.

158–73 This passage corresponds to a single speech by Gremio in *TS* (1.2.142–51) into which *KK* inserts two acerbic asides by Wormfire that have no equivalent in *TS*.

158–60 **The ... find.** *KK* follows *TS* (1.2.142–57) in having the old suitor and the disguised lover enter in conversation. Gremio hands a 'note' (*TS*, 1.2.142) to Lucentio, presumably with a list of the books the latter is using in his instruction

of Bianca, an implied SD that *KK* omits.

160–1 **These ... maidens.** Sebastian's hope of enflaming ('anzublasen', literally 'to blow on') love in the woman he is wooing is implied in the 'books of love' (*TS*, 1.2.144) Gremio wants to be read to Bianca, but only in *KK* is it spelled out.

163–9 *KK* adds Sebastian's encouragement of Hilarius to be 'diligent in her service' (167), unaware of the sexual implications of his words which provoke Wormfire's subsequent innuendo.

174–9 adapts Lucentio's speech (*TS*, 1.2.152–6). By calling him 'a very learned gentleman' (178), Hilarius flatters Sebastian, unlike Lucentio who suggests that Gremio lacks eloquence (*TS*, 1.2.155–6).

you were present yourself. Do not doubt my faith,
especially since I do this for a very learned gentleman
such as you.

SEBASTIAN O, learning, what an excellent piece of work 180
this is!

WORMFIRE O this old Master Rabbit, what a fool he is!

HARDMAN Shut your mouth, or I'll bridle you.

ALFONS Keep your maw shut, Wormfire, don't spoil our
bargain. 185

They step forward.

Good day to you, Sir Sebastian.

SEBASTIAN My lord, let me thank you heartily. Is this
how we meet?

ALFONS This time it is. Where are you going?

SEBASTIAN Where you, my lord, are perhaps not allowed 190
to come for now.

ALFONS That's too much. I'm sure my feet can do more
than yours. My way leads straight to Sir Theobald's
house.

SEBASTIAN Hum! I thought such a way was open only to 195
me, as I have found a diligent person experienced
in poetry, music and other sciences to instruct his
beautiful daughter.

182 **Master Rabbit** ('Herr Gehasi') 'Gehasi' is the name of Elisha's dishonest servant who became leprous as punishment for his duplicity (see 2 Kings 5.20–7). Owing to its similarity to 'Hase' ('rabbit'), it is used as a term of abuse for 'fool'. For another 'rabbit' insult, see 1.1.28. See also Köhler, 222–3.

185 SD The SD is implicit in *TS*, or inserted by modern editors, e.g., '*Coming forward*' (*NOS*, 4.153 SD).

189 **Where . . . going?** *KK* assigns Gremio's rhetorical question, 'Trow you [i.e., do

you know] wither I am going?' (*TS*, 1.2.163), to Alfons.

190–216 The rivalry between the two suitors is given greater scope than in the corresponding passage in *TS* (1.2.163–77). Sebastian, in particular, is more argumentative and distrustful towards the proposed plan than Gremio.

196–7 **experienced . . . sciences** adapts Gremio's sexual innuendo of the young tutor possessing 'learning and behaviour / Fit for her turn' (*TS*, 1.2.167–8).

- WORMFIRE [*aside*] Men use strange ways of introducing themselves nowadays. 200
- ALFONS If that is all it takes to open the door, I also have the key in my hands. This nobleman here has promised to present me with a very skilful person who is an excellent musician. He will instruct the lovely Sabina whom I love so ardently. 205
- SEBASTIAN Whom I love so ardently, as you and everyone will find out from my deeds.
- WORMFIRE (*aside*) And I believe your purse will find it out too.
- ALFONS Sir Sebastian, your heart must be overcome 210 with passion since you are in such a hurry to put on your armour, although there is no war as yet. But this is no time to let jealousy overrule us, since we need to proceed together in this affair, whether Fortune smiles on you or on me. Let us thus set aside our 215 ancient hate.
- WORMFIRE (*aside*) He means the old hare. How sweetly he whistles when he seeks to catch the bird.
- SEBASTIAN I cannot see what should make us stick together, but I will willingly hear what you say. 220
- ALFONS By chance this nobleman, my good friend, has come to visit me today. He happens to be willing and eager to marry Catharina who is rich and noble, though too rough and evil for us. Provided, however, that he receives her dowry and a few other essentials. 225

201–2 **If ... hands.** has no equivalent in *TS*, adding another sexual innuendo.

210–11 **Sir ... passion** *KK* adds to *TS* Alfons' denigration of Sebastian, alleging he has 'Wust' (dirt, slimy secretion from internal organs; Grimm 1 and B1a) around the heart.

215–16 **our ... hate** In *TS* there is no evidence of an ancient grudge between Hortensio and Gremio.

217 **old hare** i.e. Alfons referred to Sebastian.

217–18 **How ... bird.** Wormfire literally says, 'how sweetly he whistles when the bird should get into the net' ('Wie süß pfeiffet man: Wann der Vogel ins Garn soll'; proverbial, see Wander, 'Garn', 15).

219–32 mostly follows the dialogue in *TS* (1.2.180–7) but adds Hardman's need for 'a few other essentials' (225), according to Alfons.

SEBASTIAN It would be a good thing to do it in this way.

But I fear that even if he were in earnest, he would soon repent when he realizes her defects, which you have perhaps not told him about.

HARDMAN I hear her temper is a little strange, apart from 230
her other qualities, and that she has a nimble tongue, ready to chide. If that's all, I hear nothing evil of her.

SEBASTIAN Not a little strange, but as strange as any creature in the world.

WORMFIRE [*aside*] That will not alter my lord's resolve. 235
Hard upon hard, speaks the devil and beats the anvil again.

HARDMAN Let me worry about that myself if you are too simple and fearful to marry such a heroical lady, as I believe you are, given your almost-perished blood. 240

SEBASTIAN If, my lord, your deeds match your words, I shall not consider you a swaggerer, but it is hard to believe. What country are you from?

WORMFIRE It would be polite to beg leave to ask.

HARDMAN The old gentleman talks a little too sharply. If 245
you were younger, we would dance the sword dance together. I think it doesn't matter whether you know

233–48 **Not ... up** Only Sebastian's question about Hardman's origins is based on *TS* ('GREMIO ... What countryman?', 1.2.188). The passage adds to the confrontation between Hardman and Sebastian a sense of barely contained violence that has no equivalent in *TS*.

236–7 **Hard ... again.** Wormfire suggests that Catharina and Hardman will match each other, using a proverb, 'Hart wieder hart, sagt der Teuffel und schmeiß wieder einen Ambos', literally 'Hard against hard, says the devil, and throws another anvil'. The anvil and, implicitly, the

hammer that strikes on it are equally hard objects, and will not hurt each other (see Wander, 'Amboss', 21).

245–9 No reason is provided for Hardman's (and later Wormfire's, 301–4) evasiveness about their origins. Unlike Petruccio ('old Antonio's son. / My father dead' (*TS*, 1.2.189–90)), Hardman does not provide the name of his father.

246–7 **dance ... together** Hardman presumably means that they would fight. The Germanic sword dance referred to in Tacitus' *Germania* (chapter 24) involves leaping over bare swords.

my name or not, but I can make you shut up: I am
from Worms. My father is dead.

WORMFIRE (*aside*) It's a marvel he doesn't say 'Thank 250
God'.

HARDMAN I am heir to all his estate, and hope to spend
a long and happy life.

SEBASTIAN I hope, my lord, you have not misunderstood
my words, there was no bad intention in them. If you 255
wish to have such a life, you must not take this lady as
your wife. But if you seek to hang a wild cat about
your neck, I shall be glad to help you.

WORMFIRE He will not be afraid of her scratching like
this old woodcock. Once he's got her in his clutches, 260
he'll romp with her, and make her tame.

HARDMAN I'll soon teach you to speak on my behalf,
and in a way that won't please you. [*to Sebastian*] Sir,
whoever you are, I have come here to marry a rich
woman. If she be rich, I'll have her in despite of the 265

248–53 **I ... life.** Wormfire's aside is added to what is otherwise a close adaptation of Petruccio's speech at *TS*, 1.2.189–91.

249 **Worms** A Free Imperial City of the Roman Empire, on the Upper Rhine, about forty miles south of Frankfurt (the play's likely place of publication, see Introduction, pp. 147–9). It has several connotations: it is the capital of the Nibelungs in the medieval myth of Siegfried the dragon slayer. It gives Hardman an urban air like Verona (*TS*, 1.2.189). In the tenth century, Worms was a seat of the Emperor Charlemagne. In 1521, it hosted the Diet of Worms during which Luther publicly defended his reformist thought in the presence of Emperor Charles V. The city remained linked to Protestantism in the sixteenth century, attracting reformers like William Tyndale. During the Thirty Years' War, it

came under attack several times, most heavily in 1634.

254–7 **I ... wife.** *KK* adds Sebastian's attempt to defuse the situation ('I hope ... intention') to a speech which otherwise adapts Gremio's at *TS*, 1.2.192–4.

262–79 *KK*'s version of Petruccio's speech (*TS*, 2.1.197–209) imitates the structure of the original but amplifies many of its elements. For example, *TS* has 'lions roar' (1.2.199) but *KK* has the 'bel-lowing, howling and growling of lions' (269–70). *KK* also adds the colourful comparison between the pitch of a woman's voice and a fart (275–7).

262–3 **I'll ... you.** The strained master-servant relationship is absent from *TS* at the equivalent point.

263–4 **Sir ... are** *KK* adds Hardman's implication that, while Sebastian asked for his identity, he never introduced himself.

devil. She shall be friendly enough, even though her brawling chops don't speak one good letter, let alone a word. What do I care for a maid and her scolding voice? Has the bellowing, howling and growling of lions, bears and wolves ever startled me? 270 Have I not seen the roaring sea throw its cruel waves over my head, and open its throat to swallow my entire body? The cracking and crashing of the fire-spitting cannon and thunder, that artillery of heaven, have never frightened me. And should I now fear 275 a woman's voice that makes no greater bang than wind pressed out from behind, or a nut thrown into the fire? Go away, and scare boys with bubbles, not men.

SEBASTIAN My lord, you have great courage, and, I 280 admit, more than I have.

WORMFIRE My lord fears no woman, whether she is born of the devil or hatched by all Margarets of whom seven banned the devil from hell.

SEBASTIAN I confess, this brave nobleman has arrived at 285 the right time. I promise him all advancement if he marries the older and sets the other free.

ALFONS He'll do it, for although he doesn't need it, his mind runs on money. That is why I have promised

282–4 Wormfire's speech begins with a version of Grumio's short line ('For he fears none,' *TS*, 1.2.209) and adds speculations about Catharina's sinister origins (cf. 137 and note). The origins of the reference to seven Margarets who banned the devil from hell ('von allen Margarethen, deren sieben den Teuffel auß der Hölle gebannet, außgebrutet seyn') are unknown. They are mentioned in a book of comic tales, *Facetiae facetiarum hoc est joco seriorum fasciculus novus* (1647,

VD17 23:288361L): 'Margaretha . . . derer sieben den Teuffel die Höllen zu eng machen' (sig. X9v; in English, literally 'Margretha . . . seven of whom make hell too narrow for the devil'). The book seems to have been first published in 1615 (VD17 39:139709Q).

285–7 Sebastian's speech mirrors Gremio's (*TS*, 1.2.210–12) but adds the insistence on Hardman's task of setting Sabina free.

288–9 **He'll . . . money.** has no equivalent in *TS*.

him that you and I will pay all the expenses he might incur in this affair. 290

SEBASTIAN I'm ready to do my part.

WORMFIRE (*aside*) It will make a hole in your purse, that's for sure.

SEBASTIAN I fear he may not take her when he meets her. 295

WORMFIRE If I received such a dainty dish with such a pleasant drink as he will take, I'd know how to satisfy my thirsty throat.

SEBASTIAN You seem to be an exceedingly good brother.

What country are you from? 300

WORMFIRE To satisfy my lord's curiosity, I am a European, and my mother's body is my birthplace. If my lord means to enter in at the gate, he'll need to go nose first.

ALFONS Not too fast, Wormfire. 305

WORMFIRE Treat every man as he deserves. Truly, this old sir deserves to be told.

SEBASTIAN I think this fellow is a bit mad.

WORMFIRE We served in a regiment under the Dragon at Bautzen. My lord was hit on the head with a scrap of 310

296–316 This passage is added by *KK* and is humorously concerned with issues of identity similar to those dramatized in relation to Hardman earlier in the scene (241–9).

299–304 Sebastian is as curious about Wormfire's origins as he was about those of Hardman (241–3), and, like Hardman (245–9), Wormfire gives no straightforward answer.

302–5 **my ... Wormfire** The conflation of body and town provokes a sexual innuendo for which Alfons rebukes Wormfire.

306–7 Wormfire defends himself by implying that he speaks in the same vein as he was spoken to (by Sebastian), literally saying that one fries the herring according to the man who eats it; 'Nach

dem der Mann ist brätet man ihm einen Häring' (Wander, 'Hering', 55).

309–12 Wormfire wilfully misunderstands Sebastian, who voices doubts about Wormfire's mental sanity, not Hardman's.

309–10 **We ... Bautzen.** Wormfire refers to his and Hardman's alleged military service at Bautzen, a town in east Saxony, which may be intended to recall events from the Thirty Years' War, notably the siege in 1620 and its destruction by fire during occupation by the Catholic imperial army in 1633. Wormfire may also be recalling the now obscure proverb, 'er war vor Bautzen geschossen' (literally 'he was shot before Bautzen'; see Köhler, 225). The present meaning of 'Dragon' ('Lindwurm') is unclear.

rabbit fur in such a dangerous encounter that he almost lost all of his brain.

SEBASTIAN A man who speaks with fools mustn't expect wise answers.

WORMFIRE Then, my over-wise lord, you shouldn't 315 speak with yourself.

Enter FELIX and FABIAN.

Goodness me, what have we here, strutting like a turkey cock?

FELIX Here are good people who will show me the way.

– Gentlemen, forgive your humble servant if he 320 enquires where Sir Theobald lives.

WORMFIRE [*aside*] Here's another fellow following the piper into town. – Do you mean the gentleman with those two elegant daughters?

SEBASTIAN [*to Felix*] One word before the answer, my 325 lord. You don't mean her, do you?

FELIX Perhaps she and him. What business is it of yours?

HARDMAN The scolding daughter is not your business, that I advise you.

WORMFIRE And I too, if you want to save your skin. 330

FELIX I don't hold with squabbling. – Come, Fabian, I'm wasting my time here.

316 SD–18 *KK* does not preserve *TS*'s SD of Tranio entering 'brave', i.e. finely dressed in his disguise as Lucentio (1.2.216 SD). Yet the German play picks up on it by having Wormfire describe Felix as a 'turkey cock' ('Schnautzhan'), a conceited, swaggering person (Grimm, 'Schnautzhahn').

322–3 **Here's ... town.** ('Dem Kerl stehet gewiß auch die Pfeiffe nach dem Dorff,' literally 'the pipe points to the village for this man') This obscure expression also occurs in the same author's *Der Pedantische Irrthum* (p. 27; see

Introduction, p. 144), where it seems to contain a sexual innuendo (Grimm, 'Pfeife', 3b). Wormfire may suspect Felix and the other suitors of being driven by lust in their courtship.

323–4 **Do ... daughters?** In *TS* it is Biondello who asks whether Baptista is he 'that has the two fair daughters' (1.2.220). *KK*'s assignment of the speech to Wormfire contributes to his increased disruptive presence towards the end of the act.

323–55 **Do ... Alfons.** *KK* remains close to *TS* (1.2.220–36), but punctuates the dialogue with Wormfire's sarcastic remarks.

- FABIAN I'd rather spend time in the tavern.
- WORMFIRE Well said! We two will be great friends!
- HILARIUS The man plays his part well if it ends as it 335
started.
- ALFONS [*to Felix*] My lord, a word before you go. Are
you in love with the maid? Yes or no?
- FELIX That's a brief question. Would it worry you if I
said yes? 340
- SEBASTIAN No, as long as you go away without another
word.
- FELIX At your command? It makes me laugh that you
want to threaten me. Think on your grave rather, and
leave the world and what's pleasant in it to young folks. 345
Tell me, is the road not as free for me as it is for you?
- SEBASTIAN Yes, but not the maid.
- WORMFIRE (*aside*) Upon my life, she's not free for you
either.
- FELIX And for what reason, fine old sir? 350
- SEBASTIAN For this reason: Sir Sebastian has already
chosen her as his beloved.
- WORMFIRE It takes two to make such a choice.
- ALFONS No. Instead she has been chosen and elected by
Sir Alfons. 355
- FELIX To this I could and should say: Sir Hilarius of
Liebenthal wants her to be his. But what's the cause
of this childish quarrel?
- WORMFIRE It is *vero verius*, truer than truth: where carrion

337–8 **Are ... maid?** *KK* replaces Hortensio's question about whether Gremio is 'a suitor' (*TS*, 1.2.228) with an enquiry as to whether he is 'in love'.

346–53 **Tell ... choice.** A passage that is otherwise close to *TS* (1.2.231–5) inserts two biting comments by Wormfire on Sebastian's presumptuous wooing of a much younger woman.

359 ***vero verius*** Latin (Wormfire goes on to translate); a short form of the common Latin tag *vero nihil verius*, nothing truer than truth.

359–60 **where ... gather.** This proverbial-sounding phrase imagines Sabina as carrion over which the suitors ('ravens') fight.

is stinking, there the ravens will gather. I imagine it 360
will be in this affair as it was with the honourable dogs'
wedding: one got the taste of it, and the rest only the
smell. My master comes off the best. Nobody wants to
lodge in his lady's nest or invade his park.

[FELIX] Gentlemen, hear me if you are truly noble and 365
of sound mind. The maid for whom we doff our hats
is not yet promised to anyone. You are already more
than one sighing for her. Why should you not permit
there to be another, since you cannot refuse it? It is
well known that the mouth waters when one sees a 370
pleasant morsel. Leda's beautiful daughter had a
hundred suitors, so beautiful Sabina may indeed have
one more. I wish to be among them as though Paris
himself came to marry her.

SEBASTIAN This man means to make us all mute with 375
his prattling.

WORMFIRE He has a quick tongue; he would make an
excellent mountebank or a wordy lawyer.

360–3 **I ... smell.** Wormfire continues the conceit that compares his betters to animals, suggesting the courting will lead to a 'Hunde Hochzeit' ('dogs' wedding'), which seems to refer to sexual consummation ('the taste') prompted by lust rather than marriage (Grimm, 'Hundehochzeit').

364 **invade ... park.** Wormfire likens Catharina to a wild animal kept by Hardman in his park ('Gehäge'). For this proverbial expression, see Grimm, 'Gehege' 2d.

365 D1 and D2 mistakenly assign the speech to Fabian.

371 **morsel** For an earlier reference to Sabina as a tasty morsel, see 1.1.131. Neither

reference has a direct equivalent in *TS*.

371–4 **Leda's ... her.** A close adaptation of *TS*, 1.2.243–6. In Greek mythology, Leda's daughter is Helen of Troy whose elopement with (or abduction by) Prince Paris precipitated the Trojan War. That Felix casts himself in the role of Paris may indicate that he is an illicit suitor.

378 **wordy lawyer** Wormfire uses the evocative 'Zungendrescher', literally 'tongue thresher', someone who uses his tongue, i.e. language, not his hands, to thresh corn. The word probably refers to unscrupulous lawyers using their eloquence to justify wrong for personal gain (see Grimm, 'Zungendrescher'). Perhaps Wormfire sees through Felix's disguise.

365 SP] *this edn*; Fabian D1, D2, Köhler

HILARIUS [*to Sebastian*] My honoured lord, let him try
his luck a little. His preposterous actions will have a 380
ridiculous end.

HARDMAN Brother Alfons, why all these vain words?

ALFONS [*to Felix*] With your permission, my lord, I will
be so bold as to ask you one more question. Have you
ever seen Sir Theobald's daughters? 385

WORMFIRE (*aside*) Only a fool loves those he doesn't
know.

FELIX No, but I have learnt from others that he has two:
one as famous for her rough tongue and manner as
the other for her virtue and meek modesty. This has 390
led me to see and woo her if she truly has such noble
gifts.

HARDMAN Friend, turn your thoughts away from the
first sister. I seek to win her liking.

SEBASTIAN Yes, yes, my lord, do not fear. We leave this 395
task to great Hercules.

WORMFIRE My lord has the club ready with which he
will attack her flesh. It is long and thick enough, and
covered with good leather.

HARDMAN [*to Felix*] My lord, you should know that the 400
father will not let go of the younger daughter whom
you all three think about, before he rids himself of the
elder who is to be mine.

385 **Sir . . . daughters** Unlike *TS*'s Hortensio (1.2.251), Alfons refers to Theobald's daughters in the plural, which explains Hardman's touchiness at 393–4.

395–6 *KK* adapts Gremio's speech (*TS*, 1.2.256–7) but omits his mocking exaggeration that Katharine's taming would top all of Hercules' labours.

397–9 has no equivalent in *TS*. Wormfire builds on Sebastian's comparison of Hardman and Hercules to use Hercules' club as a phallic image.

400–3 Unlike Petruccio in the equivalent passage in *TS* (1.2.259–63), Hardman insists that the elder daughter 'is to be [his]'.

[FELIX] Very well, my lord. Because you are the man who dares to marry the elder sister, I will show you 405 all possible friendship. You are setting the younger free.

WORMFIRE But not free from penetration, which is the lot of womanfolk.

ALFONS Well now, gentlemen, let us make peace. We 410 can as little ban him from wooing as he can ban us. It is folly to quarrel and brawl over what's not yet one's own.

FELIX I am content with this way of handling it. Come, gentlemen, let us go in and drink to our fellowship. 415

ALFONS We are happy to follow.

[*Exeunt Felix, Hardman, Sebastian,
Hilarius and Alfons.*]

WORMFIRE You and I will thus also get good fellowship.

FABIAN I'll refuse nothing, except a box on the ears.

WORMFIRE I heard a delicious word today that tickles

404–7 streamlines the equivalent speech by Tranio (*TS*, 1.2.264–9).

404 SP D1 and D2 mistakenly assign the speech to Fabian. This and a number of other speeches are misassigned to characters whose names start with the same letter, which may suggest that the manuscript that served as the printer's copy used abbreviated SPs (see SPs at 4.4.54, 5.2.15, 27, 43, 136, 263 and notes).

408 **But . . . penetration.** Wormfire suggests that, even though Sabina might be set free to be wooed, she is not free from the penetration of the hymen. The German word is 'stich frey' (literally 'sting free') with the common meaning of 'invulnerable in battle', but, more specifically, pertaining to women whose hymen does not break when having sex (Grimm, 'stichfrei', esp. 3).

410–13 Whereas Alfons emphasizes the suitors' peacemaking, Hortensio's corresponding speech in *TS* (1.2.270–3) focuses on Tranio's funding of Petruccio's endeavours.

414–15 condenses the equivalent speech by Tranio (*TS*, 1.2.274–8).

416 Before Hortensio's equivalent speech (*TS*, 1.2.280–1) which ends the scene, Grumio and Biondello speak in unison: 'O excellent motion! Fellows, let's be gone' (*TS*, 1.2.279). *KK* omits the servants' line, but amplifies its import, the rough camaraderie and anticipated joys of drinking, in a subsequent dialogue after the suitors have left the stage (417–28).

416 SD In *TS*, all the characters exit jointly at the end of the scene (1.2.281 SD).

419 **word** presumably Felix's reference to 'drink' before his exit.

404 SP] *this edn*; Fabian D1, D2, Köhler

my thirsty throat. Be merry, my throat! I know that 420
 all the cups that come to my hand will have holes
 in them, drink will never stop pouring through.
 How beautifully it will flow! But the longer here,
 the later there. We are missing out. Let's go, my
 friend. 425

FABIAN Rogues speak like this when they seek to leave.
 I follow more than willingly if we go to work this
 way. No honest man refuses another's invitation.

Exeunt.

2.[1]

Enter CATHARINA and SABINA.

CATHARINA Now I have you alone in my power, you
 shall dance to my tune, you spoilt child.

421 **holes** Compare the German expression
 'saufen wie ein Loch' (literally 'to drink
 like a hole'), i.e. to drink like a fish
 (Wander, 'saufen', 65).

2.1 No location is specified, but the scene is
 presumably set in front of Theobald's
 house. The scene falls into five parts:
 1–81 (to the entry of the suitors, the
 suitors in disguise, and Wormfire),
 82–285 (to Catharina's re-entry), 286–
 486 (Hardman and Catharina alone),
 487–574 (to the exit of Hardman and
 Catharina), and 575–670 (the bartering
 of Sebastian and Felix). The first part, the
 confrontation between the sisters, fol-
 lows *TS* (2.1.1–38), but adds Veit's innu-
 endos. The second part, the introductions
 of the new suitors Hardman and Felix, is
 closely adapted from *TS* (2.1.39–179)
 but inserts Wormfire's comments and a
 brief dialogue between servant and
 master on Hardman's taming technique
 (235–59). The third part, with Catharina

and Hardman's first encounter, remains
 close to *TS* (2.1.180–282) but includes
 more banter. The fourth part, drama-
 tizing the conclusion of the match
 between Hardman and Theobald, is
 equivalent to *TS* (2.1.283–328). The fifth
 part, which shows Sebastian and Felix
 vying for Sabina's hand, remains close to
TS (2.1.329–414) but adds two vignettes
 on the conflict between youth and age
 (594–602, 609–20).

1–2 Whereas *TS*'s scene (2.1) begins with
 Bianca's plea to her sister (2.1.1–7), *KK*
 starts with Catharina's gleeful taunting
 of Sabina.

1–2 **Now . . . tune** ('nun soltu nach meiner
 Pfeiffe tanzen', literally 'now thou wilt
 dance according to my whistle') prover-
 bial (Wander, 'Pfeife', 34).

2 **spoilt child** Catharina uses the colourful
 expression 'Zartlappe', literally 'tender
 morsel', meaning a spoilt child (see
 Wander).

- SABINA Dearest sister, do not wrong me. I have never
done you any harm, but you mean to trample me
under your feet. 5
- CATHARINA Confess here and now, and promptly too,
which of your suitors is your favourite, for if you
keep the truth to yourself, I'll not spare you.
- SABINA Believe me as you believe truth itself that
among all the men I have ever set eyes upon, none has 10
yet entered my heart.
- CATHARINA A box on the ear is the answer to a lie.

Beats her.

- You wild cat, have you not fallen in love with Alfons?
- SABINA Sister, I think it is you who are in love with him.
If it is so, be content, I'll gladly leave him to you. 15
- CATHARINA O, now I see, that's the way the wind blows!
Your ambition angles for wealth! You want to elevate
yourself through marrying the old shitpants, and be
splendidly kept by him in order to please others! And
when that one is ridden to death, you will get a new 20
pot for the old.

3–5 *KK* condenses Bianca's speech (*TS*, 2.1.1–7). For Sabina's weakened presence early in the play, see Introduction, p. 96.

6–8 Instead of Katherina's vague threat, '[s]ee thou dissemble not' (*TS*, 2.1.9), Catharina more menacingly says 'I'll not spare you' ('ich will deines Fells nicht schonen,' literally 'I will not spare your fur').

9 **Believe me** *KK* remains close to the original, but, instead of keeping the affective 'sister' (*TS*, 2.1.10), it has Sabina equate herself proverbially with sober 'truth itself' ('als wie der Wahrheit selbst'; see Köhler, 227).

12 *SD TS* delays explicit physical violence until line 22 ('*Strikes her.*').

13 **have . . . love** Catharina uses a colloquial German expression for 'falling in love', 'hastu dich . . . vergaffet' (Grimm, 'vergaffen', 2).

16 **that's . . . blows** Catharina uses the proverb 'wo der Hase im Pfeffer lieget' (literally 'where the hare lies in the pepper'). It is based on the idea that 'nobody knows where the hare lies in the pepper [here meaning 'broth'; Grimm, 'Brühe', 2] but he who dressed it' ('keiner aber weiß, wo der Haas im Pfeffer ligt, als der ihn angericht'; see Grimm, 'Hase', 1).

SABINA You do me great wrong, as in many things. If it is for his sake that you are so set against me, put your mind at rest.

Catharina binds her hands.

But what games are you playing with me? Dear sister, 25
unbind my hands.

CATHARINA I see, the maid wants to be played with. Just you wait (*beats her*), if this is play, all else was play too. I'll whistle for you while you dance.

Enter THEOBALD and VEIT.

THEOBALD What, you raging beast! What's to be done? 30
What wicked mischief is this? Who gave you power to lord it over this poor child? I reckon you want to be her very own hangman, you malicious tyrant! [*to Sabina*] Go in, my child, run away from this dragon.

Sabina weeps.

CATHARINA O, this darling daughter needs to be flattered, 35
to be greatly spoiled. [*to Sabina*] But I must give you another punch for the journey.

Moves to beat her again.

THEOBALD What, in your father's presence? Is there no respect left in you, you savage beast?

Exit Sabina.

24 SD spells out TS's implied stage direction: 'I prithee, sister Kate, untie my hands' (2.1.21).

27 **played with** Catharina picks up on Sabina's word 'kurtzweil' ('game') and turns it into a passive, 'gekurtzweilet', 'played with'.

30 **raging beast!** Baptista, by contrast, addresses Katherina as 'dame' (TS, 2.1.23). Compare her change of epithet from 'curst Katherine' (TS, 1.2.182) to 'raging Catharina' (KK, 1.3.134).

34 **Go ... dragon.** In TS, it is not clear

whether Baptista's equivalent line, 'Golly thy Needle, meddle not with her' (2.1.25), addresses Katherina or Bianca, an ambiguity KK resolves.

34 SD In TS, the SD is again implied: 'BAPTISTA ... Poor girl, she weeps' (2.1.24). Cf. 24 SD.

38–9 **Is ... beast?** replaces Baptista's order to Bianca ('get thee in', TS, 2.1.30) with Theobald's abuse towards Catharina. Cf. note at 30.

- CATHARINA Will you prevent my revenge on her? Now I see that you care nothing for me, but this undeserving thing is the apple of your eye, and not to be touched. Hang her around your neck or she'll be lost. But no, she must have a suitor who woos her. She's late already, and I am even further behind, and may dance barefoot in her honour at the wedding. I will be scoffed at, and may go lead apes in hell. But before this happens, I will revenge myself on her thoroughly, and smash her pretty mouth, that dainty dish of her suitors. 40 45 50
- THEOBALD I am the unhappy father of a disobedient daughter who tortures virtue itself only to grieve me.
- VEIT My lord, if I may speak, perhaps I know where the trouble lies. Lady Catharina rants because Lady Sabina has suitors and she has none, though she is the older and riper. 55
- CATHARINA Who told you that, you snivelling boy?
- VEIT Dear madam, I know well how it is with virgins: when they are old enough, they yearn to be burdened by a man. 60

42 **apple ... eye** transforms Katherina's 'She is your treasure' (*TS*, 2.1.32) into a different metaphor.

44–5 **She's ... behind** Unlike in *TS*, this suggests that both sisters are late in getting married.

47 **may ... hell** faithfully translates the proverbs in *TS* (2.1.33–4). Probably because the second proverb was not known in Germany (Köhler, 227), Catharina clarifies the meaning by adding a further idiom, 'wann mir der Bock, zum Schimpff, geschenket wird', literally 'when I am given the goat for contumely', translated as 'I will be scoffed at'.

47–50 **But ... suitors.** replaces Katherina's admission of passive suffering ('Talk not to me, I will go sit and weep', *TS*, 2.1.35) with a violent threat.

51–2 Baptista's equivalent speech (*TS*, 2.1.37–8) caps the scene's first movement and introduces the next by greeting the approaching suitors.

53–76 has no equivalent in *TS*.

53–4 **where ... lies** ('wo der Has im Kraut sitzt', literally 'where the hare sits in the grass') a version of the earlier hare proverb (see 16 and note).

58–60 Veit literally says 'I know well how it is when virgins can put the thumb into the nose. Then May is burdensome to them' ('ich weiß wohl, wie es ist, wann die Mägdchens den Daumen können in die Nase bringen, dann ist jhnen der May beschwerlich'). Veit picks up on Catharina's nose-related expression, adding a now obscure idiom. But the suggestion of sexual desire and awakening in spring time is clear.

CATHARINA I'll give you something on the nose.

THEOBALD Don't be so rude in my presence.

VEIT If you wish to give me something, madam, I have
a brave young fellow for you. He will please you
when you see him, I know it well. He is tall and 65
strong, has big eyes with a lot of white in them, a big
broad nose, strong, forceful loins and round, firm
calves. His nicely curled hair is blond and red around
the parting like a cock's. You can imagine the rest. I
am sure that when you see him, your heart will open 70
up to him. He will please you and chase away your
silly ideas.

CATHARINA I'll give you your salary: a bop on the head
instead of a wedding gift! I wish the wooer, with his
bits, were knocked to the dirty ground, since he 75
already lies lowest. *Exit.*

VEIT Go on, pretend to be angry. I know your belly is
tickled.

THEOBALD Hold your peace, rude slave, and get out of
here. – Here come a great group of people, known and 80
unknown.

63–72 Veit elaborately describes a 'brave young fellow' (his penis) who would gladly please Catharina.

71–2 **chase . . . ideas.** Veit literally says his *fellow* will 'chase away the crickets' ('wird euch auch die Grillen wohl vertreiben'), an idiom for cheering up a melancholic person imagined as having crickets in their head, making them restless (Grimm, 'Grille', 5c).

74 **wedding gift!** ('Brautstück') a gift offered to the servants by the bride (Köhler, 228).

74–6 **I . . . lowest.** Catharina understands that the wooer (Veit) implicitly refers to

his penis, and threatens to knock him (whether Veit or the penis is left unclear) down.

77 **belly** For the sexual innuendo, see 'belly-cittern', 1.3.143–4 and note.

80–1 **Here . . . unknown.** After the added interlude between Catharina and Veit, *KK* reverts to the source text: 'But who comes here?' (*TS*, 2.1.38).

81 **SD** *TS*'s SD mentions that Lucentio (as Cambio) enters '*in the habit of a mean man*', and that Biondello (as Lucentio's boy) bears '*a lute and books*' (2.1.38.1–2, 4). Unlike Wormfire, Grumio does not appear onstage in this scene.

Enter SEBASTIAN, HARDMAN, FELIX [*as Hilarius*],
[HILARIUS *as*] *Johannes*, [ALFONS *as*] *Musician*,
WORMFIRE *and* FABIAN.

- SEBASTIAN A happy day to you, my lord neighbour.
THEOBALD Many thanks, my lord Sebastian, welcome
to you and your whole company.
HARDMAN My lord, let me know without delay if you 85
have a virtuous and dainty daughter called Catharina.
THEOBALD Yes, I have a daughter of that name.
SEBASTIAN [*to Hardman*] You speak a bit too bluntly. I
wish you would use more modesty.
HARDMAN Ha, what do I care, Sir Sebastian? I am no 90
longer beardless.
WORMFIRE [*aside*] I suspected these thanks would be
remembered.
HARDMAN I am, to put things briefly, a nobleman from
Worms, and since, my lord, I heard of the beauty, 95
virtue, honour and maidenly modesty of your virgin
daughter Catharina, I could not rest until I came
here to become her suitor. To be more welcome as
the stranger that I am, I offer to you this person

90 **what ... care** Hardman uses an obscure expression to convey his indifference to Sebastian ('Ey was küsset mich im Leibe, Herr Sebastian', literally 'what kisses me in the body, Sir Sebastian').

90–1 **I am ... beardless.** Hardman refuses to be patronized by Sebastian by literally saying 'leave me unshaved' ('lasset mich unbalbieret'), a beard betokening age and manhood.

92–223 Wormfire's many asides, all exclusive to *KK*, constitute the major difference from the equivalent passage in *TS* (2.1.46–138).

92–3 ('Ich gedachte wohl daß dieser danckhabet auff die Erinnerung kommen würde') The meaning is obscure. In the preceding scene, it was Hardman who accused Sebastian of 'talk[ing] a little too sharply' (1.3.245), and Wormfire

may have anticipated that Sebastian would remember that slight; alternatively, Wormfire may simply have anticipated Hardman's objection to Sebastian's criticism.

94–101 Hardman's introduction is closely modelled on Petruccio's (*TS*, 2.1.47–53), moving from his origins (Worms, as opposed to Petruccio's Verona) to praise for Catharina (95–8) and to an admission that he is a stranger.

99–104 **I offer ... arts.** Petruccio specifies Licio's abilities in 'music and the mathematics' and other 'sciences' (*TS*, 2.1.56–7). Hardman omits mathematics, and instead adds that the musician will teach 'the lute', which prompts an obscure sexual innuendo by Wormfire. For music and sexual innuendos, see also 3.1.82–4, 112–16.

- who will instruct her in music, and especially the lute – 100
- WORMFIRE (*aside*) On which many hundreds of chords resound.
- HARDMAN – and who is experienced in other fine arts. I beg you to accept myself and him most favourably. 105
- THEOBALD Be my guest, dear lord, and this person for your sake too. But I am sorry you came from so far away for my daughter.
- WORMFIRE [*aside*] Now we're getting there!
- HARDMAN I see that my person is not acceptable, or she is already taken. God be with you then. 110
- WORMFIRE [*aside*] Show us the wares, there's a market in Hanover too.
- THEOBALD No, my lord, do not be so hasty. Understand me well. I am only very sorry that you will not find such virtues in my daughter as you imagine. Be that as it may, what is your name, my lord, please? 115
- HARDMAN My name is Hardman Madfeather. My father, known throughout the country, has died, and left me heir of Whirlwind Heights. 120
- WORMFIRE [*aside*] I hear that often enough.
- THEOBALD He was my good friend. I am truly sorry about his death.

104–5 **I . . . favourably.** *KK* omits Petruccio's naming of 'Licio, born in Mantua' (*TS*, 2.1.60), in keeping with the play's omission of names and place names elsewhere (see 3.2.317–19 and note).

106–8 Theobald's speech is close to Baptista's (*TS*, 2.1.61–3), but adds the information that Worms is 'far away' from the unknown setting of the play.

109 The German is obscure, literally saying 'Now the dog is riding on the plug' ('Nun reitet der Hund auff dem Spunde'). See 1.2.62n.

112–13 Wormfire's perhaps idiomatic comment is obscure. Its beginning literally

translates as 'Get the goat around' ('Herum mit der Ziegen'). From 1636 to 1692, Hanover, in northern Germany, was the capital of the Principality of Calenberg.

118–20 Unlike Petruccio, Hardman mentions his family name (see List of Roles), not his father's first name, Antonio (*TS*, 2.1.68).

120 **Whirlwind Heights** See List of Roles, *HARDMAN*.

122–3 Unlike Baptista in the equivalent speech (*TS*, 2.1.70), Theobald expresses his condolences, prompting Wormfire's dry observation (124).

- WORMFIRE (*aside*) But my lord not sorry at all.
- THEOBALD For his sake, my lord, I hope you will be all 125
the more favourable towards me. I am at your service.
- WORMFIRE [*aside*] Now it'll work better than before!
Things will go well from now on. Leipzig surrenders.
- SEBASTIAN Your speeches notwithstanding, Sir Hardman,
I also have some words to address to Sir Theobald. – 130
As I promised you, my lord, I myself have taken pains
to find this young student [*pointing to Hilarius*] who
will be apt –
- WORMFIRE (*aside*) At all times apter than you.
- SEBASTIAN – to instruct your maidenly daughter. I 135
promise his service will satisfy you.
- WORMFIRE (*aside*) But it will satisfy the daughter better
than him if she holds still.
- THEOBALD I will requite it in every possible way.
Meanwhile, I thank you for such great pains. [*to* 140
Hilarius] You shall be kept and paid by me, for
your virtuous character shows that you are of good
breeding.
- WORMFIRE [*aside*] Students generally have good breeding
sano sensu. 145
- THEOBALD [*to Felix*] Good sir, pardon my boldness,
what is your name?
- FELIX My lord, you are permitted to enquire without
pardon after your servant's name which will surely

128 **Leipzig surrenders.** Wormfire probably alludes to the Battle of Breitenfeld (1642) in the Thirty Years' War in which Leipzig surrendered to the Swedish forces (see Forssberg, 109).

131–8 **As . . . still.** KK omits a short hostile exchange between Gremio and Petruccio (*TS*, 2.1.71–5). Sebastian introduces the supposed instructor Johannes (as Gremio does Cambio, 2.1.76–82), but omits his name and the qualifications Gremio lists (2.1.79–82).

145 *sano sensu* Latin, of sound mind.

148–69 KK retains Tranio's introduction to Baptista but departs from it in structure and wording: Tranio presents himself as a suitor to Bianca (*TS*, 2.1.89) with gifts of 'Greek and Latin books' (2.1.99) before disclosing his origins (2.1.102). KK turns the passage into a polite dialogue that foregrounds the friendship between the two families.

be known to you: I am Sir Hilarius of Liebenthal the 150
Younger.

THEOBALD My heart told me you must be the son of a
good friend. I am most happy to find you in good
health, and I will be pleased to show you my
affectionate friendship. 155

FABIAN (*aside*) That goes down well.

THEOBALD But what brings you here?

FELIX My father, who sends his humble greetings, –

THEOBALD Accept my thanks.

FELIX – has sent me away to gain experience and 160
learning. This has brought me to you, my lord, from
whose wit and famous ability my youth seeks to
profit. I have also come because I have heard of your
maiden daughter's excellent gifts which I would like
to see, and I would be happy if the friendship of the 165
parents could be continued by the children.

THEOBALD This must have been counselled by the gods.
It will be my greatest concern to keep and continue
such friendship.

SEBASTIAN [*aside*] This fellow has got himself 170
straightaway into more favour than all of us.

THEOBALD Gentlemen, you are all welcome to walk in. I
hope you will do me the honour of accepting what my
humble house can offer. – You, Veit, lead them to the
hall, and tell my people to do them every honourable 175
service.

[*Exeunt Veit, Fabian, Felix, Alfons, Hilarius
and Sebastian.*]

156 Fabian says, 'Das muß dem Esel krauen',
literally 'That scratches the donkey,' a
proverb indicating mutual flattery as in
the English 'You scratch my back and
I'll scratch yours' (Grimm, 'krauen',

2by, and Wander, 'Esel', 183).

176 SD D1 and D2 have no exit SD, but it
seems likely that only Theobald,
Hardman and Wormfire remain onstage.

Sir Hardman, please stay with me a while.

WORMFIRE [*aside*] The old nag is the first, but wants to be the last, or stay at home even, and make good use of his tool. 180

HARDMAN My affairs require my prompt attention. My lord, you know I live far from here, and cannot journey up and down all the time. I love the maid, your daughter. My family and my wealth are known to you. If I become your daughter's husband, how much do you intend to offer as a dowry? 185

THEOBALD It is known that I am willing to give 5,000 in ready money. After my death, half of my possessions are guaranteed.

HARDMAN I am glad to hear this, and will in return promise my house, my farm and all my lands if she survives me. There is nothing left to do but for you to make the customary contract, my lord, so that it may be signed by both parties, confirmed and acted upon. 195

WORMFIRE [*aside*] He's forgetting something important.

177–95 The dialogue between Hardman and Theobald remains close to the original (TS, 2.1.113–26), but omits Petruccio's specification that he is 'solely heir' and has 'bettered' his father's bequest (2.1.116–17).

178 **old nag** ('Krippenbeißer', literally 'trough biter') An imaginative term for a horse whose teeth scrape the edges of the trough when drinking, thus scratching the wood (Grimm, 'Krippenbeißer', 1); a shrewish person (Grimm, 2). Presumably an acerbic reference to Theobald.

180 **his tool** ('seinen Lümmel') 'Lümmel' designates a rude person (Grimm, 1), so the word presumably refers to Hardman here.

For the sexual meaning, see Grimm, 3.

183–4 **I ... daughter.** a comic addition to Petruccio's equivalent speech (TS, 2.1.113–19) given that Hardman has never met her.

187–8 **5,000 ... money** Given the uneven monetary situation of the politically divided German territories, it is hard to gauge the value of Theobald's offer, but it is clear that the sum is immense, like Baptista's 'twenty thousand crowns' (TS, 2.1.121).

196 Wormfire uses a proverb, literally saying 'my Master calculates the bill without the host' ('Mein Herr macht die Rechnung ohne den Wirt'; Wander, 'Rechnung', 14).

- THEOBALD Good sir, do not be too hasty. One does not
sell the skin unless one has caught the bear.
- WORMFIRE (*aside*) Do not shout 'herring' unless you
have got it by its tail. 200
- THEOBALD This is what worries me: will you be able to
win my daughter's love?
- HARDMAN O, my lord father, you are wide of the mark.
Do not worry. I will speak to her in such a way that it
will be delightful. 205
- THEOBALD You seem to mean it as young folks do, but
her humour is very strange.
- HARDMAN Father, do not make everything so hard. My
humour is well suited to hers. I am as ready to reject
anger and words of scorn as she is ready to promote 210
them. It will be with us as when two strong fires come
together: each feeds on the other's force and thereby
swallows it up. If a small, soft breeze blows, it makes
a fire big and impossible to tame. A storm, however,
disperses it. You can do what you please, thus it will 215
be with us. I am rather rough and wild, and so must
have someone like myself. I never loved tenderlings.
- THEOBALD You are courageous and may make a bold
attempt. It is my heart's desire that you start and end
this joyfully. But first I must warn you: be well armed 220
for peevish words.
- WORMFIRE [*aside*] Such words are his best music when
he is in the vein.

197–8 **One . . . bear.** Our literal translation of the German expression 'Man verkauft die Haut nicht, man habe dann den Bären gefangen' (Wander, 'Haut', 77), which is used to warn against overhastiness.

199–200 Wormfire builds on Theobald's previous proverb with an obscure but proverbial-sounding expression: 'rufet nicht

Hering, man ihn dann beim Schwanz', which we translate literally.

203–17 Petruccio's equivalent speech (*TS*, 2.1.129–36) is slightly expanded and briefly interrupted by Theobald.

218–27 closely adapts the equivalent speeches by Baptista and Petruccio (*TS*, 2.1.137–40), while adding Wormfire's aside.

HARDMAN I worry as little about those as high stone
cliffs worry about furious, blustering winds, even if 225
they are exposed to horrible storms. I am immovable,
be it sweet or sour with her.

THEOBALD Do it your own way. Will you come in with
me, or shall I send my daughter to you?

HARDMAN I think it is advisable that I await her arrival 230
here, so that we have our first little dance alone.
Womenfolk are shy, and a little silly, when other
people are around.

THEOBALD As you wish. [Exit Theobald.]

WORMFIRE I do not think your mistress will be too shy 235
and silly to set the *capitolium* right.

HARDMAN I was not serious. Just let her come, she will
find her man. One honour for another.

WORMFIRE But I hope I may use my *testiculos* as
witnesses for this first meeting, so that I can produce 240
them in case of need.

HARDMAN Produce a damned gallows for your roguish
neck. I need no witnesses nearby.

WORMFIRE My lord, I expect you are worried that I may
witness how worthy you are of your title and the name 245
which you keep reminding me about. But it would not
be unlawful to assist you in case of need.

HARDMAN Fool, shut up now, and go away. I need to
think.

228 **Do . . . way.** *KK* here omits a transitional comic passage in *TS*: Hortensio re-enters 'with his head broke' (2.1.140.1), i.e. injured, and reports how Katherina has hit him with the lute, much to Petruccio's amusement (2.1.141–61).

228–33 **Will . . . around.** The passage follows *TS*, 2.1.165–8, but only Hardman explains why he wants to wait alone. He describes his first meeting with Catharina as a 'little dance' ('Gängelchen', literally 'little walk'). See Grimm, 'Gängchen'.

235–59 has no equivalent in *TS*.

236 **capitolium** figurative for 'head' (see Grimm). Wormfire seems to warn Hardman of Catharina's probable resistance.

239 **testiculos** Wormfire plays with the similar sounds of the Latin word for 'testicles' and 'to bear witness' ('testieren', Grimm, 1).

244–6 **My . . . about.** The German is unclear, but Wormfire probably suggests that Hardman is afraid that his servant will see him having his 'title and name' of shrew-tamer tested.

WORMFIRE I can well believe you: there will be brave *lectiones*, you will receive the *contra*. I will go in and see what kind of maidservant my lord *Signor*'s virgin lady keeps. If she is pliable and worth the trouble, I will take pains to introduce my tool into her good favours. The servant must walk in the footsteps of the master. Meanwhile, my lord, you have my blessing, and good luck for your work. I will say a solemn Lord's Prayer for both of you with the maidservant of your dear lady. *Exit*.

HARDMAN The moment is at hand. I am ready, come what may: if she chides and rages according to her laudable habit, I will praise her grace, and will prefer her sweet voice to the artificial song of the nightingale. If she growls and complains, I will praise her daintiness all the more. If she looks as sour and shrewish as all the furies and the devil's dam together, I will praise her friendly and clear face above the bright gleam of the sun. I will compare her face to lovely roses and lilies, washed clean by purest dew. If she is mute on purpose and does not honour me with one word, I will scrape eloquence out of both my pockets, and will glorify her eloquence above all eloquence. If she bids me a shameful

250–9 Wormfire uses Latin (e.g., '*lectiones*'), Italian ('*Signor*') and a religious register (e.g. the 'Lord's Prayer') to lend a mock formality to his bawdy speech.

250–1 **there ... contra**. Wormfire imagines the first meeting between Hardman and Catharina parallels an educational formula consisting of lessons (*lectiones*), and 'pro et contra' debating, with Catharina resisting Hardman's proposal.

251–6 **I ... master**. Wormfire's first reference to Catharina's maid Sybilla, whom he hopes to seduce.

252 **maidservant** ('Kammerkätzchen', literally 'chamber kitten'). The German word connotes 'lover' (Köhler, 230).

254 **tool** See note at 180.

260–85 *KK* follows Petruccio's soliloquy on his taming technique (*TS*, 2.1.167–79) but amplifies the speech by increasing the number of conditionals from five to six and adding a summary of his strategy ('In short ... it', 279–83).

266 **furies** See 1.3.282–4n.

266 **devil's dam** See 1.3.87n.

goodbye with abuse, teasing and curses, I will give
 obedient thanks, as if she had invited me to the 275
 best banquet. If she refuses to honour me with the
 slightest favour, I will wish for the day and hour of
 our wedding and bedding as if she had set them
 herself. In short, I will make such a mixture of sugar
 and wormwood that she won't know how to annoy 280
 me. This confusion will be to my advantage. A proper
 art not known to everyone is how to enter into the
 humour of others, and to master it. But here she
 comes. The coin is good, and may be accepted for
 sterling. 285

[Enter CATHARINA.]

Sprightly now: good day, Madame Trina, for they say
 this is your name.

CATHARINA Your fool's head has heard right, although
 you are hard of hearing. Sensible people call me
 Catharina. 290

HARDMAN You cut yourself, Lady Trina, with a big
 knife. Like Matz, they give you a bad name, like silly

280 **wormwood** ('Wermuth') proverbial for
 the plant's bitter taste (Grimm, 2a).

284–5 **The ... sterling.** presumably an
 approving comment about Catharina on
 seeing her approach.

285 SD D1 and D2 provide no entrance SD
 for Catharina.

286 **Trina** Petruccio habitually calls
 Katherina by the shortened name 'Kate',
 while Hardman calls Catharina 'Trina'
 ('Trine' in German). *KK* may choose
 'Trine' over the more common forms
 'Käthe' or 'Kätchen' because of Trine's
 secondary meaning: silly stupid woman
 (Grimm, 'Trine', 4). Unlike Petruccio,
 who uses 'Kate' throughout the play,
 Hardman calls Catharina 'Trina' only in

this and his next speech. See also 5.1.57n.

288 **fool's head** The German literally means
 'hare's head' ('Hasenkopff'). 'Hase'
 ('hare') was a designation in early
 modern German for a foolish person (see
 Köhler, 232–3). For other hare insults,
 see 1.2.29, 2.1.394–5, 455, 3.1.186–7.

291–304 *KK* preserves much of the shape of
TS (2.1.184–93) but amplifies the hyper-
 bolic praise with further laudatory ad-
 jectives, and adds Hardman's (mock) reli-
 gious point that he has come 'by divine
 providence' (303).

292 **Matz** A diminutive of Mathäus
 ('Matthew'), Matz denotes a common
 name (like Jack or Jill) as well as a cow-
 ardly man (Grimm, 'Matz', 4).

Trina, and often evil Trina, shrewish Trina. O, you tenderest example of all Trinas in the world, you loveliest of all virtuous Trinas, most excellent coy Trina, blessed be all praiseworthy Trinas for your sake, you never-sufficiently-praised Trina. Your beauty, meekness, your great maiden bashfulness, modesty and worthiness, besides other laudable and fair virtues, are known far and wide. Because I have heard of these (which are merely a shadow compared with the creature herself), I have been moved to come here by divine providence to woo you to be my dearest wife, my flesh and blood.

CATHARINA You have been moved by your worm-eaten brain to come here. Let the rogue who led you here lead you away again. I think you are a movable.

HARDMAN What kind of animal is that, a movable?

CATHARINA A chair one can move about. 310

HARDMAN Well said, come and sit on my lap then.

CATHARINA That bench is not clean enough for maidens.

Asses like you carry something else.

HARDMAN Women are made to carry us, and so are you.

CATHARINA But no such clay-brained rogues as you. 315

HARDMAN Well, let us cut this short. Dearest Catharina,
I do not want to burden your beautiful body since
I know you are young and tender.

CATHARINA All too tender to carry so big a swine.

305–79 This passage follows *TS* (2.1.194–243) mostly speech by speech but occasionally adds a short sentence (see 312, 316, 327, 340, 364 and 377 and notes), condenses a few lines (see 320–1 and note) and adds two short passages (332–8, 369–75).

312 **That . . . maidens.** has no equivalent in *TS*.

315 **clay-brained** ('mausköpfige', literally 'mouse-headed') an insult (see Grimm, 'Mäusekopf', 2).

316 **Well . . . short.** has no equivalent in *TS*.

- HARDMAN Buzz not so much, you wasp, you are too 320
angry.
- CATHARINA If I'm a wasp, why aren't you wary of my
sting?
- HARDMAN I know a good remedy: it needs pulling.
- CATHARINA True, if the fool knew where it sits. 325
- HARDMAN Who doesn't know that? In her tail.
- CATHARINA O, silly boy, that was a little too green. In
her tongue.
- HARDMAN Ha, ha, you speak truth with your tongue.
- CATHARINA I do, because I am already tired of your 330
boring jokes.
- HARDMAN Fairest Catharina, stop joking with your
servant. I know you are not serious. Your natural
friendliness shines through your performed spite.
- CATHARINA I am weary of this foolery. Take such useless 335
wind to another place. It bears no fruit here.

She starts to leave.

- HARDMAN My dearest lady and heart's darling, you
must not speak thus about your love. I am worthy of
more honour as a nobleman.
- CATHARINA I will test your nobility with a slap in the face. 340

[She strikes him.]

320–1 condenses *TS*, 2.1.206–10, whose homophonic punning (e.g. 'buzz' and 'buzzard', 2.1.207–8) may have been impossible to adapt into German.

327 **O, ... green** has no equivalent in *TS*.

327 **silly boy** ('O alber[n]er Tropf', literally 'O, silly drop'). 'Tropf' designates an uneducated person as well as a rogue (Grimm, 'Tropf', 3b).

332–8 **Fairest ... love**. While *KK* translates the image of Catharina as wasp from *TS*

(2.1.210–15), it does not continue with the original's sexually suggestive punning on tails and tales (2.1.216–19), presumably owing to the lack of a linguistic equivalent in German. Instead, *KK* adds a brief exchange about wooing and refusal.

335–6 **Take ... place**. ('Wendet solchen unnützen Wind an anderm Orte an.') Proverbial (Wander, 'Wind'. 209).

340 has no equivalent in *TS*.

- HARDMAN You are quick and valiant, but I swear I'll slap you back if you dare to do this again.
- CATHARINA You would lose your coat of arms if you beat a woman. And with your coat of arms lost, you'd be a poor nobleman. 345
- HARDMAN You conclude well, but are an all too pretty gaoler. Tenderest Catharina, draw my coat of arms in the book of your favours.
- CATHARINA And what is your coat of arms? A coxcomb?
- HARDMAN My dear child, a cock without a fight if the 350 virtuous Catharina agrees to be my hen.
- CATHARINA O, my good lord, you are no cock for me. You crow like an owl.
- HARDMAN No, come, fairest Catharina. Don't sour the friendliness of your dear face with frowning. 355
- CATHARINA It's my fashion when I meet an ape.
- HARDMAN What! Well, then you have no occasion, since there is no ape here.
- CATHARINA Truly, there is, there is.
- HARDMAN (*Looks around him.*) I am not blind, show 360 him to me.
- CATHARINA It would be easy if I had a mirror.
- HARDMAN Perhaps it would reflect my face?
- CATHARINA Well guessed. Or did someone tell you?
- HARDMAN By Saint Velten, I am almost too green for you. 365

346–7 **You ... gaoler.** Petruccio describes Katherina as a 'herald' (*TS*, 2.1.226), well versed in the rules of nobility. Hardman spells out his admiration with a pun, literally saying to Catharina 'you close well' ('Du schliesest wohl'), capitalizing on the double meaning of the German 'to close' as locking and as concluding, which gives rise to his designation of her as 'gaoler'.

353 **owl** a 'craven' in *TS* (2.1.229).

356 **ape** Inspired by Petruccio's imperative not to 'look so sour' (*TS*, 2.1.230), Katherina

answers that she does so because she sees a 'crab' (2.1.231), alluding to sour crab apples, a word play the German cannot reproduce. *KK*'s substitute activates the idea of imitation (i.e. aping).

364 **Or ... you?** has no equivalent in *TS*.

365 **Velten** A short form of Valentine, the early Christian martyr Valentine of Terni. *KK* replaces *TS*'s 'George' (2.1.238), patron saint of England, perhaps owing to St Valentine's greater currency on the continent. See 4.1.92 and note.

CATHARINA And yet you pretend to be fantastical.

HARDMAN Everything I do is meant to amuse you.

CATHARINA But I don't care for it.

HARDMAN O, my dearest child, I love you more than
anything in the world, so let my heart have a place 370
in yours. Let my body be yours, and yours mine. You
will not believe how well I know how to please
womenfolk.

CATHARINA Every fool praises himself. Such praise
stinks, and I am against all stench, so farewell. 375

[*She starts to leave. He holds her back.*]

HARDMAN No, little Catharina, don't go away like this.
Acquit yourself better.

CATHARINA I'll scratch you if you hold me back one
more time. Let me go, in the devil's name.

HARDMAN If you will act like a cat, then know you have 380
met a true bear. But blessed image, do not go from me
yet. I cannot let the soul part from the body thus.

CATHARINA My soul is much too pure to live on such
carrion.

HARDMAN Such carrion shall feed you with what is 385
daintiest about it, my love.

CATHARINA Stick such dainties in the mud. You talk
like a fool, and you are a fool, and I take you for a
fool.

HARDMAN It is your pleasure to joke with your servant 390

369–75 has no equivalent in *TS*.

370 **place** We translate Köhler's emendation,
'Platz'; D1 and D2 read 'Plag' (i.e. 'nui-
sance').

377 **Acquit . . . better.** has no equivalent in *TS*.

380–95 **If . . . perfection.** *KK* adds this short
passage on Catharina's refusal to accept
his advances, and Hardman's insistence
on offering them.

370 place] Köhler (Platz); D1, D2 Plag

in all friendliness. I know well that my poor self does not deserve such great praise.

- CATHARINA Indeed, I shall have to bring the *ABC of Fools* and talk you through the *praedicamenta hasionis*. 395
- [HARDMAN] A learned maid is truly a delightful piece of work. What a pity the skilful Catharina does not travel, but she shall do so now, with me. It gladdens my flesh, bones and marrow that I shall live in such a gifted body. I discern its highest perfection. You, my heart's love, were depicted as blacker to me than our Lord God's ape, yet I see you are whiter than his best likeness. I was told you were shrewish, choleric, blustering and sullen. Yet I see you are bathed in grace, pickled with courtesy and spiced with modest chastity. I will put you on the spit of my constancy, and roast you so well in my hot love as will do you good in body and soul. You are as sweet and agreeable as the most delicious claret, and an exquisite woodcock bathed in her own gravy. It 410

393–4 *ABC of Fools* (Gecken A.B.C.) The reference to the Fools' Alphabet is obscure. Köhler suggests that there may have been an alphabetical list of characteristics of a fool (232).

394–5 *praedicamenta hasionis* combines the scholastic *praedicamenta*, or categories, which apply to objects of human apprehension, with mock Latin for 'Hase' ('hare'). Catharina insults Hardman by suggesting that he is a fool. For hare jokes and insults, see 2.1.288, 455, 3.1.186–7.

396 SP D1 and D2 mistakenly assign the speech to Catharina.

396–400 A... *perfection*. has no equivalent in *TS*. The beginning of Hardman's speech about Catharina's learning seems to be prompted by her use of Latin.

399–400 *live ... body* presumably by having sex with her.

402 *Lord God's ape* ('Herr Gotts Affe') proverbial for the devil (Köhler, 234).

403–4 *shrewish ... sullen*. *TS* has three adjectives at the equivalent moment ('rough and coy and sullen', 2.1.245). *KK* adds a fourth, explicitly referring to Catharina's fame as 'shrewish' ('eyterbüßsig', literally 'pus-biting'); see Prologue, 3.

406–10 *I ... gravy*. The vivid image for Hardman's comically ambiguous praise of Catharina has no direct equivalent in *TS*.

410 *gravy* The German literally reads 'spiced in thy own dirt' ('in deinem eigenen Dreck gewürzt'), referring to the remains of butter in a pan after melting (Grimm, 'Dreck', 9).

396 SP] Köhler; Catharina D1, D2

is impossible for you to look sour unless you have
 drunk vinegar. You cannot show a resentful face to
 anyone, nor bite your coral lips, nor twist the rose red
 of your ruby mouth, nor make wrinkles on the lily
 of your fair forehead as evil wives do. You receive 415
 those who love you with virtuous politeness, and you
 entertain them with graceful conversation. A modest
 blush adorns your face whenever you hear a wicked
 or unnecessary word. Your bright sparkling eyes
 hide themselves when something immodest strikes 420
 them. Why then does the unjust world say virtuous
 Catharina is filled with vices? O, vicious topsy-turvy
 world! Catharina is as upright and strong as a well-
 grown hazel bush, and as brown and smooth as the
 shell of a ripe hazelnut, though so much sweeter than 425
 the dainty kernel inside.

CATHARINA Dirty flatterer, be careful not to bite open
 such a nut, as it shits into the mouth.

HARDMAN There is no danger. That only happens with
 those nuts that are worm-eaten, but Catharina is far 430
 from being so. With your inestimable permission,
 I would like to ask you to walk to and fro before me.
 I know you do not limp.

CATHARINA Go away, fantastico! Go, it is time you went
 to the gallows or wherever you have come from. 435

HARDMAN Dearest Catharina, you mean the knee-
 gallows. You are right, my child, yours shall be for
 me, it is perfectly shaped for me.

427–33 *KK* inserts a scatological exchange
 before its adaptation of the last line of
 Petruccio's equivalent speech (*TS*,
 2.1.258) about Catharina's regular gait.

434 **fantastico** (Fantast) See 1.1.97n.

436–49 **Dearest ... over-adorable**. *KK*
 inserts a brief passage with no equivalent

in *TS* containing sexual innuendoes and
 more false praise by Hardman.

436–7 **knee-gallows** a euphemism for 'vagina'
 (Grimm, 'Kniegalgen'), probably owing
 to its shaft-like shape to which Hardman
 alludes. 'Knee' was used to refer to the
 genitals (Grimm, 'Knie', II.1.i).

- CATHARINA Nothing else is. You may present yourself,
but at the right time. 440
- HARDMAN I will not miss this time. The sooner, the better.
- CATHARINA Do not sell yourself before the time.
- HARDMAN There is no hurry. The solemnities have
already been agreed upon, and are witnessed between
us. But what sense Catharina speaks as if she borrowed 445
from the sayings of the wisest. She is a true oracle
whose voice is pure reason. Praised be the excellent
host who lives in such a beautiful house. Her reason
is more than admirable, her body over-adorable. Has
beautiful Diana ever illuminated the woods with 450
her loveliness more than Catharina brings light to
this place with her singular form? O sweet Catharina,
you be Diana, and let Diana be Catharina. May that
Catharina be coy and chaste, and that Diana cheerful.
- CATHARINA Astonishing inventions! From where did 455
you borrow all these wise speeches?
- HARDMAN They flow to me extempore, without study,
from my natural mother, reason.
- CATHARINA A foolish son for such a sage mother.
- HARDMAN Am I not exceedingly wise, my reason-rich 460
Catharina?

446 **sayings ... wisest** ('Sprüchwörtern der weisesten') probably a reference to the Old Testament Book of Proverbs (Buch der Sprichwörter), whose central theme is wisdom.

447–9 **Praised ... over-adorable.** The body/house metaphor has a long history in the Judeo-Christian tradition. Compare Sebastian's reference to Catharina as 'a fine house' with 'an evil owner' (1.1.142–3).

449–86 **Has ... wife.** This passage adapts *TS* (2.1.260–82) speech by speech, with the

exception of a short passage added by *KK* (466–70).

449–52 **Has ... form?** In the equivalent passage in *TS*, Katherina is compared to Diana, the Roman goddess of hunting and chastity, because of her 'princely gait' (2.1.261).

455 **Astonishing inventions!** Catharina literally says 'hare inventions worthy-of-astonishment' ('Verwundersn würdige Hasen Einfälle'). For other comic references to hares, see 2.1.288, 394–5, 3.1.186–7.

CATHARINA Yes, and so beware of excess.

HARDMAN You speak well according to your good fashion. I will do what you say, when I lie in your soft bed and warm lap. 465

CATHARINA Be as keen as you like. One does not burden the cradle with an ass.

HARDMAN That would not be worthwhile. For now I only wish to take care of your bed, lovely Catharina. The cradle will follow when the time is right. I will 470 also hold back all other words for now, and tell you my suit in plain German: your father has wholly agreed that you shall be my wife. We are of one mind concerning the dowry. I will have your hand this very moment, whether you like it or not; whether you look 475 sweet or sour, I must and will have you, I and no other. By this clear light by which I see your shining beauty, I swear that you please me mightily, and that I do not and cannot love any other in the world, and that you must not trust any other but myself. Dearest 480 Catharina, I have been born to do you honour and to tame you with friendliness, in order to turn a wild cat into a Catharina as virtuous as all other virtuous Catharinas. Here comes your father. Do not refuse, it cannot be otherwise. I can, will and must have you as 485 my dear wife.

462 **beware ... excess** In the German text, Hardman's reference to himself as 'weiß' (wise) is deliberately misunderstood by Catharina as meaning *white* (also 'weiß' in German), an indication, Catharina implies, that he may have caught cold, whence her mock advice to him to keep warm ('haltet euch nur warm'). Given the impossibility of preserving the German wordplay in translation, we substitute for it the pun on 'exceedingly' and 'excess'.

466–70 **Be ... right.** has no equivalent in *TS*. Catharina's second sentence ('Man leget

keinen Esel in die Wiege.') is probably proverbial (Köhler, 235), prompting Hardman's reference to their future offspring.

468–86 mostly a close rendering of Petruccio's equivalent speech (*TS*, 2.1.269–82), with two additions in which Hardman affirms their mutual exclusivity: 'I and no other' (476–7) and 'I do not and cannot love any other in the world' (479).

486 SD Baptista enters with Gremio and Tranio (as Lucentio) (*TS*, 2.1.277 SD), Veit having no equivalent in *TS*.

Enter THEOBALD, SEBASTIAN, FELIX
[*as Hilarius*] and VEIT.

THEOBALD Well, Sir Hardman, how is it with you? How is fortune dealing with you both?

HARDMAN Very well, very well, father. How could I be unfortunate with such a dear favourite of fortune? 490

THEOBALD But why so sad and sullen, my daughter?

CATHARINA Can you still call me daughter? You have proved unfatherly to me and given me to such a madman without my knowledge or consent, a raging, bloodthirsty fellow, a swearing and blaspheming 495 fantastico who intends to outwit me with all sorts of evil and foolish wiles. Is this the work of a well-meaning father?

HARDMAN You are rightly angry, dearest heart. [*to Theobald*] It is true, father. It offends her that you and 500 all the world have done her such injustice by painting her as evil, raging, stubborn, sullen, roaring, choleric and I don't know what else. From now on I will not permit anyone to do so again, and will defend her name with my life. Indeed, though she is a little mad, 505 she is so for her own reasons, that is, in order to protect her modesty and honour from deceptive seducers. I know this angelic image is as modest and

487–574 This passage is mostly a close adaptation of *TS* (2.1.278–328), with some short additions (see 497–8, 516–17, 519–24, 528–9, 530–1, 560, 569–70) and one that is slightly longer (544–52). The most significant omissions are two short speeches by Tranio (*TS*, 2.1.305, 324); Felix remains silent in this passage.

493 **proved unfatherly** Katherina, by contrast, uses sarcasm: 'showed a tender fatherly regard' (*TS*, 2.1.289).

496 **outwit** ('überteufeln', literally 'out-devil')

497–8 **Is ... father?** *KK* adds the last sentence to *TS*'s equivalent speech (2.1.288–92).

499–515 Hardman's speech is close to Petruccio's but adds the first sentence, addressed to Catharina, with the feigned acknowledgement that she is 'rightly angry', and inserts the pledge to defend Catharina's name against slander ('From ... life', 503–5).

507–8 **from ... seducers** ('für vernaschten Vögeln', literally 'from nibbling birds') See Grimm, 'vernaschen', 2, and 'Vogel', 14.

meek as a turtle-dove, with no gall or choler. She is as
 moderate as the dawn in summer time. Her great 510
 patience makes me believe she is another Griselda
 who endures every injury. Her chastity makes her into
 another Lucrece. In short, because she pleases me,
 and I please her too, we have concluded between us
 that we want next Sunday to be our wedding day. 515

CATHARINA Deny it, deny it, you rogue! I'd rather see
 you hanged on Sunday!

SEBASTIAN Do you hear what she says, Sir Hardman?

HARDMAN Shut your mouth. You try to poke your nose
 in everything, don't you? I took her as mine, and she 520
 took me as hers. If we are content, what has it to do
 with you and others? Who would speak against our
 marriage? What are these rogues who desire to sow
 discord between the betrothed? We are of one heart.
 Our cause is right, and we have decided between us to 525
 speak indirectly. There are certain necessary reasons
 why I allow her to be shrewish when we are in the

511 **Griselda** (Chryssilla) The context and the equivalent name in *TS* ('Grissell', 2.1.298) make clear that 'Chryssilla' is a variant of 'Griselda', the model of wifely patience known from Boccaccio, Chaucer and elsewhere. The German text praises the patience of Griselda by using a probably proverbial but now obscure expression, literally saying that 'mice have nested in her body' ('welcher auch gar die Mäuse in den Leib genistet'). See Köhler, 237.

513 **Lucrece** Roman model of wifely chastity who killed herself after being raped by Tarquin. Cf. 'Roman Lucrece' (*TS*, 2.1.299).

516–17 *KK* adds the forceful first sentence to *TS*'s equivalent speech (2.1.302).

519–58 adapts Petruccio's speech at *TS*, 2.1.306–21, by adding several short passages and inserting a short dialogue with Catharina ('Your . . . her', 542–55).

519–24 **Shut . . . betrothed?** The degree of Hardman's (pretended) irritability has no equivalent in *TS*, where Petruccio simply says, 'Be patient, gentlemen', and asks, 'If she and I be pleased, what's that to you?' (2.1.306–7).

522–3 **Who . . . marriage?** ('Es heisset mit euch nun verbott die Kaute.') The German is obscure, but Hardman's objection to any opposition to the marriage is clear.

525–6 **to . . . indirectly** ('so verblümet zu reden', literally 'to speak with such flowers') See Grimm, 'verblümen', 2.

company of fools. When we are alone, the business is quite different. She loves me as fervently and whole-heartedly as I love her. I dare anyone who lays 530 a finger on her! She is the friendliest Catharina that ever was born. The dear child fell upon my neck, and wound herself around me as ivy circles around a tree. She gave me one kiss after the other. O, you gentlemen are mere novices in the world: you do not 535 know how the world runs. You will not believe how graciously she behaves when we are *solus cum sola*. But since my cause is well advanced, I must travel to Frankfurt now, and buy the most gorgeous robes and jewels. My dearest must make her beauty yet more 540 beautiful with beautiful gems. She shall not lack ornaments whatever the price. – Your little hand on this, my heart’s darling.

He extends his hand to her.

CATHARINA A hand is not to be thrown away like that.

528–9 **When ... different.** has no equivalent in *TS*.

530–1 **I dare ... her!** (‘Trotz dem der jhr ein Haar krümmt’, literally ‘Beware he who bends one hair of her hairs’). For this proverb, see Grimm, ‘Haar’, 17g, and Wander, ‘Haar’, 128. The sentence has no equivalent in *TS*.

533–4 **wound ... tree** *KK* substitutes this vivid image for *TS*’s ‘hung about my neck’ (2.1.312).

535–6 **you ... runs** (‘Ihr wisset noch nicht, wo Barthel den Most holet’, literally ‘you do not know yet where Barthel gets the must’, i.e. the freshly-pressed grape juice) a proverb, referring to someone who is worldly wise and concludes well (Grimm, ‘Barthel’).

537 ***solus cum sola*** Latin, a man alone with a woman.

539 **Frankfurt** a Free Imperial City of the Holy Roman Empire in which trade flourished; presumably the play’s place of publication (see Introduction, pp. 147–9). See also ‘Worms’ at 1.3.249 and note.

542–7 **SD Your ... his.** *KK* repositions Petruccio’s order, ‘Give me thy hand, Kate’ (*TS*, 2.1.318), adds a *SD* in which he extends his hand to her (543 *SD*) and only later grabs her hand for a forced consent (547 *SD*). For the clarification of action through *KK*’s *SD*s that is not spelled out in *TS*, see Introduction, pp. 121–4.

544–52 **A ... ourselves.** *KK* inserts this brief exchange into the adaptation of Petruccio’s speech (*TS*, 2.1.306–21), making Catharina articulate her resistance.

HARDMAN Be not ashamed, my heart. All these 545
people present are our friends. Come, give me your
hand.

He takes her hand and presses it into his.

CATHARINA I believe this rogue is not only a magician
but also stark mad.

HARDMAN You speak well, fairest Catharina. I, Hardman, 550
have bewitched you, and you me through the poison
of love. We will help ourselves. – Indeed, father,
you have raised the good child too simply: she is
ashamed and blushes when someone so much as
looks at her. There is nothing more to do now but 555
arrange the wedding festivities and invite merry
guests. This coming Sunday we will stand in church;
today I must leave.

THEOBALD I am so confused by this thing, I hardly know
what to say. I am signing a pact with the devil. 560

HARDMAN Pardon me, father, do you wish to go back on
your word? How is it with you?

THEOBALD If the match is ordained by the Highest,
so may it be. May your hearts be like your hands,
indissolubly locked together. May God give you 565
joy.

SEBASTIAN We all join in that wish from the bottom of
our hearts.

547 SD The violent action contrasts with *TS*, where Baptista politely asks for both their hands in order to join them (2.1.322).

560 I . . . devil. Theobald literally says ‘now I am holding the wolf by the ears’ (‘Ich halte jetzt recht den Wolff bey den Ohren’), expressing his concern that his daughter has vocally resisted the match. The proverb refers to someone in a com-

plicated situation in which they can neither advance nor return. For its Latin origins, see Köhler, 238. See also Wander, ‘Wolf’, 580. The passage has no equivalent in *TS*.

567–8 Gremio and Tranio jointly say they ‘will be witnesses’ (*TS*, 2.1.324) to the match. *KK* assigns the speech to Sebastian alone.

- VEIT [*aside*] Hit the virgin mark, that will not be hard.
Remember my wedding gift. 570
- HARDMAN We two lovers wish you the same, and now
adieu, gentlemen, until we meet again. – Come, my
dearest darling, we shall take loving leave of each
other inside.
- [*Exeunt Catharina and Hardman.*]
- SEBASTIAN This iron is oiled quickly. I have never seen 575
a marriage concluded so swiftly.
- THEOBALD May God on High bless this marriage. I have
played the adventurous merchant and pawned my
goods at great risk.
- SEBASTIAN Venture often wins. I have no doubt about 580
its success and wish it wholeheartedly. But my lord,
what about your resolution concerning your younger
daughter? I am your neighbour and was the first to
court her. I have the oldest letters.
- VEIT (*aside*) But they were ill-received. 585
- FELIX And I am the one who loves and deserves this
beautiful lady most.
- SEBASTIAN My young lord, you could not love as
faithfully and steadily as I do.
- FELIX Old frost-beard, your love is as frozen as your 590
powers.

569–70 Veit's bawdy aside is added by *KK*.
For the 'wedding gift' ('Brautstück'), see
74 and note.

573–4 **we ... inside** in marked contrast to
Petruccio's 'And kiss me, Kate' (*TS*, 2.1.328).

575 **This ... quickly**. ('Dieses Eysen ist
bald, und hurtig geschmieret.') added by
KK, perhaps proverbial.

577–84 **May ... her**. *KK* remains close to *TS*
(2.1.330–7), but omits Tranio's continua-
tion of Baptista's conceit, imagining
Katherina as a commodity (2.1.332–3),
and its conclusion in a couplet shared by

Baptista and Gremio (2.1.334–5).

584–5 **I ... ill-received**. *KK* adds the vivid
detail of Sebastian's 'oldest letters' and
its subversion in Veit's aside.

586–602 This passage at first follows *TS*
closely (586–91; 2.1.339–42) but then
replaces a brief tit for tat on Tranio's
youth and Gremio's age (2.1.343–4) by a
longer version, including the extended
horse-riding conceit, with a suggestive
comment by Tranio that Sabina is a
'young jade' who needs to be ridden by a
vigorous 'horseman' like Felix.

SEBASTIAN I trust I am more able-bodied than you,
milksoy.

FELIX What do you want, old man? Your spirit is
willing, but your flesh is weak. You are much too 595
stiff to mount a fresh young jade, and to manage it
like a good horseman.

SEBASTIAN Young fellow, you are too light, and would
soon be unsaddled.

FELIX And you, old schoolboy, have lost your spurs. 600
Your whip is much too limp. When others dance, you
must hold the lights.

THEOBALD It is not seemly that you gentlemen should
quarrel like boys. Sir Hilarius, I wish to talk with
you in private for a while before I inform you of my 605
decision.

They go to the side.

SEBASTIAN This doesn't please me at all. Such great
confidence between them, O me.

VEIT [*aside*] I fear you will come second. Our maid
likes the young man more than the old. 610

SEBASTIAN It's a shame that people who lack
understanding have small respect for honourable old
age. *Magna fuit capitis quondam reverentia cani.*

VEIT [*aside*] Even if you gather all the maxims from

592 **you** From this point in their confrontation (592–602), Sebastian and Felix use the familiar (and here impolite) second-person singular pronoun, 'du', to address each other.

593 **milksoy** (Milch-Maul) See 1.1.102 and note.

594–5 **Your ... weak.** proverbial, derived from Matthew 26.41 / Mark 14.38.

594 **old man** The German literally says 'turnip robber' ('Rübendieb'). Not in Grimm.

601–2 **When ... lights.** proverbial (Wander, 'tanzen'. 110). Felix charges Sebastian with the inability to engage in (sexual) action.

604–20 **Sir ... alive.** Whereas in *TS*,

Baptista directly goes on to ask the two suitors about the dowry, *KK* inserts a private talk between Theobald and Felix during which Sebastian complains to Veit about disrespect for old age.

613 **Magna ... cani.** Latin, reverence towards the white head used to be great in the past. From Ovid's *Fasti* (V, 57).

614 **maxims** ('Sprüche', literally 'sayings') Veit mocks Sebastian's pompous Latin quotation by referring to the humanist pedagogical practice of commonplacing, i.e. collecting quotations from classical authors in order to use them at opportune moments.

Cicero and Seneca, you will not convince a pretty 615
 maid that you are more suitable for her than a fresh
 young gentleman. I would not recommend our maid
 to you; she has too much fire and would melt your
 remaining strength. You would sink into your grave
 alive. *Exit.* 620

THEOBALD Gentlemen, because it is my fatherly task
 to do the best for my daughter, I have taken the
 decision that he who can and will keep his promises
 towards her, and who receives her consent, he shall
 have her. 625

SEBASTIAN My wealth is well known to you, my lord.
 My house is filled with many beautiful wares for use
 and ornament. My coffers hold many coins and other
 valuables. My estates outside town have oxen, horses,
 cattle, sheep and enough of everything else. My acres 630
 are well tilled. I myself am somewhat old, but if I pay
 my debt to nature tomorrow, my love will inherit
 everything.

FELIX The last sounds best, the first least. I can set three
 houses against his, the least of them better than his by 635
 far. Everyone knows that they are abundantly and
 most nobly furnished. The rent of my estates adds up
 to at least 2,000 thaler a year, not counting the sale of
 the harvest. Have I tickled you with that, sir?

621–5 *KK* stays close to *TS* (2.1.345–8) but has Theobald add that the suitors need to ‘receive [Sabina’s] consent’ (624).

626–33 *KK* follows *TS* (2.1.350–66) but condenses Gremio’s lavish description of his wealth, notably by collapsing exotic luxuries like ‘Tyrian tapestry’ and ‘Turkey cushions’ (2.1.353–7) into general ‘ornament’.

634–9 *KK* follows Tranio’s bragging response (*TS*, 2.1.367–75), but omits the

place names (‘Pisa’, ‘Padua’, *TS*, 2.1.371–2), as elsewhere (see 3.2.317–19 and note).

634 **The . . . least.** ‘The last’ probably refers to Sebastian’s death; ‘the first’ presumably to his wealth.

638 **thaler** (‘Reichsthaler’) a silver coin that was widely in use in the Holy Roman Empire from the sixteenth to the nineteenth century. Cf. Tranio’s ‘two thousand ducats’ (*TS*, 2.1.373).

SEBASTIAN If this is true, you outstrip me. Yet I still 640
have 20,000 ducats *in banco*. This concludes my case,
will you accept it?

FELIX Say no more. My father has a ton of gold in
exchange, discounting what is here and there in other
goods. I will assure this beautiful lady of what I have 645
said here, and ten times more than you. Besides I am
a fresh young man who will please her in everything
else.

SEBASTIAN I must not promise more than I have.

FELIX Then the bride is mine according to my lord. 650

THEOBALD Yes, as long as your father gives his consent
and assurance. Should you die before Lord Sebastian,
my daughter would be in a delicate position given
your promise.

FELIX O, have no fear on that account. He is old, I am 655
young.

SEBASTIAN Can young people not die? Fine reasoning!

FELIX According to the ordinary course of nature, I
mean, if Sir Know-It-All can understand that.

640–2 **Yet . . . it?** *KK* replaces Gremio's offer of riches bound up in merchandise (*TS*, 2.1.378–80) by money 'in banco', and eliminates all references to argosies, galleys and other sea vessels (*TS*, 2.1.380–3), perhaps because the locations mentioned in the play are all distant from the sea.

641 **This . . . case** The German uses a metaphor that literally says, 'this will close the door' ('dis wird die Thür zuthun').

645–8 **I will . . . else.** Tranio offers 'twice as much whate'er' Gremio proposes' (*TS*, 2.1.384). The last sentence of this pas-

sage has no equivalent in Tranio's corresponding speech (*TS*, 2.1.381–4).

649–59 *KK* follows *TS* speech by speech (2.1.385–95), except that it adds the last one, allowing Felix to have the last word in his confrontation with Sebastian.

649 *KK* omits Gremio's promised gift of all his possessions including himself ('me and mine', *TS*, 2.1.387).

659 **Sir Know-It-All** ('eure nasenweisheit', literally 'your nose-whiteness') with a pun on 'Weisheit' and 'Weissheit' (wisdom and whiteness). See Grimm, 'nasenweis', 3.

THEOBALD It remains as I've said: if your father does 660
not consent to the conditions, Sir Sebastian still has
hope. Meanwhile, please step inside with me.

Exeunt [Theobald and Sebastian].

FELIX An ill hope it is for him. I served my master well
in this first bout. Now, I must think about further
schemes: I think we need another player for the game. 665
The unlawful son needs an unlawful father. I must
look for one. All is topsy-turvy: usually parents
produce children; now I must produce a father. But
there's no harm in that; I hope my work will be
handsomely rewarded. *Exit.* 670

[2.2]

Enter WORMFIRE.

WORMFIRE What the devil, not a soul here? Has the devil
already taken my lord? Or is he hiding inside his lady?
There's a mad wasp in the hornets' nest! May fortune
smile on him. But he will not lose himself. What
belongs to the gallows doesn't drown in the bath. I 5

660–2 **It ... hope.** *KK* omits Baptista's reminder that 'Katherine is to be married' (*TS*, 2.1.397) on Sunday, followed by Bianca a week later, which increases the urgency of the disguise schemes in *TS*. If Lucentio fails to meet Baptista's ultimatum, Gremio is to marry Bianca (*TS*, 2.1.400), a certainty which *KK* dilutes by merely allowing Sebastian to 'still have hope'.

662 **SD** Theobald and Sebastian exit together, while Gremio lingers after Baptista's exit in order to taunt Tranio with his increased chances of success (*TS*, 2.1.402–6).

663–70 *KK* stays close to *TS* (2.1.407–14), but transforms Tranio's reference to gambling ('I have faced it with a card of

ten', 2.1.408) into the newly arisen necessity to seek 'another player for the game' (665) of winning Sabina.

2.2 Wormfire's soliloquy has no equivalent in *TS*. For the soliloquies added to *KK*, see Introduction, pp. 104–9.

1 **What ... devil** ('Wie nun zum Hencker', literally 'What the hangman'). A common expression for surprise or discontent in which 'Henker' is a euphemism for 'devil' (Grimm, 'Henker', 3).

3 **There's ... nest!** For the use of hornets and wasps to figure madness, see 1.3.12–13, 116 and notes.

4–5 **What ... bath.** ('Was an den Galgen gehöret, ersäuffet nicht im Bade.') proverbial (Wander, 'Galgen', 34).

have set up my cause well. She is ready on certain conditions. If my lord says yes, and her lady yes, the whore will be mine. I thought my tool would have it my way, but not this time. Such an honourable tree will not fall with one stroke. I think she must be *harum bonarum* and one of our kind, since her sign shows that the host is a mad wag. Well, the more the merrier. I will become an honourable cuckold from now on, and cry cuckoo to my brothers. No matter, it's the fashion now. I have many high and noble brothers in the order, and doubtless some among you here, good gentlemen, since I see your wives are laughing. The whore pretends to be honourable towards my chaste person. One is allowed to finger her a little, but to pluck the cittern properly, that is not allowed. Patience,

6 **She** Sybilla, Catharina's maid (see 2.1.251–6).

7–8 **the whore** ('die Hure') Köhler bowdlerizes the text here and at line 18 by substituting 'sie' (i.e. 'she').

8 **tool** (Lümmel) See note at 2.1.180.

9–10 **Such ... stroke**. ('Ein solcher ehrbarer Baum fällt nicht von einem Streiche.') proverbial (Wander, 'Baum', 109).

10–11 **harum bonarum** Latin, of these good ones. The reference is obscure, but Wormfire presumably means that Sybilla is among those women who are easily persuaded to have a sexual relationship.

11 **one ... kind** ('unsers Volcks', literally 'of our people') here, those who are sexually available.

11–12 **her ... wag** ('der Schild [i.e. heraldic sign] zeigt bey jhr an, daß der Wirth ein Schalck sey') proverbial (Wander, 'Schild', II.3).

12 **the ... merrier** Wormfire literally says, 'many brothers-in-law, many friends'

('viel Schwäger, viel Freunde'). Wormfire happily embraces his suggestion that Sybilla has promiscuous relationships with several men as long as he is among them.

13–14 **I ... brothers**. Wormfire alludes to the cuckoo's habit of laying its eggs in other birds' nests, which accounts for the term 'cuckolding'.

17–18 **The whore** See 7–8 and note.

19–23 **One ... better**. The first of four passages Köhler omitted in his edition because he considered them 'besonders schmutzig' (xxxviii), i.e. particularly dirty (see Introduction, p. 158). See also 5.2.110–39, 146–54, 345–93 and notes.

19–20 **pluck ... cittern** a sexual metaphor. See 1.3.143–4 and note.

20–1 **Patience ... farting** ('Was hilffts patience ein par Fürtze') The German text is unclear. Wormfire may jokingly consider farting as a way to while the time away.

2.2.7–8 the whore] *D1, D2* (die Hure); sie Köhler 17–18 The whore] *D1, D2* (Die Hure); Sie Köhler 19–23 One ... better.] *not in Köhler*

patience, a bit of farting, one stays *in atrio* the first time. But if the opportunity comes around again, the wind shall swell my sails better. I will drift into the Netherlands, though I aimed for England. It is good to walk on a paved road, and the rider on a trained horse doesn't stumble so easily. I must find my lord now to see how it fares with his love, and to find something wet. The heat of wooing has dried up my throat. 25

Exit.

3.[1] *Enter* SABINA, [HILARIUS *as*] *Johannes*,
and [ALFONS *as*] *Musician* [*with a lute*].

HILARIUS I tell you, dallier, put your pipe away, or blow a milder note. Or else I'll set your mouthpiece straight and show you a fingering that shall make your face fall.

21 *in atrio* Latin, in the entrance hall.

23–4 **I ... England.** The German uses 'Holland' for 'the Netherlands', suggestively punning on its similar sound to 'hollow' ('hohl'). Wormfire seeks the 'hollow land' of Sybilla's genitals which he also describes as 'England' ('Engeland', literally 'tight land').

3.1 No location is specified, but the scene is presumably set inside Sir Theobald's house. The scene falls into four parts: 1–105 (Hilarius' poetry lesson), 105–42 (Alfons' music lesson), 143–78 (Alfons' song) and 179–249 (to Alfons' concluding soliloquy). The first part closely follows *TS* (3.1.1–54), but replaces Lucentio's Latin lesson by dactylic composition in German. The second preserves the frame of *TS*'s music lesson (3.1.54–79), but delays the indirect discovery of the suitor's name to the third part, Alfons' song, for which there is no precedent in the English. The last part adds a brief discussion of the song between Sabina and Hilarius (179–91)

before it returns to equivalence with *TS* in having the servant call the daughter away from the teachers (*TS*, 3.1.80–4). *KK* inserts a short dialogue between Veit and Alfons, speculating on Hilarius' identity (203–23), followed by Alfons' reflections on his rival and Sabina's relationship to him, equivalent to *TS* (3.1.85–90) though greatly elaborated.

1 dallier Although both Hortensio and Alfons carry a lute, both plays use a term of general abuse for a bad musician regardless of the instrument in question. *TS* uses '[f]iddler' (3.1.1), *KK* the lyre, literally saying 'lyre Matz' ('Leyermatzen', see Grimm).

1–3 or ... fall. In the equivalent passage in *TS* (3.1.1–3), Lucentio menacingly reminds Hortensio of 'the entertainment' with which Katherina 'welcomed' him when he attempted to give her a music lesson (that is, hitting him on the head). *KK* realizes the threatened violence, portraying a more aggressive Hilarius who 'starts to beat' (18.1) Alfons.

- ALFONS You quarrelsome peevish pedantic school fox,
 don't you know that noble music takes precedence, 5
 and so do we her kindred. So be kind and give me
 precedence, so that I may instruct this beauty for the
 space of an hour. You then have the remaining time to
 purvey your tittle-tattling drudgery.
- HILARIUS You brainless flog-worthy stockfish, you don't 10
 have enough reason to understand that music is just a
parergon to refresh the mind when the higher *studia*
 tire it. So stand back, and let me instruct her first, or I
 will teach you to sing the *la mi*.
- ALFONS You are truly a brute. Beware or I'll explain the 15
syntax to you so well that the grammar hits your head.
- HILARIUS *Melius praevenire, quam praeveniri* is what I
 learnt at school.

He starts to beat him.

- SABINA Hold, my lord. It's strange that you should
 quarrel about what lies in my choice alone. I am not a 20

- 4 SP Here and throughout this scene, the SP for Alfons in D1 and D2 is 'Musicus', i.e. musician. For the same convention regarding Hilarius, see 1.2.0 SD and note. Our edition standardizes the SPs.
- 4 **school fox** ('Schulfuchs') *KK*'s adaptation of *TS*'s 'pedant' (3.1.4), referring to petty pretentious teachers who were said to wear cheap fox-furred coats (Grimm, 3).
- 8–9 **to . . . drudgery** *KK* replaces *TS*'s neutral 'lecture' (3.1.8) with an insult.
- 10–16 *KK* stays close to *TS* (3.1.9–15) but has the suitors compete by adding learned words (see notes at 14 and 16).
- 10 **flog-worthy stockfish** ('blauenswür-diger Stockfisch') 'Stockfisch' was used as an insult, particularly in relation to beating someone up (Köhler, 240). '[B]lauenswürdig' literally means 'worthy to be made blue' with bruises (Grimm 1, 'bleuen').
- 12 **parergon** Latin, accessory.
- 14 **the la mi** The names of notes from tonic solfa (see note at 1.3.18). 'Auf ein lami ausgehen' (literally, 'ending on a lami') also designated a pitiful ending, stemming from the melodic movement from la to mi which gives a plaintive close to certain tunes (Grimm, 'Lami').
- 16 **the grammar** Alfons literally says he will hit Hilarius with 'the Donat', a common school grammar of Latin whose title was inspired by the popularity of the works of Aelius Donatus, a fourth-century Roman teacher of grammar and rhetoric (Grimm, 'Donat').
- 17 **Melius . . . praeveniri** Latin, better to forestall than to be forestalled. Unattributed Latin proverb (see Philippi, 1.245).

- schoolboy to whom you can give orders, and I do not want to be bound to any lessons of yours, but to take what pleases me. [*to Alfons*] There, go and tune your instrument. In the meantime, I will hear something from this gentleman. 25
- ALFONS And turn to me when I have tuned?
- HILARIUS Time will tell. As it is, the instrument does not please; go and tune.
- ALFONS [*aside*] There is something strange behind this preference. I must watch. 30
- HILARIUS My most beautiful lady, please be seated.
- SABINA How far did we get?
- HILARIUS Dearest, not yet as far as I would wish. I have explained the necessary rules of poetry and shown you the manner of the short long, namely when two long hang from one short. But I notice that you do not like it. 35
- SABINA I admit it seems a little boring. Show me another manner.
- HILARIUS The best manner is the reverse, namely when two short hang from one long. This manner is very graceful and is called the *dactylic* manner, because the *dactylis* shows its pleasant leaping fashion in its own name: one longer syllable from which two 40

29–30 *KK* inserts Alfons' suspicions much earlier than *TS* does (3.1.87–9), which may suggest Sabina's greater forwardness in comparison to Bianca.

33–60 *KK* preserves the idea of *TS*, showing the teacher express his interest in the pupil through poetry, but departs substantially from the original by having Hilarius treat native versification rather than Latin translation (see Introduction, pp. 118–19).

35–6 **the ... short** Hilarius describes the seldom-used bacchius, a verse foot con-

sisting of an unstressed and two stressed syllables: da-DUM-DUM.

40–50 Unlike Lucentio (*TS*, 3.1.31–6), Hilarius does not reveal his true identity in the course of his teaching (but has presumably done so earlier). Instead, he makes an elaborate sexual allusion to the dactyl as his penis ('one longer syllable', 44) from which hang his testicles ('two shorter syllables', 44–5), before reciting a dactylic quatrain about their love, including their physical union. For the origins of the dactyl as a figure for the penis, see Wollin.

shorter syllables hang in the most elegant fashion. 45

Listen to this example:

Love me, my **darling**, my **love** will be **only**

For **you**, the dear **lovely** one, **cherished** forever,

So that not **only** our **souls**, but our **bodies**

May **lovingly move** and with **love** come **together**. 50

SABINA I admit this manner is very delightful and pleasant. But I find it is a little difficult and therefore hard to learn.

HILARIUS My dearest, one simply needs to understand well the qualities of the *dactyli*, and what kind of nature and force lie in the three parts. Do not imagine the thing to be more difficult than it is. Although it may appear to you a little sour the first time, afterwards it will seem so sweet that your appetite will not be stilled. 60

ALFONS Honoured lady, my instrument is tuned.

SABINA Let's hear. Bah, how it jars!

HILARIUS Fellow, spit into the hole. The peg is not right. Pull it higher. [*to Sabina*] Now try how the verse works for you. 65

SABINA Well, I will try:

Loving is not what has **been** my past **practice**,

So should I choose **now** as the **moment** to **start**?

47–50 Our translation seeks to replicate the German's dactylic quatrain with cross-rhymes and four stresses to each line, here displayed in bold.

51–60 Sabina and Hilarius jointly extend his conceit, equating the loss of virginity and sexual intercourse with the composition of dactylic poetry.

61–81 After replacing *TS*'s Latin with a class on native poetry, *KK* returns to *TS* (*KK* 61–6; *TS* 3.1.37–40) only then to diverge again, substituting Sabina's dactylic attempt for Bianca's supposed Latin translation (*KK* 67–81; *TS* 3.1.40–3), in

which the women neither dismiss nor encourage their suitor.

63–4 **Fellow ... higher**. Pegs of a lute tended to slip out of place, but could be made to stick by spitting into the peg hole.

67–81 Sabina's dactylic composition answers Hilarius' in kind, delaying her answer to his suit (67–70). *KK* then transforms Bianca's distrust (coupled with the quiet encouragement expressed by her translation (*TS*, 3.1.40–3)) into a brief added dialogue between Sabina and Hilarius (71–81).

- Taking their time** is how **maids** please to **ponder**
Unless there's some **foolish mistake** on my **part**. 70
- HILARIUS You will improve in this form of poetry, but
 you need to choose better words. These are a little too
 rough and hard.
- SABINA Be content. The beginning is hard. It will
 improve. 75
- HILARIUS Indeed, I desire it, my love.
- SABINA Your wish will become true the sooner if I can
 trust your art. Mistrust sometimes weighs heavily on
 us women.
- [HILARIUS] I hope my heart's love shall yet find faith in 80
 me, because I will surely prove what I have spoken.
- ALFONS My instrument has a good tone now, Madam.
- HILARIUS [*aside*] But an ill one for me if your tuning has
 determined it.

[Hilarius and Sabina speak aside]

- I have little trust in this cord-twanger, he looks quite 85
 fiery.
- SABINA Perhaps the tuning warmed him up.
- HILARIUS I judge this fire differently and half believe

80 SP We follow Köhler in assigning the speech to Hilarius. D1 and D2 mistakenly ascribe it to Sabina.

82–106 KK loosely corresponds to and expands upon the equivalent moment in *TS* (3.1.44–54), flagging up the distrust between the two teachers, as well as between teachers and pupil.

82–4 KK converts *TS*'s musical joke into a more explicitly sexual one: Hortensio interrupts the lovers, saying that his instrument is 'now in tune' (3.1.44), to which Lucentio's reply ('All but the bass,' 3.1.44)

plays on 'bass' (the lowest voice in a song) and 'base' (of low character). Alfons literally says 'my instrument now stands in a good tone' ('Mein Instrument stehet nunmehr im rechten Thon'), potentially with phallic insinuations. Hilarius picks these up, playing on the German 'Stimmung' ('tuning'), which could also mean 'mood'. SD D1 and D2 have no SD here, nor at 98 SD and 178 SD. It seems clear, however, that the dialogue between Hilarius and Sabina at 85–96, 99–106 and 179–91 is spoken aside, unheard by Alfons.

80 SP] Köhler (Johannes); Sabina D1, D2

that you have lit it in his liver, my dearest. A lover
always wears the spectacles of jealousy on his ears. I 90
think I must put these on my nose now.

SABINA You have nothing to fear.

HILARIUS My dearest, do not hold it against me that I
keep some watch over him. Distrust is an effect of
love. 95

SABINA Do not doubt me.

ALFONS Lady, would you like to hear me too now?

SABINA Sir, you hurry as if you were dying.

[*Hilarius and Sabina speak aside*]

HILARIUS My highly honoured Sir Fiddle Artist has an
appetite that is much too keen. I bet my life the rogue 100
loves what I love. I have great reason to keep watch.

SABINA Don't wrong me with this distrust.

HILARIUS Trusting him and trusting you are two different
things, my lovely heart.

SABINA The end will tell. [*to Alfons*] So come here, sir, 105
and let me hear your instrument.

ALFONS Most honoured lady, I will not treat the matter
superficially with you, as we *musici* usually do, but
will deal with it quite deeply so as to impress the
science upon you. 110

HILARIUS (*aside*) The devil take that pressing.

ALFONS Here is the *scala* which I have devised in a
perfect new manner. Women usually conceive better

89 **you ... liver** Love was believed to start in the liver (see Grimm, 'Leber', 3).

99–100 **has ... keen** Hilarius literally says that Alfons 'is keen on the dear bread' ('ist gar eyfrig auff das liebe Brod'), equating Sabina with the most basic sustenance.

107–16 *KK* follows *TS* (3.1.62–8) in having Alfons introduce his lesson by presenting

his particular method of gamut teaching (107–10), but adds Hilarius' jealous aside and elaborates the sexual musical joke (*KK*, 111–16; *TS*, 3.1.62–3). Alfons' new '*scala*' (i.e. scale, 112), a euphemism for his penis, depends on his innuendo on the German for *b flat major* ('dur', Latin for 'hard'), a rising series of notes (*ascendendo*) followed by a falling series (*descendendo*).

of *b flat major* than *b flat minor*, so I will first instruct you in the *ascendendo*, and then in the *descendendo* which teaches itself. 115

SABINA I already know much of this and wish to know nothing further from you. There is no need to teach it again.

ALFONS But, Madam, here is a new manner. I do not show it to everyone, but I will not be guilty of keeping it from you. 120

SABINA Sir, I am not so curious, so stick with the old manner.

ALFONS Will you take a lesson on the lute then? 125

SABINA I am not in the mood now, nor ready to be attentive enough.

ALFONS Hear only one song which I composed yesterday in honour of your favourite whom you know very well. 130

SABINA You must be mistaken, as I have not yet chosen anyone as my favourite.

ALFONS Your amusing politeness is well known. Do you not know Sir Alfons of Nistlingen?

SABINA Not more than I know you, nor do I love him more. 135

ALFONS As he is my great friend, I entreat you to listen kindly to my composition, and to bless him with your well-disposed favour.

SABINA This last requires some time and ample 140

117–19 *KK* translates Bianca's rebarbative rejection of the gamut (*TS*, 3.1.69), adding that she is not desirous to learn more about it through Alfons ('from you', 118).

120–4 *KK* faithfully renders Hortensio's

offer and Bianca's rejection of the lesson (*TS*, 3.1.70 and 3.1.77–8), but omits the 'gamut of Hortensio' (3.1.70–6). Instead, *KK* adds a brief dialogue between the two (125–42) in which Alfons' identity is decoded.

consideration. If your song is fit for a maiden's ear, I
shan't forbid you to play, since I love a good invention.

ALFONS *sits down a little apart, and sings the following
song to the lute. To the melody of 'Is there anyone still
living like me', &c.*

How oft has mighty Jove,
Lord of the heavens above,
Disguised himself to win 145
Some nymph that he has seen,
Her body made for play
To pass the time away.

Once he became a bull
Upon the beautiful 150
Europa strand, so named
For that sweet maid who came
Into his arms. O see
How lovely that can be!

142 SD *To ... &c.* ('*Lebt jemand noch wie ich &c.*') The text of the song to whose tune Alfons performs his composition was printed in a contemporary song book, *Tugendhafter Jungfrauen und Jungengesellen Zeit-Vertreiber* (place of publication unknown, c. 1670; VD17 1:739188Q), by Hilarius Lustig von Freuden-Thal (Song 109, sigs G6v–G7r); see Scheitler, 1.1053–4. Hilarius Lustig von Freuden-Thal appears to be a pseudonym that may have inspired the name of 'Hilarius von Liebenthal' in *KK*.

143–78 Alfons reveals his identity to Sabina through a song telling how Jove seduced mortal women by transforming himself into various animals. Alfons' analogy

between Jove and himself is unintentionally comic. The German song consists of rhymed iambic trimeter couplets, six stanzas of six lines each, as in our translation. Additionally, in the German version the second couplet in each stanza has feminine endings, the other couplets masculine ones.

143–66 The myth of Jove's transformations is told, most famously, in Ovid's *Metamorphoses*, a hugely popular work in early modern Europe (see Keith and Rupp).

149–54 For Jove's transformation into a white bull and his ravishing of the princess Europa, see *Metamorphoses*, 2.833–75, 6.103–7.

When he became a swan	155
The same old game went on.	
With warm white legs wrapped round,	
He was not fully bound,	
For wandering at ease,	
His beak went where it pleased.	160
A cuckoo in the nest	
Was what he tried out next,	
Leaving behind a pair	
Of eggs to show how there	
He was love's lucky one,	165
Like all who have such fun.	
What Jove found easy then	
Is much too hard for men;	
We mortals must devise	
Some less extreme disguise.	170
A man remains a man	
Whatever he puts on.	
He who now pines for you	
With all his heart, he too	
Has put on this disguise	175
To come before your eyes.	
Ah! take him, grant relief	
Lest he should die of grief.	

155–66 Ovid merely alludes to Leda and the swan as one in a list of Jupiter's affairs (*Metamorphoses*, 6.109), suggesting that the myth was well known by his time. Leda gave birth to two eggs, one of them containing Helen. See also 2.2.13–14 and note.

157 The German literally says that her 'warm white legs enclosed his' ('Die warmen weisen Beine / Umschlossen ja die seine'), perhaps suggesting Leda's (and by extension Sabina's) willing surrender.

[Hilarius and Sabina speak aside]

HILARIUS What comfort or wisdom do you draw from
this song, my heart? 180

SABINA It is too high for my low wit.

HILARIUS It seems to me he has either presented my
person in it, or is not who he pretends to be. I hardly
know what to say or think.

SABINA I know this bird from his song, although he 185
covers himself in other's feathers. But he should not
believe he can get away with his trick.

HILARIUS I'd rather cut his throat.

SABINA Don't be angry. If your words are true and I may
trust them, then trust me likewise. 190

HILARIUS These are golden words from a ruby-red mouth.

Enter VEIT.

VEIT Madam, for some reason your father asks you to
leave the books and tidy your chamber as best you can.

SABINA What is going on?

VEIT I don't know, but I think pelt-mongers have arrived. 195
They'll want to work on fur if the maid gives them
something to do.

179–91 Like Alfons' song, the short dialogue between Hilarius and Sabina, in which they reflect on the song's meaning and Alfons' disguise, has no equivalent in *TS*.

185–6 **although ... feathers** ('ob er sich schon mit andern Federn behencket') proverbial (see Wander, 'Feder', 133). Sabina refers back to Alfons' song about Jove's disguise, and alludes to Alfons' own disguise as a musician.

186–7 **But ... trick**. Sabina literally says, 'may he not believe that he will be able to fix his hare-eggs here' ('aber er glaube nur nicht / daß er seine Hasen-Eyer anbringen werde'), mocking Alfons' song by referring to the 'foul play' sug-

gested by the cuckoo eggs, which she intends to prevent. For other hare jokes and insults, see 2.1.288, 394–5, 455.

188 For Hilarius' anger and aggressiveness, see 1–3 and note.

192–9 *KK* inserts this brief exchange between Sabina and Veit, with a characteristic sexual innuendo by the latter, 'fur' (196), presumably alluding to Sabina's pubic hair.

192–3 *KK* returns to *TS*, assigning to Veit the lines of a servant who reports Baptista's request to end her lesson (*TS*, 3.1.80–2). While the servant reminds Bianca to 'dress [her] sister's chamber up', since 'tomorrow is the wedding day', *KK* avoids all temporal markers.

- SABINA O, you and your foolery. But I think I must go.
[to *Hilarius*] Farewell, sir. *Exit.*
- HILARIUS I have nothing left to do here. Shadow follows 200
light. *Exit.*
- VEIT Go forth with the blessing of the Lord.
- ALFONS This ink-eater follows her as if he were
something other than a servant. Honest Veit, what do
you think of your maid's fine Sir *Praeceptor*, will he 205
instruct her well?
- VEIT Between you and me, I almost think that he
instructs her as do other *Praeceptores* to whom noble
virgins are entrusted. They take them for their
underlings. He is a fresh young man named Johannes. 210
Perhaps he seeks to prepare the way to qualify our
maid according to the current mode, because he heard
it is no longer the fashion to enter the wedding bed as
a virgin. I cannot hold it against him. If I had the
means or the permission to do it, for all my sins, I 215
would. A saddled horse rides well.
- ALFONS Did you not observe their behaviour? Are they
very friendly together when they are alone?
- VEIT If I had seen that they bit into each other's mouths
in an over-trusting fashion, and rubbed against each 220

202–23 *KK* adds an exchange between Veit and Alfons which anticipates the latter's doubts about Sabina's chastity repeated at 224–49, in accordance with *TS* (3.1.87–9).

203 **ink-eater** ('Dintenfresser') Scribbler (see Grimm).

205 ***Praeceptor*** Latin, teacher.

205–6 **will . . . well?** As earlier in the scene, instruction implies ambiguously humanist teaching and sexual initiation.

207 **Between . . . me** The German reads '*sub rosa*', Latin for 'under the rose', meaning 'in secret'. According to legend, roses decked the ceilings of political meetings in ancient Rome, so that everything that was

said 'sub rosa' ('under the rose') remained in the room, i.e., was confidential.

211–12 **qualify . . . mode** Veit implies that the current mode is not to be a virgin, and so the qualification he has in mind is sex.

216 **A . . . well.** Veit suggests that sleeping with a sexually experienced woman is more pleasurable than with a virgin. Compare Wormfire's comment at 2.2.23–4.

217 **their behaviour** The German allows for the possibility that Alfons refers to 'her behaviour' ('jhr thu[n]'), rather than theirs, which would suggest Sabina's forwardness.

219 **they . . . mouths** i.e. they kiss.

other, I would not have permission to say so plainly. I must go now. There is work inside, and I come away empty-handed. [Exit.]

ALFONS It tortures me. I noticed it at once. I don't know what to make or say of my fine colleague. I see 225 familiarity between them. Her friendliness to him is too great. What loving looks she gave him when they parted, while she hardly granted me one at all! It is impossible she should not know me in this disguise since I make myself known quite clearly. Does she 230 prefer a miserable tutoring fool, a lousy knave, a scurvy school fox like him to a nobleman like me? Who knows if this Veit is complicit with this tutor? Let the hangman swear to it! But who is he? Nobody knows who he is, although his character and brave appearance show 235 something noble. Yet it is the custom of noblemen to sow seed in common earth. Many a brave lad has no

222–3 **I . . . empty-handed.** The German literally says 'it's up to me to wipe my maw' ('Mein Maul wischen gilt mit'), as if Veit had nothing to eat and could only wipe away his saliva.

224–49 *KK* broadly follows *TS* (3.1.85–90) in conveying Alfons' suspicions and thoughts of revenge, but greatly amplifies his brooding by adding insult upon insult (e.g. 230–2) and sketching out his suspicions about Hilarius' identity (234–6). Unlike *TS*, *KK* has Alfons dwell on Sabina's guilt in 'prefer[ring] a miserable tutoring fool' (231) to a nobleman like himself, and accuses her of giving him 'loving looks' (227). While Hortensio ends his brief soliloquy on a rhymed promise to 'quit' Bianca by 'changing' his favour (*TS*, 3.1.90), i.e. courting another woman, should she prefer the supposed lowly poetry teacher, Alfons plans to expose Sabina by revealing her liaison to Felix, the supposed 'Monsieur of Liebenenthal' (244–7).

231 **miserable . . . fool** The German literally says 'a miserable labour shitter' ('einen elenden Plackscheisser'), meaning a poor teacher (see Grimm, 'Blackscheißer').

232 **school fox** See note at 4.

233 **complicit . . . tutor** ('unter dieser Pedantendecke ist') Alfons draws on the expression 'mit jemandem unter einer Decke stecken' (Wander, 'Decke', 22), literally to stick with someone under one cover, i.e. to be complicit with him or her. For 'Pedant', see 1.2.20n.

233, 238 **hangman** For other invocations of the hangman, see 1.1.122, 1.3.31, 38, 2.1.33, 3.2.19 and 3.3.139.

236–7 **Yet . . . earth.** This proverbial sounding expression means that noblemen often have illegitimate children with common women, and the subsequent sentence indicates that Alfons suspects Hilarius of being of such illegitimate origins.

bad parents. But whoever he is, I wish the hangman would break his neck. He is just too forward. He may be a rogue who tempts her and shames her reputation 240 through his fraud and mischief. Who knows what he has done to her or given her to drink. It is impossible that so noble a lady should be attracted to such a poor lowly servant. I will observe a little longer. If I learn something for certain, I will revenge myself on them 245 most grievously, and I will inform Monsieur of Liebenthal how things are with her. As a virtuous gentleman, he will leave her to public shame, and this double-dealer will get his just punishment. *Exit.*

239 **He . . . forward.** Alfons literally says 'he plays bad tricks for my taste' ('Er macht mir schlechte Possen'). 'Possen' could refer to tricks, pranks or jokes (Grimm,

2), but also specifically to farcical plays with Pickelherring, the itinerant players' fool figure (Grimm, 2b).

[3.2]

Enter CATHARINA.

[CATHARINA] Now it is as I feared. I am put to shame. O, had I never been born! If only my father had died before he created me! I am a fine bride who is supposed to hold her wedding dance today. My heart warned me that this mad devil would torture me – me, 5 who have tortured many, tit for tat. Now evil Catharina will become scorned Catharina. Dogs will pass by me and lift their leg. O, shame beyond shame! If this monster returns, I will give him the kindest words,

- 3.2 There is no specified location, but the scene is presumably set in front of Theobald's house. It falls into five parts: 1–85 (to Wormfire and Hardman's entrance), 86–147 (to Theobald and Wormfire's exit to the wedding), 148–232 (to the re-entry of the wedding group), 233–348 (to the exit of Theobald, Sabina and Felix) and 349–98 (the dialogues between Sebastian and Hilarius, and Veit and Fabian). The first part, in which Catharina and her father anxiously wait for the groom, follows *TS* (3.2.1–83), but adds Catharina's soliloquy at 1–12, and shortens Biondello's report on the strange clothing of bridegroom and servant (*TS*, 3.2.43–61 and *KK*, 72–80). The second part, the arrival of Hardman and Wormfire, fantastically dressed, remains close to *TS* (3.2.84–126) but inserts Wormfire's humorous comments. The third part has Hilarius and Felix update each other on their disguise scheme, and Sebastian report on the wedding ceremony. It follows *TS* (3.2.127–82) but elaborates on the shocking and amusing descriptions of the wedding and adds Fabian's caustic observations on service and money (164–76). The fourth part, which includes the re-entry of the company after the ceremony and Hardman's insistence on leaving abruptly, is closely

adapted from *TS* (3.2.183–253), but adds Wormfire's comments and augments the fast-paced exchange between Catharina and Hardman (258–312), while omitting most of Petruccio's speech claiming Katherina as his property (3.2.228–40). The last part has no equivalent in *TS*. It includes Sebastian and Hilarius talking about the suit to Sabina (349–67), and Veit and Fabian trying to make sense of recent events (368–98).

- 1–12 Before adapting *TS*'s beginning of the scene (11), *KK* adds a brief soliloquy by Catharina in which she expresses her fear of acquiring the reputation of scorned bride, and promises to improve her behaviour towards Hardman upon his return (see Introduction, pp. 105–6).

1 SP In D1 and D2, the SP is implied in the entrance SD.

1 **I am . . . shame** Catharina literally says 'I sit in the jeer' ('Ich sitze im Schimpf'); see Grimm, 'Schimpf', 2.

4 **wedding dance** Catharina refers to the communal festivities that she thinks will be denied her, but she may also allude to the wedding night (Wander, 'Tanz', 77).

6 **tit for tat** Catharina literally says 'sausage for sausage' ('Wurst wieder Wurst'), a proverb that reflects the custom of offering one's neighbours fresh sausage when a pig is slaughtered (Wander, 'Wurst', 67).

and force myself to be friendly even though it is 10
against my nature. Here comes the man who has
caused all this evil.

Enter THEOBALD *and* FELIX [*as Hilarius*].

THEOBALD Now I greatly desire news from the lad.
Today is the appointed wedding-day. Everything is
ready, but nobody has had any news from the groom. 15

Enter VEIT.

VEIT My lord, I asked at Sir Hardman's usual lodgings
and all other sorts of places in search of news, but
could not discover the least trace of him or when he
will arrive. I reckon the hangman has broken his mad
neck. 20

CATHARINA I would to God you were a prophet.

THEOBALD I do not know what to do. This insult is too
great for my noble degree; with others it would seem
a farce. What will they say, those scornful people to
whom the high status of nobility is always a thorn in 25
the side? O, that I must endure such mockery!

11–12 **the ... evil** Compare Catharina's accusations against Sir Theobald in her speech at 27–41.

12 SD In *TS*, Baptista and Tranio enter with Katherina, Bianca, Gremio '*and others, Attendants*' (3.2.0.3), including presumably Lucentio. In *KK*, Catharina is already onstage, while Sabina, Sebastian and Hilarius do not enter until later, at lines 232, 176 and 152 respectively.

13–26 *KK* adapts Baptista's speech (*TS*, 3.2.1–7) but interrupts it with speeches by Veit and Catharina, added by *KK*, that heighten the suspense about Hardman's arrival.

22–6 *KK* preserves Baptista's fear of mockery (*TS*, 3.2.4) but adds the humorously self-reflective statement that the

situation would seem like a scene from a farce ('*Posse*') if only others experienced it too.

24–6 **What ... side?** Theobald literally asks, 'what verdicts will the splinter-judges render who are constantly stung in the eye by nobility's preference' ('*Was für urtheilen werden die Splitter-Richter führen / welche doch des Adels Fürzug stäts in die Augen sticht*'). Those harshly judging the petty foibles of others were called 'splinter judges' (Grimm, '*Splitterrichter*'), a term derived from Christ's Sermon on the Mount: 'why beholdest thou the mote [i.e. splinter] that is in thy brother's eye, but considerest not the beam that is in thine own eye?' (Matthew 7.3).

CATHARINA You should keep quiet, for who bears the shame, father, except for me who am innocent? Against my will I must submit to the desire of this raging madcap. I must be promised to a rough rogue 30 who has no intention of keeping his word. I must be forced to offer my faith to one who is faithless. That kind of faithless man who would swear a hundred oaths and then play his tricks. Here is your bride, now marry her. O, that this should happen even to wisdom 35 like yours, yet even old hens lay in nettles sometimes. But I am the one who has to suffer most, I mean the jeering voice of the people. They will laugh enough at mad Hardman and his bride, and make a song about them. They will point their fingers at me, O, what a 40 shame!

FELIX Peace, madam. Sir Hardman is not so thoughtless as to expose Sir Theobald to shame and leave you to the mockery of the people. Who knows what has prevented his journey? Such things are common with 45 travellers. He will not fail us.

CATHARINA If only I had never seen him! I wish him the gallows or the wheel for his faithfulness! But none of this does me any good. *Exit.*

27–41 Catharina's speech remains reasonably close to *TS* (3.2.8–20) but shows a more independent Catharina, pitching her 'will' (29) against Theobald's, while Katherina is 'forced / To give [her] hand opposed against [her] heart' (3.2.8–9).

36 **even ... sometimes.** Proverbial (Wander, 'Huhn', 158).

37–8 **the jeering ... people** Catharina literally says 'the people's fairy-tale voice' ('der Leute Märlein Stimm'), linking the oral and fictive quality of these popular stories to the way news of her slight will spread.

38–40 **They ... them.** *KK* adds the idea of

the slanderous song, concluding it with a rhyme ('Die des tollen Hartmans und seiner Braut genug lachen, ein Liedlein von jhnen machen').

42–6 *KK* stays close to *TS*, but omits *Tranio's* supposed acquaintance with *Petruccio* ('I know him passing wise', 3.2.24) and offers instead a commonsensical explanation for *Hardman's* absence, adding that '[h]e will not fail us', a reference to his status as *Sabina's* supposed husband-to-be.

49 *SD* In *TS*, *Katherina* exits at the equivalent moment, and she does so 'weeping' (3.2.26.1).

VEIT He could do her good. I take it our lady has 50
understood that there's something good about him.

THEOBALD The poor child has cause enough to grieve
and grumble. It would make a patient lamb impatient,
let alone an angry cat.

Enter FABIAN.

FABIAN Sir, sir, *mirabilia nova, mirabiliorum novissima* 55
mirabilissima. Strange news of old stories the like of
which you've never heard before, nor never will as
long as the newsforgers fool men with lies.

FELIX You speak merrily. Is it new and old at the same 60
time?

FABIAN The thing is merry indeed. It is Sir Hardman's
arrival.

THEOBALD How is he coming?

FABIAN I do not say he is coming, but his horse is.

THEOBALD Did he meet with some mishap on the way? 65

FABIAN I have no report of that. The horse brings him on
its back.

FELIX You are indeed a fool. So he must be coming as
well, since they are one.

FABIAN Far off the mark: a horse and its man are two. 70

50–4 *KK* preserves Baptista's speech, substituting 'lamb' for 'saint', and 'angry cat' for 'shrew' (*TS*, 3.2.28–9), but inserts Veit's sexually suggestive remark before it.

55–8 *KK* adapts Biondello's excitement (*TS*, 3.2.30–1), adding the Latin *mirabilia nova, mirabiliorum novissima mirabilissima* ('new wonders, newest most wonderful of all wonders'), perhaps alluding to the satiric anti-Catholic pamphlet *Nova Mirabilia oder Neue Zeitung aus dem Fegefeuer* (Nova Mirabilia or News from Purgatory) by the pseudonymous Theophilum Antipapum, which went through a number of editions in 1668 and

1669 (see VD17 3:318763B, 12:154610G, 3:653749G, 14:678664E and 12:107853P).

59–70 *KK* assigns two speeches by Baptista to Felix (*TS*, 3.2.32 and 3.2.78; *KK*, 59–60 and 68–9), transposes *TS*'s later conceit of the horse and its rider (3.2.76–83) and omits the somewhat obscure reference to 'Saint Jamy' (3.2.79). *KK* also omits the brief dialogue between Baptista and Biondello about whether Petruccio has 'come' or 'is coming' (3.2.35 and 38), a grammatical play that cannot be reproduced in German.

70 **Far ... mark** Proverbial, referring to hitting the mark in archery (Wander, 'fehlen', 41).

- FELIX Well, what is your old and your new news?
- FABIAN He comes very honourably dressed with a new hat and old garments. He goes about in such Shrove-tide honours, and is surrounded by much *comitat*.
- THEOBALD Who is coming with him? 75
- FABIAN My lord brother, the lord's servant, decked out the same way. They both present themselves in such a peculiar way that you could take their garments for monsters and them for fools without hurting your conscience. 80
- THEOBALD I am glad he is here, let him be dressed as he pleases. It would be a good thing if the man could be as easily changed as the garment.
- FABIAN [*aside*] My vice-lord was fortunate in that, but hush, *pudeat te talia protulere*. 85

Enter HARDMAN *and* WORMFIRE, *strangely dressed*.

- WORMFIRE Ha, courage, in the name of all the saints, we have returned to German ground. Lord of a thousand

72–4 *KK* adapts Biondello's first words ('Why, Petruccio is coming in a new hat and an old jerkin', *TS*, 3.2.43–4), but radically condenses his lengthy description of Petruccio's outlandish dress (3.2.43–61).

73–4 **Shrove-tide** See 1.2.43n.

74 **comitat** Latin, retinue, companions.

75–80 *KK* faithfully translates Baptista's question (*TS*, 3.2.62) but compresses Biondello's description of Grumio's clothes (3.2.63–8).

81–3 *KK* translates Baptista's concession that he is 'glad' Petruccio has come 'howsoe'er he comes' (*TS*, 3.2.71), but adds Theobald's proverbial second sentence (see Wander, 'Kleid', 28).

84 **My ... that** presumably a reference to Felix and his disguise as Hilarius.

85 *pudeat ... protulere* Latin, you should

be ashamed to say such things. The speech has no equivalent in *TS*.

85 **SD *strangely dressed*** Not mentioned in *TS*'s equivalent SD (3.2.83 SD).

86–147 While Grumio is present in the equivalent passage in *TS* (3.2.84–122), he does not speak. Wormfire's four speeches (86–90, 117, 124–5, 138–9) strengthen his comical presence. See also 246–331 and note.

87 **returned ... ground** Presumably a foolish comment by Wormfire rather than an indication that he and Hardman have gone on foreign travels. In 2.1, Hardman affirmed that he 'must travel to Frankfurt' (538–9) to make purchases for the wedding.

87–8 **Lord ... years** ('Tausend guter Jahr Herr') probably a reference to Christ's thousand-year reign announced in the Book of Revelation (20.1–4).

good years, how nicely we shall be welcomed by our
flesh and blood, what affectionate rubbing there will
be, how it tickles me! 90

HARDMAN Shut up, you babbling rogue, or I'll give you
a clout. But ye gods and little fishes! Greetings, father,
and greetings to you, gentlemen! Why do you stand
here with gaping mouths?

THEOBALD Welcome, my lord. 95

HARDMAN Yet I see I have not come well.

FELIX We are pleased to see you but would rather see
you in more pleasing clothes.

HARDMAN You don't understand, so please spare me
your further wisdom. If I were dressed even more 100
strangely, it would please me well. Why am I wasting
my time with fools here? Where is my dearest
Catharina? My sense and inclination are for her.
Where is my heart's beloved? How are you, father?
You gentlemen all gape at me as if you had never seen 105

88–9 **our ... blood** The German literally says 'the opposites of our belly' ('unsers Bauchs Gegentheilen'), i.e. the female genitals (see Grimm, 'Bauch', 3).

92 **ye ... fishes** Our translation of Hardman's blasphemous interjection, 'potz hundert tausend Sack voll enten' (literally, 'a hundred thousand bags full of ducks'), which collapses 'sacernent' (sacrament) into 'Sack' (bag) and 'Ente' (duck). The word 'potz' is derived from 'Gottes' ('God's').

94 **gaping mouths** Hardman literally says 'you stand here and sell maw apes' ('Stehet jhr hier und haltet Maulaffen veil'). 'Maw apes' is a corruption of 'Maul offen' ('maw open'), which probably originates in the custom of selling earthen pots in the shape of heads with open mouths into which people would stick kindling.

95–8 *KK* adapts *TS*'s pun on 'welcome' and 'come not well' (3.2.86–7), i.e. well dressed, by means of 'willkommen' (welcome) and 'nicht wohl nach jhrem Willen kommen' (not come according to your will). *KK* omits Baptista's continuation of the word play (*TS*, 3.2.88) and instead inserts a punning speech by Felix.

99–107 *KK* closely adapts Petruccio's speech (*TS*, 3.2.90–5), but adds Hardman's sarcastic comments about his interlocutors' 'wisdom' (100) and their inability to 'understand' (107).

105–6 **You ... man.** Hardman literally says, 'you lords gape at me like the goose at a new gate' ('Ihr Herren gaffet mich alle an wie die Gans ein neues Thor'), referring to a proverbial conception of geese as being easily puzzled by commonplace objects (Grimm, 'Gans', 2a γ).

a man. Am I a demi-beast? It's a wretched situation when inexperienced people fail to understand things.

THEOBALD This appearance will seem strange to every reasonable person. You know that today is your day of honour, and yet you come thus unready. A little 110 while ago we were disappointed about your absence, now we are dismayed by your appearance in such an unfitting fashion. Come, take off these foolish clothes! It is shameful for you and for us.

FELIX [*to Hardman*] Speak, sir, what held you up so 115 long?

WORMFIRE [*aside*] That which does not press us down.

HARDMAN It would be annoying for me to tell you at this busy time, and still more boring for you to hear. Why do you care? It is enough that I am here to deliver 120 myself up to my dearest lady and to fill her arms. That's why I must go. Time flies, and I haven't finished anything yet.

WORMFIRE [*aside*] Damn it, time is getting long for me and my appendage too. 125

FELIX Wait, don't go in like that. Please, go to my chamber and put on more suitable clothes first.

HARDMAN Let me be hit by lightning if my love does not

106 **Am ... demi-beast?** *KK* transforms *TS*'s cosmic marvels ('Some comet or unusual prodigy', 3.2.95) into, literally, a 'wonder-animal' ('Wunder-Thier'), that is, a monster or a creature half-human, half-animal (Grimm, 'Wundertier', 1a).

108–14 Theobald's speech remains close to Baptista's in *TS* (3.2.96–100) except that *KK* adds Theobald's first sentence.

115–16 Felix's question is a condensed version of Tranio's (*TS*, 3.2.101–3), but Wormfire's aside, with its play on prepositions – 'held you up' ('aufhalten') and

'press us down' ('niederdrücken') – has no equivalent in *TS*.

118–23 *KK* stays close to *TS* (3.2.104–10) but omits Petruccio's hint at excusable reasons for his late arrival (3.2.106–8).

124–5 *KK* adds Wormfire's aside about his appendage (i.e. penis), as eager for Sybilla as Hardman is for Catharina.

126–32 *KK* remains close to *TS* (3.2.111–14) except that it turns Petruccio's straightforward 'Not I, believe me; thus I'll visit her' (3.2.113) into a more emphatic rejection of Felix's suggestion.

receive me in this outfit! A whole consistory of the holiest people will not prevent me. My will is my compass. 130

THEOBALD But I hope you will not marry her like this.

HARDMAN Exactly like this, or else may I drop dead! It is me she marries, and not my garments. Why do I need to argue? I have no need for a steward. I'm wasting my time with these foolish antics. I will go in and greet my bride with a lovely kiss. 135 *Exit.*

WORMFIRE I will not be absent from there either. *A Dieu, mon frère*, we'll drink to health and happiness today!

FABIAN I am *pro* and *contra* to dispute this matter. 140

FELIX [*aside to Fabian and Wormfire*] You are two fine gentlemen.

FABIAN Indeed, in fine drinking health!

THEOBALD I must follow to be present at the reception.

If he doesn't take off these fool's robes, I think it 145

129 **consistory** ('*Consistorium*') a high-level ecclesiastical court.

130–1 **My ... compass.** Hardman literally says, 'mein Will ist meine Richtschnur' ('my will is my plumb line'), referring to the device used to gauge the straightness of surfaces (Grimm, 'Richtschnur', 2).

133–7 **KK** closely adapts Petruccio's equivalent soliloquy (*TS*, 3.2.115–22) except that it omits the middle sentence (3.2.117–19) about what 'Kate' will 'wear' in him, i.e. possess and enjoy, including sexually.

137 **SD**–43 Modern editors of *TS* assume that Grumio leaves with Petruccio (3.2.122 **SD**), but **KK** inserts a short exchange between the servants and has Wormfire exit a bit later.

138–9 **A ... frère** French, farewell, my brother. Wormfire takes leave of Fabian.

139–40 **we'll ... matter** Wormfire literally says 'today, drink shall set the cheers on top of the toast' ('heut soll noch ein Trunk das *prosit* auff *salus* setzen'). Wormfire's use of student Latin provokes Felix's subsequent allusion to the manner of university disputations.

141–2 Felix sarcastically describes Wormfire and Fabian as, literally, 'modest' ('bescheidene') gentlemen. Fabian puns on the word by using an expression that refers to pledging when being toasted ('Bescheid thun', Grimm, 'Bescheid', 8).

144–52 **KK** inverts the order of the corresponding speeches in *TS*, where Tranio speaks before Baptista (3.2.123–6).

144–7 **KK** closely adapts Baptista's short speech (*TS*, 3.2.126) before adding Theobald's anxious plan to hide the wedding party to avoid public scandal.

would be wise to invite you all to my home. I would rather not be scorned by the people.

Exit [with Wormfire].

FELIX I think that would be for the best. He will no doubt play some other tricks. I believe his own reasons have brought him to this. His good sense 150 shines through his mad and foolish behaviour. The fool's cap covers many a shrewd mind.

Enter [HILARIUS as] Johannes.

Here comes my master just at the right moment! – How is it going with your own affairs? What you have entrusted to me will soon be brought to a happy 155 end.

HILARIUS Indeed I like the sound of this, since my business looks pretty fair, too. Only one thing plagues me, and it is no small problem: I have a fellow suitor who doesn't seem to be the man he pretends to be. I 160 believe he is known to my lady, but so far I have learned nothing from her, although I see her heart belongs to nobody but me. But – (*They go to the side.*)

147 SD *KK* does not mention Wormfire's exit, but as he has announced it (138–9) and does not speak before he re-enters at 232 SD, we assume that he leaves the stage with Theobald. Modern editors assume that Biondello exits with Baptista (*TS*, 3.2.126 SD), but Fabian remains onstage, witnessing and then commenting on the conversation between Hilarius and Felix (148–76). The other character whom modern editors assume exits at the equivalent moment is Gremio, who is mentioned in the entrance SD at the beginning of the scene (*TS*, 3.2.0.1) but has remained silent. In *KK*, by contrast, Sebastian is offstage at this point and does not enter until 176 SD.

148–52 Felix's speech expands on Tranio's line, 'He [i.e. Petruccio] hath some

meaning in his mad attire' (*TS*, 3.2.123).

151–2 **The ... mind.** ('Die Narren-Kappe decket manchen klugen Kopff.') proverbial (Wander, 'Narrenkappe', 4).

152 SD Most editors of *TS* since Rowe assume that Lucentio has been onstage since the beginning of the scene; in *KK*, Hilarius only enters here. Oxf begins a new scene at this point, whereas in *KK* it is clear that Felix remains onstage when Theobald and Wormfire exit, and does not leave the stage until Hilarius arrives.

153–63 Whereas in *TS* (3.2.127–47), Tranio and Lucentio discuss the need to find a fake father and float the possibility of abducting Bianca 'to steal our marriage' (3.2.139), *KK* has Hilarius speculate about Alfons' identity and talk aside with Felix.

FABIAN He'll sting her soon. I take it she's still to be stung. I thought there was something else behind it. 165
 What rogues there are in the world! One can rise through such tricks. I could have helped my lord to trick the people as much as this upstart does, strutting around in such gorgeous clothes, and spending the time feasting and guzzling. It plagues my blood when 170
 I have to serve him. But when we're among people who have nothing to do with my lord's business, I'll happily let others do it. But what help is there? I must bear it. *Spes lucri* is a pretty thing. If it were not for that and my master, we would start a fight to change 175
 places in this masquerade.

Enter SEBASTIAN laughing.

[*aside*] What's the matter with this old flatterer? Laughter looks as pretty on him as on an ape that wrinkles its nose when emptying its behind. O, blind world, that this old, incapable man desires to venture 180
 into someone young.

SEBASTIAN I cannot breathe for laughter! But what's the meaning of this, my go-between with my fellow suitor?

164–76 *TS* has no equivalent to Fabian's soliloquy about the dishonour of serving a fellow-servant (see Introduction, pp. 104–5).

164 **sting** take her virginity.

173–4 **I . . . it.** Fabian literally says 'I have to bite it away', that is, 'swallow it' ('ich muß es so verbeissen') (see Grimm, 'verbeissen'. 2d).

174 *Spes lucri* Latin, in the hope of reward.

175–6 **we . . . places** Fabian literally says 'we would start a movement of caps' ('wir wolten ein Kappenrückens anfangen'), that is, a fight symbolized by the dislocation of caps when pushing each other (see Grimm, 'Kappenrücken', 2).

176 *SD laughing* not mentioned in *TS*'s equivalent *SD* (3.2.147 *SD*).

177–81 As in the preceding *SD*, the insistence on Sebastian's laughter has no equivalent in *TS*.

177 **this . . . flatterer** Fabian mocks Sebastian by literally calling him a 'soft treader' ('Leisetreter'), an insult that presumably stems from the care with which flatterers need to move in the presence of a patron (see Grimm).

182 **I . . . laughter!** Sebastian literally says 'I have nearly laughed myself into having a bloated belly' ('Ich habe mich fast bauchblässig gelachtet'), i.e. he has been struggling to breathe.

182–6 **But . . . news.** Sebastian's suspicion and Felix's reassurance have no equivalent in *TS*.

FELIX Your servant, Sir Sebastian. I recognized my 185
countryman, and asked for the news. Where have you
just come from?

SEBASTIAN You ask where; well, from Sir Theobald's
lodgings, where I attended an amusing *copulation*.

FELIX Of what sort, my lord? 190

SEBASTIAN And you ask? I see it is I rather than you
who have been given the honour of being witness to
this business. Sir Hardman is bound to Lady Catharina.
There's a couple that is mad beyond all measure. But
he is past compare. He's a true devil. 195

FELIX And she is a fury among the devil's lovers.

SEBASTIAN She's not to be compared to him. She's a
patient lamb with a raging wolf, a meek dove with an
angry hawk. Not even the devil can resemble his
extraordinary nature. He cares for neither heaven 200
nor hell.

FELIX But what did he do inside?

SEBASTIAN The priest had to hurry there, and then
Hardman ordered him abruptly to couple them in
God's name. The priest begged to be excused, pleading 205
a lack of preparation. When he said he did not even
have the book with him, Hardman threw a calendar
into his hands and threatened him, ordering him not to

188–95 **You ... compare.** *KK* loosely adapts the beginning of Gremio's account of the wedding and Tranio's questions (*TS*, 3.2.149–53).

188–9 **Sir ... lodgings** In *TS*, Gremio has come 'from the church' (3.2.148).

189 **copulation (copulation)** a joining; more specifically, a wedding. In German it was not until later that the generative act became the dominant meaning.

189–9 **He's ... hawk.** This closely adapts the exchange between Gremio and Tranio (*TS*, 3.2.154–6) but adds the 'raging wolf' and 'angry hawk' to Sebastian's characterization of Hardman.

197–202 *KK* adds to the equivalent passage in *TS* both the hyperbolic conclusion to Sebastian's description of Hardman and Felix's subsequent question.

203–17 Sebastian's account begins with a passage that has no equivalent in *TS*: Hardman's roughness with the priest (203–10), who is forced to perform the ceremony with a calendar. The second half of the speech, by contrast, closely follows Gremio's (*TS*, 3.2.157–63).

208–9 **not ... fuss** Sebastian literally says Hardman ordered the priest not 'to make too much equipment' ('viel Geschirr zu machen'); see Grimm, 'Geschirr', 20 g β.

make so much fuss. In sheer terror, the priest performed his office as swiftly as possible. When he came to ask the bride whether she wished to be Hardman's wife, Hardman shouted a loud yes, and swore so abominably that the good father dropped his fine book of ceremonies for fear, and, as he stooped to pick it up again, a cold sweat broke from the fat man who was so amazed that the raging bridegroom gave him a blow that knocked the book to the ground again.

FELIX What did she say to this? Did she take no part in all this raging?

SEBASTIAN She trembled and shook like a leaf. When Hardman saw that, he growled and thundered with a violence that made all his previous oaths seem tame, and he behaved without sense as if we wished to take away his bride. When all was done, he seized his bride by the neck and pressed her so hard against him that she almost shit herself and turned blue in the face. Then he kissed her loudly, which sent an echo through the hall, and I ran out –

FABIAN [*aside*] – as fast as I could.

SEBASTIAN – because I could no longer stay or watch for laughing. Nothing like this has ever happened before or will ever happen again. But here comes the madcap.

215 **the fat man** the priest.

218–32 KK places Felix's question at the same moment as Tranio's in *TS* (3.2.165) and preserves some specific features of Gremio's speech (*TS*, 3.2.166–82) in Sebastian's, notably Katherina's reaction ('Trembled and shook', 3.2.166) and Petruccio's 'clamorous smack' (3.2.177).

The rest of the speech is more loosely adapted, and KK adds Fabian's aside at 229.

226 **shit herself** Sebastian literally says

Hardman pressed Catharina so hard she had almost 'let marrow' ('Marck lassen'), a euphemism for defecating (see Wander, 'Mark', 13).

232 SD In *TS*, unlike in *KK*, '*Music plays*' (3.2.181 SD) as the newly-weds and the wedding guests enter. Alfons is not among the characters who enter, whereas Hortensio (as Licio) is (*TS*, 3.2.182 SD), although he remains silent for the rest of the scene.

Enter HARDMAN, CATHARINA, THEOBALD, SABINA,
WORMFIRE *and* VEIT.

HARDMAN It's no use pleading with me. I have no choice
but to go away even if the table were more richly set
or there were even greater friends present. I am not 235
a man who acts against his nature on account of
entertainment and company. My affairs are absolutely
essential. Thus, be it sour or sweet, the moment of
parting has come.

THEOBALD Do you really want to leave tonight? 240

HARDMAN Tonight? Today, this hour and moment! If
you knew my business, father, you would hurry me
on my way. So, gentlemen, may God be with you. Be
merry, feast and drink as if you were mad. Drink to
both our healths, drink whole cups and half ones! 245

WORMFIRE Master, shall I stay and see that they drink
everything up?

HARDMAN A rope round your neck!

WORMFIRE That would hardly suit me. A cup of
Bacherach wine would be better. 250

FELIX [*to Hardman*] Brother, relent and stay here.

WORMFIRE Yes, my lord, I would dearly like to stay here.

HARDMAN It cannot be.

SEBASTIAN Sir, shall I beg you?

WORMFIRE O, yes please, beg for me too. 255

HARDMAN [*to Sebastian*] You are the right person to
move me.

233–45 *KK* paraphrases *TS*, but omits Petruccio's assertion that he gave himself away to Katherina (*TS*, 3.2.193–4), which alludes to his usurpation of the priest's authority during the ceremony.

246–331 As in the scenic movement before the wedding (see note at 86–147), Wormfire's comical presence is much greater than in *TS* (3.2.183–240), where Grumio has only one short speech (3.2.206–7).

250 **Bacherach wine** Wormfire literally says a cup of 'Bacheracher', a wine from the famous wine-growing region of Bacherach in the Rhine-Palatinate (see Köhler, 246).

251–69 *KK* follows *TS* speech by speech except for Wormfire's added interjections.

256–7 Compare Hardman's scoffing rejection of Sebastian with Petruccio's simple dismissal of Gremio ('It cannot be', *TS*, 3.2.200).

- CATHARINA And if I asked, my darling?
 HARDMAN With that I would be content.
 CATHARINA I love to hear that you are content to stay. 260
 WORMFIRE And I even more so.
 HARDMAN I am content that you ask me, but not that you
 ask me to stay.
 WORMFIRE [*aside*] Alas, that sounds bad.
 CATHARINA Well, if you love me, stay. This is my first 265
 request to you.
 HARDMAN Wormfire, are my horses ready?
 WORMFIRE Yes, my lord. The horses have eaten the oats
 by now, but I still haven't said goodbye to my lady.
 HARDMAN I'll write such shit on your back with my club 270
 that it will make you break into a cold sweat! Away,
 away!
 CATHARINA Well then, do what you have to do.
 HARDMAN You do well to bend to my will, my dearest
 darling. I love you all the more for it. 275
 CATHARINA Go then, I shan't go away today, nor
 tomorrow either.
 WORMFIRE [*aside*] That's music to my ears. I shan't go
 at all.
 CATHARINA I'll go when it pleases me. 280
 WORMFIRE [*aside*] I wish I could say the same.
 HARDMAN That's right, Catharina, you will leave when
 it pleases me. That is how it must be.

260 *KK* replaces Katherina's careful question ('Are you content to stay?', *TS*, 3.2.202) with an affirmation.

265–6 *KK* translates Katherina's 'if you love me, stay' (*TS*, 3.2.205), but adds the remark that this is her 'first request' to her new husband.

268–9 *KK* translates Grumio's nonsense about the oats eating the horses (*TS*, 3.2.206–7) and adds the phrase about

taking leave of his lady, i.e. Sybilla, who has no equivalent in *TS*.

270–2 has no equivalent in *TS*. For the fact that Hardman's violence and abuse exceed Petruccio's, see 3.3.104 *SD* and note.

273–89 *KK* closely adapts Katherina's speech (*TS*, 3.2.208–15), but splits it into several parts by having it interrupted by Hardman and Wormfire.

- CATHARINA The door is open to you, and you know the way. Dance while your feet are itching. As for me, 285
I won't.
- HARDMAN What's this tune now? I do not like it.
- CATHARINA Nor I yours. You'll be an evil cock if you
crow so strangely so early.
- HARDMAN Sweetest Catharina, I crow and scratch the 290
ground for your own good, so be a good and patient
hen, not an ill-tempered and angry one.
- CATHARINA I will be angry. – Gentlemen, pay no
attention to his behaviour.
- SEBASTIAN Now the dragon starts to stir. 295
- HARDMAN Gentlemen, mind your own business, and
don't mind my darling.
- CATHARINA A pretty darling you are.
- HARDMAN And your favourite darling, I know that for
sure. 300
- CATHARINA This would make a fool out of a woman if
she didn't have the spirit to resist. – Gentlemen, let's
go in to the bridal feast.
- HARDMAN That's right, fairest, they ought to go as you
command. – Away, gentlemen, obey the bride, feast 305
and lord it like God's children. Be merry and mad, or
go and hang yourselves from despair. But my dearest

285 **Dance ... itching.** *KK* translates *TS*'s proverb ('be jogging while your boots are green', 3.2.212) with an equivalent, proverbial-sounding sentence.

288–92 *KK* transforms Katherina's expression of discontent towards her 'surly groom' (*TS*, 3.2.214) into a conceit that makes Hardman 'an evil cock', which he develops by asking her to be 'a good and patient hen', whereas Petruccio simply asks, 'O Kate, content thee; prithe be not angry' (*TS*, 3.2.216).

293–303 *KK* adapts Katherina's two speeches and Gremio's glee at witnessing the

impending power struggle between her and Petruccio (*TS*, 3.2.217–22), but adds Hardman's intervention and his 'darling' exchange with Catharina.

304–28 The passage corresponds to a single speech by Petruccio at the end of which he, Katherina and Grumio exit (*TS*, 3.2.223–40). *KK* interrupts the speech with Catharina's and Theobald's petitions to leave her there, and two comic interjections by Wormfire.

304–8 **That's ... me.** A close adaptation of the first part of Petruccio's equivalent speech (*TS*, 3.2.223–8).

Catharina shall come with me. I cannot leave my
dearest earthly possession behind.

He takes her by the hand.

CATHARINA Leave me, and go away if you wish. 310

HARDMAN Don't be angry, my heart's child, nobody will
do you any harm when you're with me.

THEOBALD Then leave her here, sir.

HARDMAN Why do you seek to steal away my heart? –
You, pretty soul. (*He kisses her.*) You are my all, my 315

nothing, my life and death depend on you. – Here my
treasure stands. Woe to him who is bold enough to
touch her. I will protect her against you all, and all the
world, yes, the devil himself will not take her from me.

What, you rogues! Wormfire, out with your pistol! 320

WORMFIRE My lord, my warm beer has frozen in this
heat.

HARDMAN I see, we are beset by rogues and thieves who
want to block our way. Help, save your lady, my
faithful servant, if you have a heart in your stomach! 325

309 SD There is no SD at the equivalent moment in *TS* (3.2.228).

310–13 Theobald's petition echoes Catharina's and shows him taking her part. Baptista, in contrast, remains silent, and the next that is heard from him, after his daughter and son-in-law have left, is 'Nay, let them go – a couple of quiet ones' (*TS*, 3.2.241).

315–16 **You ... you.** *KK* adds Hardman's address to Catharina and his kiss. The equivalent passage in Petruccio's speech is addressed not to Katherina but to the wedding guests he is about to leave (*TS*, 3.2.231–3). Whereas Petruccio reduces Katherina to one of his possessions amongst other 'goods' (3.2.231), Hardman calls Catharina his 'all' and 'nothing' on whom his 'life and death depend'.

317–19 **Woe ... me.** *KK* has no equivalent for Petruccio's mention of 'Padua' in the equivalent passage (*TS*, 3.2.236), in keeping with the play's omission of place names elsewhere (see 1.3.106–7, 2.1.104–5, 634–9 and notes).

320 **you rogues** Hardman literally says 'you mice heads' ('ihr Mauseköpfe'), referring to thievish dishonourable people (see Grimm, 'Mäusekopf', 2).

320–8 **Wormfire ... protection.** *KK* closely adapts the equivalent portion of Petruccio's speech in *TS* (3.2.236–40) and adds Wormfire's interjections.

321 **warm beer** ('Warmbier') Wormfire plays on the word 'warm beer', referring to both a firearm and a rich drink with beer, eggs and spices (see Grimm).

WORMFIRE That's not much.

HARDMAN Have no fear, my dearest child. Not a soul
shall harm you, you are under my protection.

He carries her out in his arms.

WORMFIRE May the devil thank my lord that he is
holding such a drunken wedding. Let the gallows host 330
him, as long as he leaves me behind. *Exit.*

SABINA What a merry company! But it is wrong not to
keep the bride at least until the wedding feast. It
would be good to keep her here awhile.

FELIX I don't think it's good that his stubborn head 335
could not be tamed to stay.

THEOBALD We must let them leave together. God grant
that they tame each other.

HILARIUS What does my most beautiful lady think of
her sister? 340

SABINA I think she is mad herself, and now has a mad
husband who suits her perfectly.

THEOBALD Gentlemen, please step inside. Sir Hilarius
of Liebenthal will replace the groom, and my daughter
will keep him company. 345

FELIX Thus the groom's place is filled. A good prelude.

328 SD While the equivalent SD in *TS* is a simple 'Exeunt' (3.2.240.1), *KK*'s spells out how they do so.

331 SD The early editions of *TS* have no exit SD for Grumio, but editors since Capell usually assume that he exits at the same time as Petruccio and Katherina (3.2.240 SD).

332–6 There is no equivalent in *TS* to Sabina's and Felix's disapproving comments on Hardman's behaviour.

337–8 *KK* transforms Baptista's ironic description of Petruccio and Katherina as

'quiet ones' (*TS*, 2.3.241) into a prayer that they will tame each other or, literally, make each other cease raging ('sich wohl vertoben').

339–42 *KK* closely adapts Lucentio's question and Bianca's answer about her sister (*TS*, 3.2.244–5), but omits Gremio's and Tranio's comments on the comical nature of the situation (*TS*, 3.2.242–3, 246).

343–5 Theobald, like Baptista, determines to make the younger sister and her suitor substitutes for the newly-weds at the wedding feast (*TS*, 3.2.247–51).

HILARIUS I wish she would do this with her dearest love.

SABINA I hope both our wishes will be granted.

Exeunt Theobald, Sabina and Felix.

SEBASTIAN I will follow the gentlemen soon. Sir
Johannes, stay awhile. 350

HILARIUS I am bound and desirous to obey my lord.

SEBASTIAN I must tell you about my sorrows for a little
while. This Liebenthal has received her father's
consent under certain circumstances. I am out of the
race, unless you have something to comfort me with. 355

HILARIUS I am sorry to hear this, since I already have
the maid quite on my side.

SEBASTIAN That fills me with joy. But is there hope?

HILARIUS Yes, if I still have time, for as you can imagine,
my lord, I cannot bring her to requite my love fully in 360
such a short time.

SEBASTIAN I will be ready *communicato consilio* to help
in every way with what is to be done next. Let us go
in now. In there, I shall easily get to her myself and
continue what you have begun. *Exit.* 365

HILARIUS [*aside*] Just go inside, your continuation will
be of no avail. *Exit.*

FABIAN Who's this black-coat? He's all too friendly
with your lady.

347–8 Whereas *TS* has Baptista conclude the scene ('Come gentlemen, let's go', 3.2.253), *KK* ends the scenic movement with a brief exchange between Sabina and Hilarius; here she reciprocates his love.

349–98 *KK* adds two dialogues after the end of the equivalent scene in *TS*, one between Sebastian and Hilarius on the success of the latter's love suit, suppos-

edly in the name of the former (349–67), and one between the two servants Fabian and Veit, who forthrightly comment on the sexual mores of their social superiors (368–98).

362 *communicato consilio* Latin, when the plan has been imparted.

368 **black-coat** ('Schwartzmantel') a cloak worn by students, particularly those studying theology (see Grimm).

VEIT He is her *praeceptor*, though I think he teaches her 370
too much. I bet if your master knew it, he'd give him
bad wages for that information.

FABIAN It is the fashion now, noblemen make children
for the peasants, and the peasants are thankful for it.
One honour for another. 375

VEIT That's a fine thing. But I wonder how the blood
will be changed, though it is none of our concern. If
we're needed, we'll offer help without thinking twice
about it. I wonder why our lady is so friendly with this
rogue; she cared little for men before. She has surely 380
seen something good in him.

FABIAN Don't you know what rascals these students are?

VEIT I once waited on one, and he was bad enough.

FABIAN Those who desire grafting, let them go to the
students, I say. I know many noble maids who desire 385
to be near a university. Our master's wife has often
mentioned how full of pleasure those academies are.
You may guess why. But do you think this student
cloak covers a bad core?

VEIT I don't know. 390

FABIAN If you can keep your mouth shut, I might tell
you something in confidence.

370 *praeceptor* Latin, teacher.

373–5 For the same idea, see Alfons at 3.1.236–8.

376–7 **how ... changed** Veit refers to the idea of the pure blood of the nobility which the non-noble mistress threatens to dilute (see Kautsky, 205–10).

378–9 **without ... it** Veit literally says 'without worrying a hair about it' ('bekümmern uns nicht ein Haar darum'), referring to the insignificance of a hair (see Grimm, 'Haar', 17).

380 **rogue** The German is 'Mauser', describing someone who stealthily preys on others,

like a cat hunting mice (see Grimm).

384 **grafting** ('propfreiser') The German word designates grafts or scions and, as in English, was also used figuratively.

387 **academies** Academies along the classical models of intellectual societies concerned with language or science flourished in Renaissance Europe (see Moran).

388–9 **this ... cloak** ('dieses Penal Mäntelchen') 'Penal' refers to a box with writing feathers and was used as a condescending designation for students (see Grimm, Pennal, *m.*); also, a penis (see Grimm, Pennal, *n.* 2).

VEIT You know well that what is unknown to me is safe
with me.

FABIAN I'll tell you in your ear. 395

[*Fabian whispers in Veit's ear.*]

VEIT I would never have believed this! Well, fortune be
my guide.

FABIAN But brother, we tarry too long, *i prae sequar*.
Exeunt.

[3.3]

Enter WORMFIRE.

WORMFIRE Ugh, disgusting! The devil take all tired
horses, all mad masters and all shitty paths! I'm so
knackered! Cold, rain and mud have thoroughly
drenched and covered me inside and out, and yet I
must act the quartermaster and am sent to order a fire, 5
so that those behind me may shake off the cold. If I
were not a small fast-boiling pot, my lips would have
frozen to my teeth, my tongue to the roof of my mouth
and my heart to my breast before I came by a fire. I
marvel how our women have fared, since they are 10
open and cannot easily defend themselves against the
cold. In short, the weather is cold, and a man as big as

395 SD Fabian presumably tells Veit about the disguise of Hilarius and Felix.

398 *i prae sequar* Latin, go before, I follow.

3.3 The scene is set in Hardman's house. It falls into two parts: the dialogue between Matz and Wormfire (1–95), and Hardman's anger towards his servants (96–186). The first part showing Wormfire's arrival and his exchange with Matz stays close to *TS* (4.1.1–105), but has an additional short passage about Sybilla (27–32) and omits a hearty welcome of Grumio by the household (4.1.95–101). The second part includes Hardman's irate refusal to wash or eat.

KK loosely follows *TS* (4.1.106–67) but rearranges and transforms the source passage, in particular adding short passages that demonstrate Hardman's roughness and Catharina's attempts at peacemaking.

1–14 *KK* follows *TS* (4.1.1–10).

1 **Ugh, disgusting!** The German literally says 'Fie, illness' ('Pfuy kränckheit'). For the word as expletive, see Grimm, 'krankt', 2b.
5 **quartermaster** ('*Fourier*') a military officer responsible for food provision and other supplies.

9–12 **I . . . cold.** There is no direct equivalent in *TS* for this reference to the female genitals.

I am is easily robbed of warmth by the violence of the frost. Holla holla, Matz Trumper!

Enter MATZ.

- MATZ Who calls with such a cold voice? 15
- WORMFIRE A mere block of ice. If you doubt it, run a sleigh down my shoulders to the heels, you'll find ice all the way. O, Matz, a good fire now.
- MATZ Does my master come with his wife?
- WORMFIRE Yes, yes, he comes, and so throw wood on the fire, and cast no water, Matz. Fire and wood! 20
- MATZ Is she as angry and shrewish as she is said to be?
- WORMFIRE She was half-half, good Matz, before this frost. But your reason well knows that winter tames men and women, yes, all evil animals, and it has done so with my old evil master, my angry mistress and my new fellow servant and faithful owner of my enamoured heart. 25
- MATZ Are you in love?
- WORMFIRE What's that to you in any case? Yes, she has tamed me, my honest Matz, so that everything about us is limp except for what's stiff from the cold. Just kindle the fire, Matz, or shall I hand my mad master a libel to complain of your disobedience? I know you shall feel his hands soon enough, and rightly so for your cold comfort, since you are slow in your warm office. 30 35

15–28 Almost a verbatim translation of *TS* (4.1.11–28), except that *KK* replaces a short passage about Grumio and his size ('myself . . . least'; *TS*, 4.1.21–5) with a passage about Sybilla and Wormfire's love for her ('my new . . . cold', 27–32).
 23 **half-half** Whereas Grumio merely confirms that Katherina was as bad as her reputation ('She was', *TS*, 4.1.19),

Wormfire's answer is more nuanced.
 31–2 **everything . . . cold** with a salacious joke on the state of his penis.
 33–4 **shall . . . disobedience** Whereas Grumio's threat is to tell 'our mistress' (*TS*, 4.1.26), Wormfire's is to complain to Hardman, perhaps in keeping with *KK*'s increasing of the male protagonist's roughness.

- MATZ Tell me, my honest man –
 WORMFIRE – ho, careful, that's yet to be proved.
 MATZ – how does the world go? 40
 WORMFIRE O, the world is very cold, Matz, in all offices
 except yours. So, kindle the fire, do your Vulcanic
 office and feed your warm element. My master and
 mistress will soon be frozen to dirt.
 MATZ The fire is ready, so tell me something new from 45
 the old world, Wormfire.
 WORMFIRE That term suits you well. But where's the
 cook? Is supper ready? The house swept and polished?
 Are the servants dressed in their best robes? Are
 the maids wearing their feast-day ornaments? Is 50
 everything in order?
 MATZ It is all ready. So, say, my good man, what news?
 WORMFIRE *Pro primus*, an old woman laid a new egg.
 MATZ That's old news.
 WORMFIRE Indeed, then take it to you while it is still 55
 warm. Moreover, my horse is very tired, I am

39 **that's ... proved** Wormfire jokingly calls into doubt his own honesty.
 40–6 *KK* closely follows *TS* (4.1.29–35), but adds Wormfire's evocative command to Matz to do his 'Vulcanic office' (42–3), from Vulcan, the Roman god of fire.
 43 **feed ... element** presumably by adding wood to the fire.
 44 **dirt** *KK* replaces Grumio's 'frozen to death' (*TS*, 4.1.33) with 'frozen to dirt', which becomes understandable a little later when Wormfire mentions Hardman and Catharina's fall 'into the mud' (57–8).
 45–7 **tell ... well** In asking Wormfire to tell him some news, Matz uses the Latinate word 'narrare', which here alludes to the German for 'fool' ('Narr'), an insult that Wormfire returns to Matz himself.
 47–51 Before adapting Grumio's series of

inquiries about the household preparations (*TS*, 4.1.40–5), *KK* omits a brief exchange between the two servants on the news (*TS*, 4.1.36–40), possibly owing to its intricate puns and allusions.

53 ***Pro primus*** Latin, first of all.

53–6 ***Pro ... warm***. *KK* inserts a joke on fanciful fake news before returning to *TS*.

55–6 **while ... warm** presumably referring to the newly laid egg.

56–8 **Moreover, .. it**. Wormfire's speech is close to Grumio's (*TS*, 4.1.47–8) but adds the description of his exhaustion as 'checkmated', in German 'schachmatt' (D1), the word 'matt' referring to feeling weak. D2 drives home the point by reading 'schwach mat', literally 'weak weary', punning on the phonic similarity to 'schachmatt'.

checkmated, and my mistress and master fell into the mud. There you have it.

MATZ You speak too briefly, tell me more.

WORMFIRE Now I'll start. First, we slowly rode down a 60
foul mountain, my master behind my mistress.

MATZ Both on one horse?

WORMFIRE What's it got to do with you?

MATZ I ask whether they both rode on one horse.

WORMFIRE Make a song of your story if you want to 65
become an absolute fool. If you hadn't interrupted me
and disturbed my invention, you would have known
how our mistress fell from the jade into the mud, how
soiled she was, how her skirt fell over her head, and
what I saw there. How my master hit me because she 70
fell and because of what I saw there. How my master
hit me because she fell and I looked there. How he
cursed, how she prayed who had never prayed before,
how the maid scraped the mud off her, and I the shit,
how I shouted and my own lady wailed. How my 75
horse ran away, and my lord's bridle broke, with
many other things worth eternal remembrance for
posterity's sake which will now die and rot in oblivion,
and you, like all others, shall crawl uninstructed to
your grave. 80

MATZ It appears from what you say that our lord is more
evil than she after all.

59–80 *KK* stays close to *TS* (4.1.59–75) but inserts the detail of Catharina's skirt falling over her head and Wormfire looking at what is revealed there (69–72).

61 **foul mountain** 'foul hill' in *TS* (4.1.59). In the German text, 'faulen Berg' (literally 'lazy mountain') seems to result from a

misunderstanding of the meaning of 'foul'.
65–6 **Make . . . fool**. Wormfire literally says 'tell the news until you become a total fool' ('Narrre du die Zeitung, biß du zum gantzen Narren wirst'). He teases Matz through the same pun on fool ('Narr') as at 45–7 (see note).

- WORMFIRE Indeed, and experience will perhaps teach
 you that when he comes home. But why do I linger
 here, where are Lazypaunch, Alwayswet, Noosehalter 85
 and the others? Did they prepare themselves to make
 a good *révérance avec baise les mains* and a fine
 compliment to our ruling lady? Order them for the
 sake of our lord, *meo nomine*, not to touch my master's
 horse's tail before they have kissed our noble lady's 90
 hand. Are they ready?
- MATZ They are. Out, boys! You must greet your master
 and mistress. Are they far off?
- WORMFIRE They are nearby. Peace now! He's coming
 with a great hubbub. I can hear him. 95

Enter HARDMAN, CATHARINA *and* SYBILLA.

- HARDMAN Where are these lazy rogues? May a hundred
 thousand pounds of lead strike them dead! What?
 Why do I keep these fellows? Nobody by the door to

83–91 *KK* stays close to *TS* (4.1.77–84), but reduces the number of named servants from six to three and omits Grumio's insistence on their tidy appearance (4.1.80–2). It also replaces his suggestion that they 'curtsy with their left legs' (4.1.82) with a polite greeting expressed in French.

84–5 **But ... here** Wormfire literally says 'but I uselessly blow the wind into the world here' ('Aber blase ich hier vergebens den Wind in die Welt'), suggesting a vain effort. For the proverb, see Wander, 'Wind', 413.

85 **Lazypaunch ... Noosehalter** See the List of Roles.

87 *révérance ... mains* French, curtsy with a kiss of the hands.

88 **compliment** a tribute of courtesy.

89 *meo nomine* Latin, on my behalf.

92–3 *KK* translates Curtis' call to the servants (*TS*, 4.1.87–8), but omits the subsequent joke (4.1.89–102) prompted by his

use of the word 'to countenance' for 'to greet', perhaps owing to the lack of German equivalent.

95 *SD* In *TS*, Petruccio and Katherina appear onstage (*TS*, 4.1.105 *SD*) after the entrance of 'four or five Servants' (*TS*, 4.1.93 *SD*). *KK* delays their entrance and omits their welcome to Grumio (4.1.94–103). Sybilla has no equivalent in *TS* (see pp. 107–9). She remains silent until her exit with Wormfire (113 *SD*).

96–113 a fairly close adaptation of *TS*, 4.1.106–24, that occasionally condenses passages.

96–100 Hardman's speech corresponds to Petruccio's (*TS*, 4.1.106–8), but Hardman replaces the servants' names with a generic insult ('these lazy rogues').

98 **fellows** Hardman describes the servants as, literally, 'birds' ('Vögel'), an image of carelessness also used as an insult (Grimm, Vogel, 14).

hold my stirrup, or to take my lady's horse and mine?
Where are you, you gallows-birds? 100

Enter three SERVANTS.

[SERVANTS] Here!

HARDMAN Here, here, here. You block-headed slaves
and lazy dogs! May your legs become lame! Is there
no respect and dutiful attendance anymore?

He strikes them.

Where is the foolish thief I sent ahead? May lice 105
choke him!

WORMFIRE Here, my lord. As foolish as I was before.

HARDMAN You galley-slave! You beast, didn't I order
you to come and meet me for the honour of my love
and to bring these cursed thieves with you? 110

WORMFIRE My lord, Alwayswet's frock was not ready,
and Nooshalter lost his thievish hat, and Lazypaunch
couldn't find his rapier.

Exit with Sybilla [and Matz].

100 SD In *TS*, the servants enter before the couple's arrival and heartily greet Grumio (4.1.95–100).

101 In D1 and D2, the servants' call is implied in the preceding SD which reads, 'Drey Diener gehen ein, ruffen alle hier' ('Three servants enter, all call here').

104 SD The first of several SDs indicating Hardman's physical violence towards his servants (see also 127 SD and 133 SD); there is no unambiguous equivalent in *TS* (see Ard³, 248). For Hardman's extra violence when compared to Petruccio, see also 1.3.233–48, 3.2.270–2, 3.5.15–25 and notes.

108–13 *KK* remains close to *TS* (4.1.115–24), but condenses Grumio's speech about the servants' failure to arrive.

108 **galley-slave** ('Galeywürdiger *esclave*') a strong term of abuse (see Grimm, 'galeiwürdig', i.e. deserving the galley). From the late Middle Ages, slaves were

increasingly employed as rowers.

110 **cursed thieves** Hardman literally calls the servants 'cursed halters' ('verfluchte Galgenschwengel'), metonymically referring to the criminals hanging from them. 'Galgenschwengel' evokes the gallows ('Galgen') and swinging ('schwengen') (see Grimm, 'Galgenschwengel').

112 **thievish hat** *KK* literally says 'thief's lid' ('Diebs-Deckel'), in reference to the clothes thieves need in order to hide (see Grimm, 'Diebsdeckel').

113 SD The German text provides no exit SD for Matz in this scene. He may well leave at this point with Wormfire and Sybilla, although he could also do so with an unnamed servant at 113 SD or with the servants and Wormfire at 164 SD. Most modern editors leave it unclear when Grumio exits in the equivalent scene; in Ard³, he does so considerably later (4.1.156 SD).

HARDMAN You are useless cowards and lazy dogs. I
 have been away from home for a short while, and 115
 what has happened to my authority? Where is the life
 that I led before? Is there no awe anymore? I will put
 some order into you birds. Is there no slave ready to
 bring my love a chair? – Be welcome, dearest darling.

He kisses her, while she stands still.

Don't be upset by this disorder, I will put everything 120
 in order for you.

CATHARINA O, the order is good.

HARDMAN You do well, my love, to praise what I have
 done. [*to the Servants*] Why are you standing around,
 you gallows-birds? Bring in the food. 125

[Exit First Servant.]

Sit down, my heart's love. – You, rogue, take off my
 boots.

He strikes the [Second] Servant.

114–21 Following the servants' exit, Petruccio immediately shouts for supper, asks Katherina to sit down, demands his boots be removed and sings snatches of ballads (*TS*, 4.1.125–32); Hardman instead complains about his loss of authority, requests a chair for Catharina, kisses her and comments on the disorder, all actions with no immediate equivalent in *TS*.

116–17 **Where ... before?** *KK* preserves Petruccio's quotation of the first line of a popular ballad ('Where is the life that late I led,' *TS*, 4.1.126), but there is no indication that the translator or adaptor was aware that this was a musical reference.

118 **birds** (Vögel) See note at 98.

119 **SD** Another kiss by Hardman with no equivalent in *TS* (see above, 3.2.315–16 and note).

122 Catharina objects to the mistreatment of the household earlier than Katherina does (*TS*, 4.1.142).

123–41 Like Petruccio (*TS*, 4.1.125–40), Hardman alternates between making irascible commands to his servants and seemingly supplying good-natured invitations to his wife. While some elements are the same or similar in the two versions ('supper ... be merry ... boots ... water', *TS*, 4.1.125–40), others are specific to *TS* (the domestic 'Where's my spaniel Troilus? ... Where are my slippers?', 4.1.136–9) or to *KK* (e.g., Hardman's request for a 'towel' and 'clean water', 135–7).

125 **gallows-birds** ('Galgenschwengel') literally 'halter'; see note at 110.

126 **rogue** ('Schinder') literally 'hangman' (see Grimm).

127 **SD** Most modern editors since Rowe have understood Petruccio's 'Take that' (*TS*, 4.1.134) to be an implied **SD** and assumed that he strikes the servant. In *KK*, the stage action is spelled out. See note at 104 **SD**.

You slave, do you want to tear off my foot? – How are you, my lady? You look sad. – Will you dull dogs not bring water for us to wash our hands? – Be merry, my child, it will soon be better. 130

[*The Second and Third Servants*] bring water.

You, stupid brute, did someone shit on your fists? Are you spilling the water?

He strikes [a servant].

Dearest Catharina, wash yourself and be glad. – Rotten wretch, can't you bring a towel? What kind of water is this? Dish-water? 135

He strikes [a servant] down with the bowl.

I'll show you clean water, may the devil take you. – Come to the table, dearest heart.

Enter WORMFIRE.

Where did the hangman hide you? You're always warming your whore's nest. Get out, and fetch Master Rich-With-Joy to keep my love company. 140

WORMFIRE That's the company she needs.

Enter [FIRST] SERVANT *with food.*

HARDMAN What do you say, whoreson villain?

133 SD Modern editors of *TS* often insert a SD at the equivalent point (4.1.141) – e.g. Thompson: '*He strikes the Servant.*' – though Ard³ does not. See note at 104 SD.

138 SD–44 Unlike Grumio (who may have exited or remains onstage silently; see note at 113 SD), Wormfire re-enters, makes a (probably sarcastic) comment on the character of Master Freudenreich and receives Hardman's insult.

139–40 **You're ... nest.** Hardman suggests Wormfire is not on duty because he is in Sybilla's bed.

140–1 **Master Rich-With-Joy** ('Herr Freudenreich'); the only mention of this shadowy figure who never appears, like the equivalent 'cousin Ferdinand' in *TS* (4.1.137).

WORMFIRE Nothing, my lord, I obey your every order.
 HARDMAN What, you rogue, will you spill the broth on 145
 my lady's lap?

He beats him.

CATHARINA It was an unwilling fault, my love.
 HARDMAN He is a fool-born, stupid animal. Be content,
 dearest Catharina, I must keep order in my own home
 the way I see fit. – What food is this? How dare you 150
 welcome my love with this? Is there nothing better?
 WORMFIRE I will return it, God willing.
 HARDMAN Let us sit now. My darling, will you say
 grace, or shall I? – Where is the rascal cook? Is this
 baked? Is this roasted? It's all burnt up and fried! 155
 Catch the boar-pig and bind him to the trough. Whip
 him till his blood spills out.
 CATHARINA My dearest, really, the food is very good.
 HARDMAN You are too polite, my darling, to put up with
 things for the sake of such an incompetent fellow. The 160
 dirty dog has spoiled everything, and it offends me
 that you will think it is always like this in my house.
 CATHARINA Have no fear of that. I like it very well.
 HARDMAN Now I see you are being politic and only
 speak to flatter me. The food is all burnt, fried and 165

145–8 **What . . . animal.** *KK* closely adapts Petruccio's anger and Katherina's plea for indulgence (*TS*, 4.1.141–3).

146 *SD* literally, 'It rains cuffs' ('Es regnet stösse').

150–2 **What . . . willing.** *KK* retains Petruccio's question ('What's this', *TS*, 4.1.146), but has Hardman stress his domestic authority, and replaces the unnamed servant in *TS* by Wormfire. In terms of staging, it is not clear whether Hardman addresses the first servant or Wormfire, who replies perhaps for himself, perhaps for the servant (152).

153–62 **Where . . . house.** *KK* corresponds to *TS* (4.1.150–6), but Hardman's anger focuses on the cook, not the servants.

154 **Where . . . cook?** ('wo ist der Saumage der Koch') literally, 'where is the sow's stomach of a cook'. As a pig's stomach takes a lot of filling, the term came to be used as an insult to a gluttonous, unclean person (Grimm, 'Saumagen', 3).

163–9 **Have . . . victim.** *KK* closely adapts the equivalent passage in *TS* (4.1.157–64), but adds Hardman's observation about Catharina's 'politic' navigation (164) of the power dynamics in her new home.

dried up. The juice and power are gone. Only the burnt bones are left, and these my doctor expressly forbids me to eat, because it increases gall and choler to which we are both victim. – There, you dogs, feed and may it choke you. (*He throws it to them.*) With 170 what shall I treat my love?

CATHARINA I would be well-contented with these foods.

HARDMAN I praise your good cheer, my darling, but you must be treated to better food, or nothing at all. [*to Wormfire*] Villain, serve us better tomorrow, and take 175 that to the cook. (*He strikes him.*)

WORMFIRE Lord, you may save your labour. I have a good memory.

HARDMAN Away, you beasts.

Exeunt [Servants and Wormfire].

Dearest darling, it's not my fault, and it pains my soul 180 that you have been so poorly welcomed and served. I would offer my blood for your sake. But comfort yourself that the fault was not mine because I was absent. I will make up for everything. Today's fasting will be broken tomorrow. Come, my darling, I will 185 lead you to bed, you shall be served better there.

Exeunt.

167 **bones** ('Schindknochen ') literally, 'hangman's bones'.

169–79 **There . . . beasts.** Between a rendition of Petruccio's speech on his choleric humour (164–9; *TS*, 4.1.159–64) and his promise to Katherina to mend her welcome the next day (180–6; *TS*, 4.1.165–7), *KK* inserts another version of the scene's theme, that is, Hardman's studied anger and Catharina's attempt to defuse it.

170 *SD* *KK*'s *SD* and the preceding sentence

have no equivalent in *TS*. In *A Shrew*, a *SD* reads, 'Manent servingmen and eat up all the meat' (Miller, 6.32.2).

176 *SD* There is no equivalent *SD* in *TS*. See note at 104 *SD*.

180–6 Unlike in *TS*, Hardman and Catharina are alone onstage for his last speech of this scene, corresponding to *TS*, 4.1.165–7. Hardman stresses his devotion to his new wife more so than Petruccio, suggestively adding that she will be 'served better' in bed (186).

[3.4] *Enter MATZ Trumper and WORMFIRE.*

- WORMFIRE Monsieur Matz, what do you think of this fine wedding day? Has anything like this ever happened to you? No food and no drink, hey? The devil take such weddings!
- MATZ I don't believe such a wedding has been recorded 5
in the chronicles since the destruction of Troy.
- WORMFIRE You talk well given your fire-stoker's wit.
- MATZ I could not have believed that there would ever be such a holiday. It's as though Poverty were to marry Necessity, and would invite Hunger and Thirst to the 10
wedding. But where is he?
- WORMFIRE He is with her in the bridal chamber, and continues making his speech on unhealthy food which he firmly denigrates with curses and complaints in a true litany of sayings. 15
- MATZ But what does she do?

- 3.4 The scene is set in Hardman's house and corresponds to a brief passage in *TS* (4.1.168–76) that consists of a brief exchange between four servants (Nathaniel, Peter, Grumio and Curtis) who comment on Petruccio's shocking taming techniques. *KK* substitutes a dialogue between Matz and Wormfire in which they deplore the lack of wedding celebrations and Wormfire reports on the goings-on in the bridal chamber.
- 2–3 **Has ... drink** Wormfire literally says, 'did the like ever happen to you, that the teeth were saved and the throat had a holiday?' ('Ist dir dergleichen wohl fürkommen / daran man die Zähne gespart / und der Hals einen Feyrtag gehabt'), humorously pointing towards the neglect of providing the customary food and drink at a wedding.
- 6 **destruction ... Troy** by the Greeks in the Trojan war, as recounted in Homer's *Iliad*.
- 7 **fire-stoker's** ('stubenheizerischen') Wormfire's condescending reference to Matz's occupation. 'Stubenheizer' is a term recorded from the sixteenth to the eighteenth century for an indoors fire-keeper (Grimm).
- 9–11 **Poverty ... wedding**. Matz imagines a wedding with allegorical personifications. Compare Wormfire's personified 'Patience' at 17.
- 11 **where ... he?** In *TS*, this question is asked by Grumio (4.1.170).
- 12–24 *KK* adapts Curtis' speech (*TS*, 4.1.171–6) but divides it into three parts, signalled by Matz's brief interruptions at lines 16 and 20.

WORMFIRE She sits in her chamber like holy Patience,
her face as dark as if she had woken from some sad
dream, and did not know where she was.

MATZ He will kill her with such inhuman treatment. 20

WORMFIRE It seems as though she doesn't know whether
she's standing or walking, or what she ought to do.
One devil has met another. I think I hear him. Let's
go, or he'll dismiss us. *Exeunt.*

[3.5]

Enter HARDMAN.

HARDMAN Thus it must be. I have begun my reign most
politically. With my friendliness mingled with angry
rage, I have given her such doubts that she cannot
altogether trust my professed love, nor complain
about my pretended anger, which looks like affection. 5
I am now like the rowers that turn their backs on the
way they seek to go. A Scythian shoots while fleeing.
I confess I love her dearly. In order to make her all the
worthier of my love, I must perform the moral tutor

17 **holy Patience** Wormfire refers to the proverbial patience of saints (Wander, 'Geduld', 178). Compare Matz's personifications at 9–11.

23 **One . . . another** Wormfire literally says, 'one devil above another' ('ein Teuffel über den andern Teufel'). See Wander, 'Teufel', 538.

24 **dismiss us** KK adds Wormfire's suggestion that Hardman may dismiss the men from his service.

3.5 The scene, presumably set in Hardman's house, corresponds to Petruccio's soliloquy at *TS*, 4.1.177–200. It closely adapts the original but inserts a reflection on the paradoxical effect of Hardman's taming technique (2–7) and the necessity to play-act (8–12). For another version of this

speech, see *A Shrew* (Miller, 6.37–47).

1–2 **Thus . . . politically.** Petruccio's soliloquy begins similarly: 'Thus have I politicly begun my reign' (*TS*, 4.1.177).

6–7 **rowers . . . go** Hardman means he needs to do the opposite of what might seem necessary in order to succeed. For the proverb, see Wander, 'Rudersmann'.

7 **A . . . fleeing.** Reiterating the idea of the previous proverb, Hardman alludes to the classical myth that warriors from Scythia, a people in Central Asia famed for horsemanship, hit their target by riding past it and turning around to shoot their arrows.

9 **moral tutor** (Sitten-Lehrer) The same German word is used in Patient Job's reference to 'the teacher of morals who will now appear' (Prologue, 19–20).

under the guise of *Jean Potage*, and play several 10
 persons. Not every fool can do this since it is the
 office of the master. I have already achieved wonders.
 My falcon is sharp and hungry now, and will not be
 fed until it humbles itself. I must therefore adopt the
 manner in which wild animals are tamed. She hasn't 15
 eaten the whole day, and she had little yesterday, and
 shall not eat tonight. She had no rest last night, and
 shall be allowed to rest even less tonight. I will find
 fault with the bed as I did with the food. The maids'
 backs will bear the brunt of my rage. I will throw the 20
 pillows around and stamp on the linen and pull up the
 bed to make the feathers fly. Little of the curtains and
 bedframe will be kept whole, and the straw shall be
 made to cover the chamber ground. Additionally I
 shall curse and rage till the beams tremble. But in the 25
 midst of this madness I will cuddle with her and swear
 it happens out of great affection to her. I will continue
 this the whole night, turning from one to the other so
 that she will be unable to close an eye or rest her head.
 It is the right way: make a bad wife good through 30
 friendliness, or kill her. Her heated stubbornness

10 **under ... Potage** Hardman literally describes himself as having to 'act under the hat and coat of Jean Potage' ('unter *Jean Potage* seinem Hut und Mantel agieren'), alluding to the French clown figure (see Asper).

13–15 **My ... tamed.** *KK* continues its close rendition of *TS*, translating the first four lines of Petruccio's falconry metaphor (4.1.179–82), but replacing the subsequent more technical elaboration (4.1.183–5) by a generic summary that he must 'adopt the manner in which wild animals are tamed'.

15–25 **She ... tremble.** *KK* translates the uproar Petruccio creates (*TS*, 4.1.186–

91), but makes Hardman more gratuitously violent by adding that he will beat the maids for the supposed untidiness of the beds. See also 3.3.104 *SD* and note.

20 **bear the brunt** Hardman literally says that 'the maids' hump backs will have to atone' ('der Mägde Buckel werden büßen müssen').

30–1 **It ... her.** In adapting *TS*'s proverbial '[t]his is a way to kill a wife with kindness' (4.1.197), *KK* provides the two options of making her 'good through friendliness' or killing her in the process. The sentence incorporates part of the play's title. *TS* alludes to its title slightly later in the corresponding speech (4.1.199).

will cool when a stronger one overcomes her. If
 she changes her tune, I will strike a milder chord
 afterwards. He who knows a better way than mine, let
 him come forward. We shall see who prevails. 35

Exit.

4.[1] *Enter FELIX [as Hilarius] and*
[ALFONS as] Musician.

FELIX I can hardly believe what you tell me, good sir.

ALFONS My lord Hilarius of Liebenthal, rest assured
 that it is nothing other than the bare truth. Let us hide
 a little here to discover it better. Her lesson is taking
 place now. By witnessing the charming instruction 5
 she receives, you will see in action what I have
 disclosed to you in words.

34–5 **He ... prevails.** Like Petruccio at the equivalent moment (*TS*, 4.1.199–200), Hardman addresses the audience.

35 **We ... prevails.** Hardman literally says ‘let us pull for being the master’ (‘Wir wollen uns um den Meister ziehen’), proposing a tug of war (see Köhler, 249).

4.1 There is no specification of location, but the scene is presumably set in Sir Theobald’s house and roughly corresponds to *TS*, 4.2.1–72. It falls into two parts: the first shows Alfons and Felix witnessing the love scene between Sabina and Hilarius (1–85, *TS*, 4.2.1–59); the second shows the scheme of finding someone to impersonate Hilarius’ father (86–105, *TS*, 4.2.60–72). *KK* has

an added soliloquy by Sabina, expressing her strong love for Hilarius, and it elaborates upon the subsequent exchange between the lovers (9–40). It omits the entire dialogue between Tranio and the Merchant (*TS*, 4.2.73–122), compressing the scheme’s description into a brief explanation by Fabian (90–7).

1–7 *KK* largely follows the original (*TS*, 4.2.1–5), but while *TS* reveals Bianca’s and Lucentio’s affair straight away through Tranio’s mock surprise, *KK* has Alfons merely suggest the dishonour of Sabina’s ‘instruction’ (5), increasing the impact of the subsequent passage which dramatizes the love between the young couple.

4.[1] *this edn*; Die vierde Handlung. *D1, D2, Köhler*

FELIX I obey your will.

They go to the side.

Enter SABINA and sits down at a table on the inner stage.

SABINA Happy hour which will bring my soul to my
body. O love, never tried by me before, how great is 10
your sweetness! Everything else in the world is stale
and miserable in comparison! True joy and pleasure
lie in you alone, pervading all my senses, body and
soul. Many things can be found to entertain the body,
but the soul cannot find pleasure and contentment 15
except through another soul, united in sweet love. But
where is the comfort that I long for so much? Does his
mind not feel the same yearning desire as mine?

Enter [HILARIUS as] Johannes.

But why do I complain? The light of my sun rises
bright and clear. My dearest, be welcome. 20

She kisses him.

HILARIUS My beautiful lady, to receive such lovely
words, accompanied by such pretty works, makes me

8 SD1–8 SD2 *KK* adds careful stage directions, suggestive of the spatial organization of the early modern German stage. An inner stage ('innere Scene' as in *KK*, or 'innerer Schauplatz') is mentioned in various other German plays of the mid to late seventeenth century, for instance, Christian Weise's *Baurischer Machiavellus* (Dresden, 1679; VD17 23:290747H), sig. A3v, and Johannes Rist, *Das Friedewünschende Teutschland* (n.p., 1647; VD17 23:249118M), sig. F3r. See also Willi Flemming, *Andreas Gryphius und die Bühne* (Halle a. S., 1921), 424.

9–20 SD Before adapting *TS*'s dialogue between the lovers, *KK* inserts a soliloquy by Sabina which is notable for its frank

expressions of intense love and female desire, in keeping with her initiative in kissing Hilarius later in the scene (20 SD and 84 SD). See Introduction, pp. 106–7.

21–40 SD In the equivalent passage in *TS* (4.2.6–10), Lucentio and Bianca flirt by referring to an actual book he claims to be reading, Ovid's *Ars Amatoria* ('*The Art to Love*', 4.2.8). *KK* replaces the learned courting with the explicit affirmations of love by Sabina and Hilarius. It gently mocks the original's literary games by having the couple describe how they have put away actual books (see 24–6), and adds an elaborate conceit in which 'book' stands for each character's heart.

your happy servant. I hope to find in them the constancy I look for. But, my darling, are you here without any books at all? 25

SABINA I wish to have no other book than your heart, and in that my name, just as your name is indelibly written in mine; and this I hope is assured through the faith of your mouth and your eyes.

HILARIUS My soul pledges to assure you of this. I am glad to have accomplished my instruction fully by teaching you to feel love for me, my dear heart's heart. I do not wish to study in any other library but to leaf through your beautiful book for ever. My mind will read in it as long as it has a brain. Are you content with that, my lovely angel? 30 35

SABINA I do not know what your quips mean. But my love, you know I am wholly yours.

HILARIUS And I yours, my heart's child, as long as there is breath in my body. 40

They embrace and kiss.

ALFONS Are my words now confirmed by the action? Or do they need more proofs?

FELIX I believe this, and much else. But Monsieur lute-player, who would have thought so?

ALFONS I no longer wish to be mocked in this guise. I am not a lute-player, but a nobleman well-known to you: Alfons of Nistlingen. I will no longer be a suitor to this unworthy person, but will give my love where 45

41–4 *KK* stays close to *TS* (4.2.11–15) but, rather than translating Tranio's pretended railing against 'unconstant womankind', it adds Felix's mocking of Alfons as 'Monsieur lute-player'.

45–60 *KK* reconfigures the dialogue between Tranio and Hortensio (*TS*, 4.2.16–43),

omitting Tranio's indictment of Bianca's supposed 'lightness' (4.2.24) and Hortensio's promise to abandon the pursuit of 'beautous looks' (4.2.41) in women, and adding the two men's expression of supposed solidarity.

47 **Alfons . . . Nistlingen** See the List of Roles.

my offer is returned. I swear never more to honour
her in this way. I will reciprocate the friendliness 50
and desire of a young rich widow, and will link my
life to hers. You, sir, do as you wish, and suffer what
you can.

FELIX Alfons, to please you I swear to withdraw my suit
to her. May you prosper in all your further endeavours. 55

ALFONS I dutifully thank you, both for your good
decision to leave this light lady and for your good
wishes which I offer in return. May we be eternally
linked in constant friendship.

FELIX Rest assured that I will be yours for ever. 60
Exit Alfons.

Felix goes towards Sabina and Hilarius.

Now you may help yourselves to each other. Surely
Master Tutor's lessons are very delightful, as the
student proves so good.

HILARIUS Such lovely students can give orders to the
tutor. 65

SABINA And such worthy tutors have the heart of the
student in their hand.

FELIX This union is the reason why I and Sir Alfons
forswear you. I may not aim so high in any case, nor
want to, but he wishes to link himself to a widow, and 70
will take pains to make her tame and pious.

51 **young . . . widow** 'a wealthy widow' in *TS* (4.2.37), with no indication of her age. She is called 'Eulalia' in *KK* in 5.2, the only scene in which she appears. See also the List of Roles.

60 SD2 *TS* has no equivalent SD.

61–7 **Surely . . . hand.** *TS* has no equivalent to Felix's tongue-in-cheek comment on the student–tutor fiction of Hilarius and Sabina.

68–70 **This . . . widow** *KK* condenses

Tranio's news of Bianca's freedom from suitors and Alfons' intention to marry a widow, and omits the response to it (*TS*, 4.2.46–52), while adding the assurance that he had never had the intention to marry his social superior.

71–9 **take . . . tongue.** follows speech-by-speech Tranio and Bianca's exchange about 'the taming school' to which Hortensio is said to have gone (*TS*, 4.2.53–9, 55).

SABINA How presumptuously he flatters himself! That's not how the world runs.

FELIX He believes he has understood the art of the taming-school. 75

SABINA Is there such a place?

FELIX Yes, and Sir Hardman is its tutor. He teaches how to make eleven and twenty be even: how to tame a bad wife, and heal her shrewish tongue.

SABINA That's a hard thing. But my lesson is over. My darling, take care. 80

HILARIUS A goodbye without a kiss?

SABINA (*laughing*) I had almost forgotten the most delightful thing.

She kisses him and exits.

HILARIUS My heart, farewell. 85

Enter FABIAN.

But who comes here?

FELIX Well, Fabian? I hope you have found an honourable father for me. How does our business stand?

77–8 **He . . . even** In *TS*, Petruccio, according to Tranio, 'teacheth eleven-and-twenty long / To tame a shrew' (4.2.58–9). The numbers in *KK* and *TS* are the same, but Felix's point differs from Tranio's: while Felix comments on the impossibility of the taming task, Tranio's reference to the card game Thirty-one, in which the goal is to get a hand which has thirty-one points, implies that Petruccio's teaching is just right. The author of *KK* may well

have failed to understand the reference to the card game.

79 **heal . . . tongue** Similarly, the effect of Petruccio's teaching is said to be to 'charm her chattering tongue' (*TS*, 4.2.59).

80–5 The leave-taking between Sabina and Hilarius has no equivalent in *TS* where Bianca remains onstage and so becomes complicit in the scheme of the fake father.

84 **SD She . . . him** See note at 9–20 SD.

- FABIAN Pretty well, thanks to my great effort. I am dog- 90
tired from searching for a grave gentleman. He looks
as honourable as Saint Valentine, is filled to the brim
with imagined wisdom, and when it comes to natural
philosophy, thinks he is the biggest pig in the sty. In
sum, he agrees to your business, although he is not 95
the man he thinks he is. That aside, he is willing to do
anything for gain.
- FELIX It is good to have him. I will train him to become
an apt sub-father.
- HILARIUS It will be good to rely on a trick this time. A 100
little one can do no harm.
- FABIAN My comrade is apt enough for that. But *vel*
quasi, my lord, won't you come? He waits for you in
our lodging.
- FELIX Immediately. Let us neglect nothing. [*Exeunt.*] 105

90–105 This passage corresponds to *TS*'s introduction of the fake father (4.2.60–72), but substantially departs in its treatment of the scheme: Tranio refrains from revealing his strategy of duping the Merchant, which is dramatized after Bianca and Lucentio have left the stage at 4.2.72. *KK* omits the passage in which Tranio tricks the Merchant into agreeing to the disguise (4.2.73–122), which is rendered irrelevant by *KK*'s emphasis on the business transaction between the schemers and the 'grave gentleman' (91) who is 'willing to do anything for gain' (96–7).

90–1 I ... **searching** *KK* literally says 'I

have become dog-tired over this' ('ich bin aber Hund müde darüber worden'), echoing the English 'dog-weary' (*TS*, 4.2.61). The proverb probably comes from hunting dogs tiring themselves out (Wander, 'Hund', 12).

92 **Saint Valentine** The patron saint of travellers and lovers was often referred to on the early modern German stage (see note at 2.1.365).

100–1 While Lucentio seems uninvolved in Tranio's doings (see *TS*, 4.2.67), Hilarius explicitly approves of the proceedings.

102–3 *vel quasi* Latin, or as if / or almost. The meaning in the present context is unclear.

[4.2] *Enter WORMFIRE and SYBILLA with a
cup of wine and cold roast.*

WORMFIRE Now, you dear container of my appendage,
come here. I know it will taste good tonight. He who
works is worthy of his food, *exemplum gratia* the
threshing ox. But shall we first perform a courtly
cochleation or charitably fill our guts with the 5
ingredients?

SYBILLA I prefer to fill our gaping mouths.

She feeds eagerly.

4.2 There is no specified location, but the scene is presumably set in Hardman's house. It corresponds to Act 4, Scene 3 in *TS*, and falls into four parts: part one to the arrival of Hardman and Alfons (1–104), part two to the arrival of Fritz the tailor (105–138), part three to Fritz's dismissal (139–297), and part four, Hardman's plans to visit his father-in-law (298–326). The first part, in which Wormfire and Sybilla tease the hungry Catharina, stays close to *TS* (4.3.1–35) but adds two short dialogues between the two servants on their affair (1–25), and between the two women about Hardman's behaviour (73–104). Part two corresponds to *TS* 4.3.36–62 in Hardman's starvation of Catharina, but adds Hardman's anger with the tailor for coming at meal time (131–8). Part three, the confrontation with the tailor, adapts *TS*, 4.3.63–167 and comically elaborates the description of the fine clothes (238–68). The sequence of events is slightly changed and there is some addition to the dialogue between Catharina and Hardman (180–205). The last part stays particularly close to *TS* (4.3.168–95).

1–25 Wormfire and Sybilla's dialogue, for which there is no equivalent in *TS*, contributes to a mini-subplot through which the servants' love throws light on that of their social betters. For *KK*'s addition of Sybilla, see Introduction pp. 107–9.

1 **appendage** ('Anhang') penis, see note at 3.2.124–5 and note.

2–3 **He ... food** ('wer arbeitet ist der Nahrung wert') an adaptation of Luke 10.7: 'the labourer is worthy of his hire' ('ein Arbeiter ist seines Lohnes wert').

3 ***exemplum gratia*** Latin, for example; Wormfire's first of several learned foreign-language terms in this passage (1–72), which contrast with the down-to-earth subject matter.

4 **threshing ox** The implicit reference is to 1 Corinthians 9.9: 'For it is written in the law of Moses, thou shalt not muzzle the mouth of the ox that treadeth out the corn.'

5 ***cochleation*** Latin, from *cochlear*, spoon. Wormfire may play on the German word the Latin translates, 'löffeln', which means both to behave like a fool (Grimm, 1) and to court (Grimm, 2). See Köhler, 250.

- WORMFIRE Above or below? Or both? But no, mine
counts as well. You think perhaps that man and
woman are one body. But it doesn't work in this case. 10
- SYBILLA A man and his wife? It's a bit too soon.
- WORMFIRE But not too soon for us to crawl into each
other.
- SYBILLA Yes. In a way that conforms to *courtoisie*.
- WORMFIRE If the thing finds a jolly outbreak before its 15
time, we shall have to make spiritual amends for our
courtesy, and sing the *poenitere* aloud in front of an
honourable congregation. Well, the heart has its
reasons.
- SYBILLA There's no harm, it's the fashion. We shall not 20
be the first nor the last. As long as the baptism doesn't
come before the wedding.
- WORMFIRE The parson counsels so. But much talk fills
few maws. Fill the cup!
- SYBILLA May God bless us. What will be, will be. 25

They feed eagerly.

Enter CATHARINA.

- 8–9 **Above . . . well.** Wormfire's suggestive remarks refer to various bodily orifices.
- 9–11 **You . . . soon.** Wormfire alludes to the religious teaching that man and woman in marriage become one flesh (see, for example, Mark 10.6–8). The German 'Mann und Weib' can be translated as both 'man and woman' (9–10) and '[a] man and his wife' (11; i.e. husband and wife). Sybilla reminds Wormfire that man and woman are said to become one flesh (or body) in marriage, and that they are not (yet) married.
- 12–13 **crawl . . . other** have sex.
- 14 **conforms . . . courtoisie** Sybilla seems to suggest that by having sex outside marriage, they are conforming to courtly manners.
- 15–18 **If . . . congregation.** Wormfire suggests that if a pregnancy results from their affair, they will atone by marrying, imagined as singing their repentance (*the poenitere*). Public penitence for sexual sins was fairly common in Protestant countries.
- 24 **Fill the cup!** ('Es gilt / Hänschens im Keller') Wormfire alludes to a certain kind of cup, literally called 'little John in the cellar', that contains a figurine that rises from the base (the 'cellar') to the top when it is filled. The process of filling the empty vessel and the resulting emergence of the little man suggest insemination and conception, or birth. Such cups were used for drinking toasts to women who wished to conceive, or were about to give birth (Wander, 'Hänschen', 1).

- CATHARINA Well, the two of you know how to take care of yourselves.
- WORMFIRE Yes, that's right. Thank you for saying so. It is such fitting weather tonight.
- SYBILLA My lady, you have arrived a little late. But you would not have accepted our company anyway, I think. 30
- CATHARINA I would not have rejected it this time. But do you know if the cook still has something cold in the pantry? 35
- SYBILLA I believe not. He refuses to give out anything. We managed to get our food in special ways.
- WORMFIRE Will my lady take a piece of this mustard-flavoured ox rump? And a Paderborn beer?
- [CATHARINA] It sounds very good if it is to hand. 40
- WORMFIRE I am afraid the mustard is too choleric. It will be *contraire* to your humour. But how good would a cloth taste that had purged the hind of a cow, with a delicate broth from raisins spiced with *Citrocynamo-*

26–37 In the equivalent passage in *TS*, Grumio and Katherina enter the stage in mid-conversation: Katherina has begged Grumio for food in vain and laments Petruccio's treatment of her (4.3.1–16). *KK* replaces this passage with a dialogue between the starving Catharina and the two servants finishing their dinner.

38–58 The succession of offers and answers roughly corresponds to that in the equivalent dialogue in *TS* (4.3.17–35). Wormfire's descriptions of the kind of food he would offer his mistress are more elaborate, however, and add unsavoury culinary details, like capers being 'farted from a goat's fundament' (53–4), a humorous element absent from *TS*.

39 **Paderborn beer?** Wormfire literally says 'a drink of man-poem from Paderborn' ('einen Tunck Paderbornisch Menschen

Gedicht'), referring to beer from the town of Paderborn in north Rhine-Westphalia (Wander, 'Menschengedicht', 2).

40 SP D1 and D2 assign the speech (and that from line 57) to Sybilla, probably the result of a printer's error or other textual corruption.

44–5 ***Citrocynamo-Cariophyllikāç*** This inventive compound of Greek words is obscure but could pertain to prawns (*Cario* from 'karis') stuffed in wine leaves (*phyllikāç* from 'phyllikos' meaning 'leaf-like'), and seasoned with lemon (*Citro*) and cinnamon (*cynamo* from 'kinnamomon'). This exotic dish stands in stark contrast to Wormfire's previous references which are to rustic food. A possible source for this exchange could be Athenaeus' *Deipnosophistae*, a fictive account of a series of philosophical banquets from the third century AD.

- Cariophyllikā*ς, especially with an *arrière-garde* that 45
contains a Bacheracher, Hochheymer or Necker nectar?
- CATHARINA It would be even better if there were some.
- WORMFIRE Sweetness increases choler too much,
particularly when mingled with the heat of grape
juice. What do you say to a dish of morels prepared 50
with the best wild pears, qualified with an onionish
garlic-broth? Or a nice dish of Westphalian field-
beans with sour milk and capers farted from a goat's
fundament, excellently spiced, hey! Alongside that a
good claret of the kind that the Marburgers name after 55
your own rigour.
- [CATHARINA] Keep these dishes for your own hoggish
maw, you fool! Go away, or I'll make you clear off.
- WORMFIRE There's no need for that job, for right now I
am busy preparing to make my fine companion 60
another set of feet. But I must go in now. My lord has
commanded me to go to the top chef today. Thus,
honoured lady, rejoice that you have an appetite.
There will be a fine dinner, the whole kitchen is
polished, the servants are turning the roast like fools, 65
the cook goes around the kitchen like a madman, the
pots, kettles and pans boil, fry and foam on the fire
most nonsensically. The cake pans and pastries in the

45 *arrière-garde* French, rearguard.

46 **Baccharacher** ... **Necker** Wormfire mentions three wine regions in south-west Germany.

52 **Westphalian** from the region of Westphalia in north-western Germany.

53–4 **farted** ... **hey!** Wormfire puns on 'farted' ('gefürzet') and 'spiced' ('gewürzt').

56 **your** ... **rigour**. Wormfire addresses Catharina as 'Ihr Strenghheit' ('your

rigour'), a title for nobility (see Grimm, 'Gestrenge'). Köhler (251) suggests that the wine may have been called Catharinenclaret, prompting Wormfire's allusion.

57 SP See note at 40.

59–72 **KK** adds Wormfire's vivid description of the busy kitchen in order to tease the hungry Catharina.

60–1 **preparing** ... **feet** i.e. getting Sybilla pregnant.

- oven are about to give birth and all the fine baking
stuff looks delicious. In sum, Bacchus will honour 70
Ceres, and she will refresh him with many delicacies.
Today shall be better than yesterday. *Exit.*
- CATHARINA If it were otherwise, to the devil with today!
It is as though he wanted to kill me with hunger out of
love: the beggars that came to my father's house did 75
better.
- SYBILLA Madam, perhaps your night was better than
your day?
- CATHARINA May God have pity on me, so that I don't
experience such another. I did not close an eye. More 80
such nights would soon kill me.
- SYBILLA But surely he did not handle you roughly,
madam. Sensible grooms do not show too much to
their brides on the first night.
- CATHARINA You need not address me as a married 85
woman. He has left me all too pure so far. He did not
once seem to think there was something womanly
in me.
- SYBILLA That's strange, he otherwise seemed to have
good inclinations. 90
- CATHARINA I do not doubt his goodness in this thing at
all, I have noticed it enough. I don't know why he
keeps to himself like this.

70–1 **Bacchus** ... **Ceres** Bacchus is the Roman god of wine and drinking, Ceres the Roman goddess of wheat and agriculture.

73–6 **KK** transposes three lines from Katherina's otherwise completely suppressed complaint to Grumio at the beginning of the scene (*TS*, 4.3.2–16, 4–6). See note at 26–37.

77–104 **KK** adds this exchange between

Catharina and her maid about the newly-weds' first night, Catharina's continuing virginity, and her admission that she has been 'bewitched' by Hardman and 'have to be gentle to him almost against [her] will' (103–4). See Introduction, pp. 102–3.

91 **goodness ... thing** interest in, or ability to perform, sex. The German 'stücke', like the English 'thing' with which we translate it, may contain a phallic pun.

SYBILLA Who knows what his thoughts are in this
 matter. I hope and wish most heartily that his mad 95
 manner would change to a better one, since there is
 much pretended method in it. I wish to God you could
 bend your mind to his. He will surely stop his raving
 soon, and you will have the best of husbands.

CATHARINA I think I am bent already, but only my heart 100
 knows just how bitter I am, and those who are
 acquainted with the mind of women. I believe this
 man has bewitched me, because I have to be gentle to
 him almost against my will.

*Enter ALFONS and HARDMAN, both bearing
 food, [and enter a Servant].*

HARDMAN Are you here, my heart's darling? See, how I 105
 take pains for your sake? And do you like it? Are you
 silent? – There, young friend, take the stuff away
 again. My love does not like it.

CATHARINA Wait, I like it! Leave it!

HARDMAN Even a boy would repay a small service with 110
 thanks. Shall my lady spurn mine?

He bears the bowls away.

[Exit.]

Alfons gives his to the Servant.

[Exit Servant.]

104 SD In *TS*, Petruccio and Hortensio enter
 'with meat' (4.3.35.1). No servant is
 onstage in the equivalent passage in *TS*.

105–11 *KK* remains relatively close to the
 equivalent passage in *TS* (4.3.36–48),
 but omits Hortensio's 'Mistress, what
 cheer?' (4.3.37) and Katherina's remark
 that she is 'cold' (4.3.38).

107 **the stuff** the food.

111 SD–24 *He bears ... hurry.* In *TS*

(4.3.49–54), Petruccio is immediately
 pacified by Katherina's thanks, remains
 onstage and invites her and Hortensio to
 eat. *KK* complicates the passage by
 having Hardman and the servant bear the
 food away, offering Catharina and
 Alfons a moment to speak amongst
 themselves, before Hardman re-enters,
 pacified, and invites Catharina and
 Alfons to 'come in for the meal' (123–4).

CATHARINA Indeed, I am thankful, my darling. It's just that you don't know my way of showing it.

ALFONS My dearest lady, reconcile yourself a little to his stormy manner. I assure you he loves you heartily. 115
If you offer him friendliness, you will be able to live with him very pleasantly.

CATHARINA It's much too difficult for a stubborn woman to change so swiftly; the transformation would have to be complete. 120

ALFONS If you are reasonable enough, you will be able to turn this transformation to your advantage.

Enter HARDMAN.

HARDMAN Well, my darling, and brother Alfons, come in for the meal, we have to hurry. I have much to do before our journey to your lord father's house 125
tomorrow. I must acquire some jewels for you today, and many other costly things for both of us, to enable the people to see that we are not of mean rank. We will walk around in our magnificence, so that they will talk of nobody but us. So, come in. Dinner is getting cold. 130

Enter WORMFIRE.

WORMFIRE My lord, the tailor is waiting outside, all laden with his stuff.

123–30 In the equivalent speech in *TS* (4.3.52–62), Petruccio revels in imagining the extravagant clothes the couple will wear upon returning to Katherina's father, an elaborate rhetorical flight reduced in *KK* to the plain information that they will have 'costly things' (127).

126 **tomorrow** Hardman's intention to leave the next day, which has no equivalent in *TS*, is contradicted by his later wish to 'be gone today' (310).

128 **we ... rank** *KK* literally reads 'that a donkey did not bring us to the market' ('daß uns kein Esel auff's Marckt gebracht'). This obscure, perhaps proverbial expression alludes to market days when sellers would show off their wares.

131–8 *KK* adds this short passage to the equivalent scene in *TS*, where the tailor simply enters (4.3.62 SD).

HARDMAN Must this fool come at mealtime? Tell the
rogue, if he has fed himself, he must grant me and my
love time for a meal too. 135

CATHARINA He can come after the meal.

HARDMAN Tell him to go away at once! But, wait, let the
fool come in. I can jest with him during the meal.

[Enter FRITZ.]

WORMFIRE [*to Fritz*] Move your bones inside, my
thread-wise and needle-sage lord. 140

FRITZ A blessed day to you, gentlemen, health and long
prosperity.

HARDMAN Let's see what pretty stuff you have made to
grace the beautiful form of my lady. What's this?

FRITZ Your honour, a shirt made according to the 145
fashion, as your honour ordered.

HARDMAN A carnival cap, a jester's blanket around
rabbit fur! Will you make fools of us? Will you dress
children, and decorate dolls? Away, cover a post with
your things and put it up amidst pea stalks. My love 150
must not wear such clothes as are made by fools.
Such children's stuff is not seemly.

CATHARINA The camisole is good, both the material and
the work.

138 SD–42 *TS* has a haberdasher and a tailor, two unnamed figures, present their wares: the tailor enters first and is greeted by Petruccio (4.3.63), but only speaks after the haberdasher, who has entered immediately after him (4.3.64), has been dismissed (4.3.88 SD). *KK* simplifies the sequence by conflating the two roles into one, the tailor Fritz Thimble of Scratch-hill (see the List of Roles).

145–52 *KK* remains close to the equivalent passage in *TS* (4.3.65–70), but has Fritz

offer a shirt rather than the haberdasher's 'cap' (4.3.65).

147 **jester's blanket** ('Narrendecke') This rare word is also used by the same author in *Der Pedanthische Irrthum*, 133 (see Introduction, p. 144).

150 **put ... stalks** Hardman suggests the shirt be worn by a scarecrow to protect peas from birds.

153–7 *KK* interpolates Catharina's defence of the dress and Hardman's argument against it.

- HARDMAN My heart, the material is good, I have chosen 155
it myself for you, but this sloppy apprentice has
utterly spoiled it with his work.
- CATHARINA It is well done, the way gentlefolk wear
things nowadays.
- HARDMAN We must not look to become gentlefolk 160
through garments. – What ape's ware have you there?
What can this be?
- FRITZ Your honour can surely see that it is a well-made
piece.
- HARDMAN A well-made piece! A piece for a fool! An 165
ass! Is this frippery to be worn in Tom Thumb's place?
What have you done with the sleeves, you witless
block?
- FRITZ It is done the way it should be. I would like to see
a tailor who can show me better work whether he had 170
been in France or all over Europe. I know my craft as
a tailor *de façon* should do.
- CATHARINA You talk well, Master. It is well made, and I
see the dress will fit like a glove.
- ALFONS [*aside*] She's getting warm. There'll be blows 175
soon.

158–61 **It ... garments.** *KK* corresponds to the equivalent passage in *TS* (4.3.71–7), but has Catharina replace Katherina's remark on 'gentlewomen' (4.3.72) by 'gentlefolk' ('Edelleute'), leading to Hardman's comment on gentility and clothes. Petruccio picks up on Katherina's 'gentlewomen' by applying the adjective 'gentle' to Katherina ('When you are gentle you shall have one too' (4.3.73), i.e. a cap), playing on the polysemy of 'gentle' as 'noble' and 'mild'. This pun is impossible in German.

161–83 This sequence of Hardman's humorous debasing of Fritz's work, and

Fritz's and Catharina's defence of it has no equivalent in the corresponding passage in *TS*.

166 **frippery** ('Firlfantz') The German word's roots are obscure but originally refer to an outlandishly dressed fool figure performing strange dances (see Grimm, 'Firlfanz').

166 **Tom ... place** ('an statt eines Däumlings') Tom Thumb (in the German version, 'ein Däumling') is a little man the size of a thumb, popular in European folklore.

172 **tailor de façon** a proper tailor, from French, *de façon*, i.e. in the (right) manner.

- HARDMAN [*to Fritz*] You know your craft like a fool *de façon*, and you would make my love a fool. I'll crush your brains before that happens.
- CATHARINA I see you take me for a stupid child. You intend to cloud my reason with your strange antics. I see you have little respect for me. Your pretended love is a mere semblance. 180
- HARDMAN What are you saying, dearest? 185
- CATHARINA I hope I am not denied words. 185
- HARDMAN My love is free to do as she likes. [*to Fritz*] But what else do you have, you cheating rogue? Is this the skirt? Dear me, this beautiful stuff is spoilt by your thievery! You have stolen half of it. I'd rather have paid you double than have a thing spoilt like this. 190
- CATHARINA I do not know what to say. Are you mad, or are we? I say the tailor has made no fault in anything.
- FRTZ I confirm this. Sir, you're mistaken. I have made everything according to your order that was delivered to me by Wormfire. 195
- WORMFIRE The villain wants to make me guilty of the spoilt stuff! He lies if he says I gave him orders rather than material for the garments.
- HARDMAN [*to Fritz*] You old goat, don't abuse my patience, or I'll rain blows. You have worked like an apprentice. 200

185 *KK* radically reduces Katherina's outburst against Petruccio's patronizing (*TS*, 4.3.75–82), and condenses her eloquent claim to verbal self-expression into a single line. For a similar implosion of Katherina's eloquence, see *KK*, 5.2.340–1 and note.

186–90 Hardman's renewed rejection of the tailor's work follows Petruccio's at *TS*, 4.3.88–94.

188 **Dear me** The German literally says 'sorrow and damage' ('Jammer und Schad'). For the formulae, see Grimm, 'Jammer', 7.

193–201 *KK* follows the equivalent passage of *TS* (4.3.96–102) but inserts the tailor's accusation against Wormfire and Wormfire's response to it (193–8), transposed from a later point of *TS* (4.3.117–20).

196–7 **guilty ... stuff!** Wormfire literally says that Fritz wants to 'pour the spoilt stuff' into his shoes' ('die verdorbene sache in die Schue schütten'), drawing on a proverb about incriminating somebody else for one's actions (Wander, 'Schuh', 185).

- CATHARINA I say he has worked well. You want to make a rogue of him, and a fool of me.
- HARDMAN You speak right. It's the rogue who wants to make a fool of you. 205
- FRITZ She says, my lord, it is you who wants to make a fool of her.
- HARDMAN O, great presumption by the shadow of a man in my own house! You lie, you lie, you thread, you Tom Thumb, you needle tip, you flaky-headed clod of earth, you! I'll soon measure your mangy back with your mete-yard and make you remember it all your life. You've wasted everything that's been put into your hands. 210
- FRITZ May I die this very moment if all is not made as your honour ordered it through the man who stands here. 215
- WORMFIRE I told you to make it with thread and needle.
- FRITZ But it needs to be cut first.
- WORMFIRE A rogue told you to cut it, now stop lying and flattering yourself, or you'll be sorry for it. 220
- HARDMAN Whichever of you two birds is wrong has to pay the bill.
- FRITZ I am right, and the lady is well pleased with my work, let this fool say what he will.
- WORMFIRE What, you miserable skeleton of a tired old goat, you quintessence of all that is mangy, you home of lice and fleas, you needle-noble and thread-honour, 225

202–18 *KK* closely follows the original (*TS*, 4.3.103–23).

203–7 **fool . . . fool** The threefold use of the same term corresponds to *TS*, but *TS*'s characters say 'puppet' (4.3.105–7) instead of 'fool' ('Närrin').

210 **Tom Thumb** See 166n.

210–11 **flaky-headed . . . earth** The German uses 'Grindschulpe', an obscure word that we have not found elsewhere. It may derive from (or be a corruption of) 'Grindschüppel', a rare term of abuse

recorded by Grimm, composed of 'Grind' (a term for 'head') and 'Schüppel' (from 'Schuppe', 'dandruff'). 219–20 *KK* reduces the increasingly heated exchange between Grumio and the Tailor (*TS*, 4.3.124–9) to Wormfire's threat.

221–33 **Whichever . . . quarrelling?** A passage with no equivalent in *TS*.

227–8 **needle-noble . . . clout-commissary** Wormfire insults Fritz by relating terms of social respectability to simple objects from tailoring.

you clippers-commandant and clout-commissary
whom I respect as much as a fart, do you address my
reason thus? If I didn't respect my lordship, I'd chase 230
you out of the world.

FRITZ I'd serve you well. But what good is there in
quarrelling? [*holds out the paper to Wormfire*] Here is
your own paper. That will show the instructions.

WORMFIRE What paper? You are lying through your teeth! 235

HARDMAN Come, read it.

WORMFIRE But truthfully, without lies.

FRITZ 'Extracted small memorial from the great
instruction given regarding our dear and gracious
lady: how the slender shaft of her noble body is to be 240
divided, encompassed and elaborated in the nicest
manner, and be concentrated in the narrowest part
memoriae juvandae.'

ALFONS The rubric is apt.

WORMFIRE My lord, it is my own invention. 245

ALFONS The work shows that clearly enough.

HARDMAN [*to Wormfire*] Shut up, fool – and you, read on.

FRITZ 'Pro primus, a conjugated fishbone breast armour

232–89 This passage with Wormfire's written instructions, read out by Fritz and commented upon by Hardman, Wormfire and Alfons, rearranges and expands the corresponding passage in *TS* (4.3.130–51). In *TS*, the 'loose-bodied gown', a particularly contentious item, is mentioned first (4.3.133–4), whereas in *KK* there is a considerable build-up towards it, with items Wormfire grants he commissioned, before its mention in line 271. Whereas the 'note' (4.3.130) in *TS* consists of no more than a short list of items, the 'paper' (234) in *KK* is considerably more elaborate (238–43, 248–51, 256–9, 262–8, etc.). The note's suggestive language (e.g., 'the slender shaft of her

noble body is to be divided', 240–1), pompous diction (e.g., 'small memorial from the great instruction', 238–9), repeated use of Latin and French, convoluted syntax and elaborate sartorial descriptions all add to the comedy of the passage.

232 I'd ... well a threat to retaliate if Wormfire tried to 'chase [him] out of the world' (230–1).

243 *memoriae juvandae* Latin, of pleasant memory.

244 rubric (Rubric) i.e. the instructions.

248 Pro primus Latin, first of all.

248 conjugated ... armour a corset stiffened with boning, i.e. the rigid parts that form its frame.

- in linen with trunk sleeves *à la mode*, and *euphonia gratia* covered with silk which we call a ladies' gown 250
in our German mother tongue.'
- WORMFIRE I confess, a lady's doublet with two sleeves.
- FRITZ Confess what you will, here is the letter.
- WORMFIRE The letter, too, can be by a lying thieving
villain like you. Shut your prating mouth. 255
- FRITZ 'A black silken coat with bobbinlace mingled with
silk embroidered according to the craft, and an added
train with a long long untapering stick, as pleases
women, belonging to the bodice instead of a tunic.'
- WORMFIRE I let all of this pass if only the tail of my 260
gracious lady be well placed.
- FRITZ 'And another cape of linen hangings, covering the
lower cupboard with a cloth of mixed silver and gold
threads, prepared and *à la mode*, from German money
acquired *à la française*, also the sun and moon entwined 265
together in curious fabric, daintily covered and
decorated. *Explicatius*, an undergarment with pieces of
gold and silver and lace of such like material.'
- WORMFIRE I grant all this. It'll come to an end now, I
hope, for fear makes time seem long. 270
- FRITZ 'Further, a loose-bodied gown.'

249 *à la mode* French, fashionable.

249–50 *euphonia gratia* Latin, for the sake of euphony. The words may indicate that the silk should give the gown a pleasantly rustling sound.

256 *coat* ('Windfang') literally a windscreen (Grimm A.1.c).

258–9 *train ... bodice* another passage in which the sartorial description offers occasion for sexual innuendo (see 232–89 and note).

263 *lower cupboard* a periphrasis for 'female genitalia'.

264 *à la mode* See note at 249.

265 *à la française* French, in the French manner; the meaning of the phrase in the present context is unclear.

265 *sun and moon* a proleptic allusion to the 'sun and moon' passage (see 4.4.11–27).

265–6 *entwined together* ('spinnenmässig elaboriertem Gewebe') literally, spider-like elaborated fabric

267 *Explicatius* Latin, completed.

269–70 *It'll ... long*. This sentence may be spoken as an aside.

271–89 *KK* remains close to the equivalent passages in *TS* (4.3.133–7 and 4.3.142–51).

HARDMAN What folly is this?

WORMFIRE Master, if I said loose-bodied, sew me into the gown and beat me as dead as a doornail with a whole spool of blue thread. I said a proper and modest gown. 275

HARDMAN [*to Fritz*] Fool, read on.

FRITZ 'With a pleated body, the sleeves prettily cut.'

HARDMAN Rogue, do you think I am a fool?

WORMFIRE My lord, a mistake, an error in the paper, the witless thief has not understood me well. I told him to cut the sleeves and then sew them. [*to Fritz*] I will defend myself against you, you wasteful fly-catcher, even if all your fingers are armed. 280

FRITZ What! I say it is true! And if I met you in another place, we'd have a little dance. 285

WORMFIRE To the tailor's song. But ho, come now, give me the mete-yard, you take the paper, and we'll fence for the honour.

HARDMAN I told you just now, Master Mex, you have spoilt everything, and shall pay me damages. My love should not wear such worthless stuff on her precious body. 290

He beckons Alfons to come nearer.

Get out of my sight.

274 **dead ... doornail** Wormfire literally says 'mouse-dead' ('Mäuse tod'), that is, as easily killed as a mouse (Grimm, 'mausetod').

283-4 **wasteful ... armed.** Wormfire insults Fritz by debasing his profession, mockingly referring to thimbles as armour, and calling him, literally, a 'light fly catcher' ('leichten Fliegenfänger'), someone who is content with small exploits (Grimm, 'Fliegenfänger').

286 **little dance** i.e. they would fight.

290 **Mex** a derisory term for tailors, originating in a now obscure connection to goats and the sound the animals were thought to produce (Wander, 'Mex').

293 SD In *TS*, Petruccio, in an aside, asks Hortensio, 'say thou wilt see the tailor paid' (4.3.163), an action that is implied in *KK* in the present SD. Hortensio, in the subsequent speech, promises the tailor payment (4.3.165-7), just as Alfons does (*KK*, 295-6).

ALFONS Good master Fritz, keep the things for me. I 295
will pay you tomorrow.

FRITZ My lord, I am content. *Exit.*

HARDMAN We must travel to your people in rags, dearest
Catharina. Does the covering matter if the man is
good? It is better to be able to pay for costly goods 300
than to hang them around us. Our purses shall be rich
with gold; ourselves in poor clothes. Add virtue to
this: the best garment to grace us both.

WORMFIRE (*aside*) But it's invisible.

HARDMAN Is the hoopoe better than the lark because his 305
feathers are more beautiful, or the snake than the
eel because he is decorated with such gleaming
colours? So do not be unwilling, dearest heart. It is
not shameful for us to wear this mean array. If it is,
blame me, I will stand for it. Let us be gone today. 310
Brother Alfons travels with us. It is now around seven
o'clock.

WORMFIRE The hand of the clock is surely ruled by a
fool.

HARDMAN We can go some of the way before noon until 315
we find good lodgings.

CATHARINA Seven o'clock? It is midday. What are you
saying?

298–323 *KK* remains close to *TS* (4.3.168–95), but omits Petruccio's mention of their means of transportation (4.3.183–5) and punctuates Hardman's grandiloquent moralizing speech by inserting Wormfire's deflating comments (304 and 313–14).

305 **hoopoe** ... **lark** ('Wiedehopff' ... *Lerche*) 'the jay' and 'the lark' in the corresponding passage in *TS* (4.3.174). The hoopoe and the jay are both colourful birds.

306–7 **snake** ... **eel** ('Schlange ... Aal') 'the adder' and 'the eel' in *TS* (4.3.176). The visually striking zigzag pattern on the adder's back means that the passage may work better in the English original than in the German adaptation.

317 **midday** 'almost two' according to Katherina in *TS* (4.3.188). Petruccio's reference to 'seven o'clock' (4.3.186), by contrast, is faithfully preserved by *KK* (317).

- HARDMAN What are you saying, dearest Catharina?
 Always against me? I think my love for you deserves 320
 more. We will not go from here until the clock says
 what I say it says. Come what may. *Exit.*
- ALFONS Commanding the sun, that's something new.
Exeunt [Alfons, Catharina and Sybilla].
- WORMFIRE Not for my honourable master. I thank God
 it is over with Master Scratch-hill. My back was ready 325
 to be hurt. *Exit.*

[4.3] *Enter FELIX [as Hilarius] and BLASIIUS.*

- BLASIIUS I will take care of everything and settle the
 business to my lord's liking. I have acted in a comedy
 before now.
- FELIX You must study to acquire an unstudied freedom
 of manner. 5

- 323 Hortensio's equivalent speech (*TS*, 4.3.195), which occurs when Petruccio is still onstage, is sometimes assumed by editors to be an aside (e.g. Oxf, Thompson).
- 323 SD *Sybilla* D1 and D2 do not specify when Sybilla exits the stage. Although she never speaks after line 99, it makes sense for her to remain onstage in order to attend to her mistress. She might, however, exit at another point, for instance after line 104, leaving Catharina alone onstage to meet Hardman and Alfons, or with Wormfire at the very end of the scene.
- 323–6 *TS* concludes the scene with Hortensio's comment, 'Why so, this gallant will command the sun' (4.3.195), adapted in Alfons' speech, to which *KK* adds Wormfire's humorous reflection on the escalating situation with 'Master Scratch-hill' (325), a reference to Fritz, the tailor.
- 4.3 No location is specified, but the scene is presumably set in front of Hilarius' lodgings. It corresponds to a brief dialogue in *TS* between Lucentio's servants and the

false father (4.4.1–18). *KK* omits the subsequent passage in *TS* in which Baptista and the Merchant meet, verbally conclude the marriage contract, and leave for Baptista's house in order to sign the documents in private (4.4.19–71). It also leaves out Biondello's report of their success to Lucentio, and his advice to take Bianca to church for a secret marriage (4.4.72–106). By omitting much of the corresponding scene in *TS*, *KK* thus asks its audience to accept as given the wedding between Hilarius and Sabina. The effect of the omissions is that *KK* focuses *TS*'s several strands of interweaving action into a single line pointing to the resolution in 5.1.

1–5 The exchange between Felix and Blasius adapts the brief dialogue between Tranio and the Merchant (*TS*, 4.4.1–7). In both plays, the men are rehearsing how to convince as Hilarius' / Lucentio's father. While *TS*'s Merchant is already in his role as Lucentio's father, Blasius metatheatrically thinks of his future performance as a 'comedy' (2).

Enter FABIAN.

So, what's the answer?

FABIAN Sir Theobald has instructed me to offer his regards, and will shortly pay my lord a visit.

FELIX This respect is too great an honour for us, but since it is his wish, we must obey. Swiftly, Fabian, 10
clean your chamber. Let's go inside to welcome him in the best possible way. *Exeunt.*

[4.4]

Enter ADRIAN.

[ADRIAN] Fatherly love as well as care have brought me here. My son left me some time ago, and I have no news of his fortune either from him or from anyone else. I almost fear that something bad has happened to him. His nature always tended towards virtue, so I 5

6–12 The passage corresponds to Biondello's return from his errand to Baptista (*TS*, 4.4.14–18). While Fabian announces Theobald's imminent visit before they 'go inside' (11) in preparation for it, *TS*'s characters remain onstage where they are joined by Baptista and Lucentio (4.4.18 SD).

4.4 The location is not specified, but the scene is presumably set on the street (1–88) and in front of Hilarius' lodgings (89–205). It corresponds to two successive scenes in *TS*, Act 4, Scene 5 and Act 5, Scene 1. It falls into three parts: one, Hardman's deliberate confusion of the sun and the moon and the party's encounter with Adrian (1–98, *TS*, 4.5.1–77); two, the confrontation between the real and the fake father of Hilarius (99–175, *TS*, 5.1.1–99); and, three, the conciliatory dialogue between Hardman and Catharina (176–205, *TS*, 5.1.132–41). In its adaptation of *TS*, *KK* shows signifi-

cant independence in the second part, and omits the presence of Katherina, Petruccio and Baptista at the confrontation. It replaces the increasingly violent conflict between the real and the fake Vincentio (*TS*, 5.1.57–99) with Adrian's loss of consciousness (149–70), and delays the resolution of the plot through the entry of Bianca and Lucentio (*TS*, 5.1.100–31) by moving the announcement of the marriage of Hilarius and Sabina to the next act (5.1). *KK* rounds off the scene with Sybilla's reflections on the conciliatory power of sex and marriage (196–205).

1–9 The first appearance of Hilarius' father. Unlike his equivalent in *TS*, Vincentio (who first enters at 4.5.26 SD), Adrian is given a short soliloquy in which he expresses his worries about the lack of news from his son (see Introduction, p. 105).

1 SP In D1 and D2, the SP is implied in the entrance SD.

4.4.1 SP] *Köhler*; no SP D1, D2

hope bad company has not seduced him into a dishonest life. The message I received from him is strange, and I need to know what is going on. But who are these people here?

Enter ALFONS, HARDMAN, CATHARINA,
WORMFIRE *and* SYBILLA.

- HARDMAN Now let us bravely ambush old Sir Theobald. 10
How bright the moon is shining: it must be a full moon.
- CATHARINA The moon? Why, darling, it's the sun.
- HARDMAN What sun? So now I can't see straight?
Wormfire, get the horses from the inn. We must go 15
home in this moonlight which shines as certainly as my father's son wears my own trousers.
- ALFONS [*to Catharina*] Tell him what he wants, you know his meaning.
- CATHARINA [*to Hardman*] Well, then, stay here in this 20
moonlight.
- HARDMAN I say it over again, it's the moon.
- CATHARINA Now I see, it is nothing else.
- HARDMAN Now you are mistaken after all, it is the 25
blessed sun.
- CATHARINA Good Lord, then let it be the sun. I am content, be it a wax light, star, torch or what you wish.
- ALFONS My brother may now gently lay his weapons down: the field is won.
- HARDMAN That's how the river should flow. But what's 30
this? [*to Adrian*] Good day, fairest maid. Why are you walking alone?

10–17 *KK* stays close to *TS* (4.5.1–10) but omits Petruccio's wilful threat that '[i]t shall be moon or star or what [he] list[s]' (4.5.7).

18–32 *KK* closely follows the equivalent passage in *TS* (4.5.11–28), except that it

omits a short passage (4.5.20–3) and transposes the equivalent of Katherina's exasperated admission of any name for the sun (4.5.13–15) to Catharina's last speech in this passage (26–7).

- ALFONS I do not understand, my lord.
 HARDMAN Tell me, dearest Catharina, have you ever
 seen such a beautiful maid in all your life? 35
 WORMFIRE And you, Sybilla, are you also transformed?
 SYBILLA Yes, you have made a boy of me by attaching
 something of yours to me.
 HARDMAN My darling, go and greet this fair maid with a
 kiss. 40
 CATHARINA I see no one maidenly.
 HARDMAN What, do you resist me in everything?
 CATHARINA My darling, calm yourself. I believe the
 ancient sire is a beautiful maid. [*to Adrian*] Therefore,
 fairest maid, take this kiss from an unknown friend. 45

[*She kisses Adrian.*]

- ALFONS Brother, leave off this joking.
 HARDMAN [*to Catharina*] I do not know if I am the fool
 or you. This is an old gentleman whom you think a
 maid, dearest darling.
 CATHARINA I see now. [*to Adrian*] My lord, pardon my 50
 error. The rays of the moon-changed sun have so
 bedazzled my face that I can no longer tell black from
 white.

34–8 *KK* follows the beginning and end of Petruccio's equivalent address to Katherina, asking her to greet Vincentio as a young maid (*TS*, 4.5.29–35), but omits Petruccio's commonplace praise of the supposed maid's beauty (4.5.31–3) and inserts the brief exchange between Wormfire and Sybilla.

37–8 Sybilla's allusion to her copulation with Wormfire constitutes another addition in *KK* to the equivalent material in *TS*. The servants provide a comic reflection of the behaviour of their social superiors (see

3.2.349–98, 4.2.1–25, 5.2.345–93 and notes). Sybilla's supposed transformation has an Ovidian flavour and is reminiscent of the third quatrain of Shakespeare's Sonnet 20.

41 Catharina's last moment of resistance to Hardman has no counterpart in the equivalent passage in *TS*.

42–53 *KK* stays close to the equivalent moment in *TS* (4.5.38–50), but inserts Alfons' objection (46) and omits Katherina's second polite excuse to Vincentio (4.5.49–50).

- [ADRIAN] I gladly pardon you, my merry lady. I do not
know how to understand your comic behaviour and 55
speech, but it has made me laugh.
- CATHARINA Do not resent my behaviour. My love has
infected me with his merry manner.
- WORMFIRE (*aside*) That will show in three quarters of a
year. 60
- CATHARINA To avoid further confusion, I will go in and
announce the arrival of my dearest.
- Exit with Sybilla.*
- HARDMAN I will follow soon. – My lord, pardon me, I
beg to know your name.
- ADRIAN I am the older Liebenthal, and have come here 65
to visit my son.
- HARDMAN It gladdens my heart to bid you welcome,
good sir, the more so because you come on time to
attend a wedding.
- ADRIAN I don't understand what you are saying, my lord. 70
- HARDMAN I am the first to inform you that your son is a
bridegroom, and will hold his wedding feast soon.

54–62 *KK* preserves the father's good-humoured excuse of the prank in *TS* (4.5.54–5), but omits Petruccio's invitation to Vincentio to accompany them on their way (4.5.51–3) and adds Wormfire's bawdy aside (59–60). While Katherina remains onstage, *KK* has Catharina exit with Sybilla in order to go and announce their arrival (61–2).

54 SP D1 and D2 mistakenly assign the speech to Alfons; Köhler emends the SP. See also 1.3.404 SP and note.

59–60 Wormfire bawdily suggests that Hardman has 'infected' (58) Catharina with a baby, to be born in 'three quarters of a year'.

65–82 *KK* adapts the equivalent passage in

TS (4.5.56–68), notably by inserting into it Adrian's expressions of incredulity and outrage (70 and 73–4). It also adds Hardman's attempt to appease Adrian by letting him know that his son's bride is the daughter of Sir Theobald, who happens to be Adrian's good friend (75–9; see also 155 and note). Petruccio simply tells Vincentio that his daughter-in-law is 'wealthy, and of worthy birth' (4.5.66).

65 **Liebenthal** See the List of Roles.

68–9 **you ... wedding** In *TS*, by contrast, Petruccio informs Vincentio that his 'son by this hath married' (4.5.64). For the two plays' different treatments of the wedding, see the headnote to 4.3.

54 SP] Köhler; Alfons D1, D2

- ADRIAN This is madness! I sent my son abroad to study,
not to get married!
- HARDMAN My lord, don't be surprised. The lady he 75
takes is my darling's sister, rich with gifts of both
body and mind. She is blessed by fortune. Her
friendship and family cannot seem unfitting to you,
given that she is the daughter of Sir Theobald.
- ADRIAN Your last words give me some comfort, and will 80
assure my son forgiveness for his fault as he is linking
two intimate friends.
- HARDMAN I wish to be included in this band of friendship.
Sir, I beg you to be like a father to me.
- ADRIAN I will assist you in all your desires. But, my 85
lord, can you not tell me where my son is staying? I
wish to surprise him without warning and to shock
him most horribly.
- HARDMAN He may be where I am going right now. Here
are his lodgings. I will accompany you, my lord, if 90
you would like me to.
- ADRIAN I beg to see him privately first. We will speak
afterwards. Meanwhile, send fair greetings to Sir
Theobald.
- HARDMAN Thank you, I am at your service. – Brother 95
Alfons, come, let's see what is to be done within.
- WORMFIRE And I shall see what business the cup can
give to my throat.

Exeunt [all but Adrian].

83–98 *KK* considerably departs from *TS* by adding Adrian's wish to surprise his son alone, as a result of which Adrian is left onstage alone. In *TS*, Vincentio accepts Petruccio's proposal to proceed jointly to go and 'see [his] honest son' (4.5.70), after which all the characters exit (4.5.77 SD), the last being Hortensio, who, in a short concluding soliloquy, decides to go to his

widow and tame her if need be (4.5.78–80). 89–90 **Here ... lodgings.** Whereas *TS*'s Vincentio does not meet his fake alter ego until the next scene after travelling onward with Petruccio, *KK*'s scene directly continues to Adrian's encounter with Blasius, so that the scene's location, at least from this point, must be outside Hilarius' lodgings.

ADRIAN Now I shall see whether my arrival brings joy
or fear. Ho, ho! 100

Knocks on the door.

[*Enter BLASIUS above as Adrian of Liebenthal.*]

BLASIUS (*from the window*) Who is knocking so loudly?

ADRIAN Someone who wishes to speak to Monsieur of
Liebenthal.

BLASIUS He cannot receive any stranger at present; he is
going about his business. 105

ADRIAN Hum! And if someone came with a bag of gold
for him? What then?

BLASIUS He expects nothing like that, because I have
already lined his bag.

ADRIAN You? And who are you to shower money on 110
him?

BLASIUS I take it a father will not deny his son anything.

ADRIAN You, his father?

BLASIUS Yes, I am. But who are you?

ADRIAN [*aside*] What devilment is this? First I am taken 115
for a maid. Then another man pretends to be me. I
hope to God there is nothing evil behind this.

Enter FABIAN.

99–100 SD By the time Vincentio knocks on the door at his son's lodgings (*TS*, 5.1.12 SD), Lucentio and Bianca have hurried to church to get married (5.1.1–5) and Vincentio has re-entered in the company of Petruccio, Katherina and Grumio (5.1.6 SD).

101–17 KK remains close to *TS* (5.1.15–36) but

omits Petruccio's interventions (5.1.23–7, 33–4), Hardman having previously left the stage. The Merchant's threat to '[l]ay hands on' Vincentio (*TS*, 5.1.35) is replaced by Adrian's puzzled aside (115–17).

101 SD Similarly, the Merchant in *TS* 'looks out of the window' (5.1.14.1).

[FABIAN] What, do I see ghosts?

ADRIAN You monkey, where do you come from?

FABIAN Monkey? What Anabaptist are you? 120

ADRIAN Listen. What's happening in your master's house? Rascals are dwelling in there.

FABIAN What, rascals? That word will cost you dear. My master's father does not belong to such a guild.

ADRIAN But who is this honest father? Do you not 125 recognize me?

FABIAN I have never even dreamt of you. I swear I've never seen you in my life.

ADRIAN A curse on you, do you still know my hands at least, you mad bird? 130

He beats him.

FABIAN Help, ho, help! The man is mad!

118–31 *KK* roughly corresponds to the equivalent passage in *TS* (5.1.41–53), climaxing in Adrian/Vincenzio beating Fabian/Biondello (130 SD / 5.1.51 SD). *KK* retains the gist of the misunderstanding in *TS* while verbally departing from it. The passage contains no trace of Biondello's report of having 'seen [Bianca and Lucentio] in the church together' (*TS*, 5.1.37–8), and of his realization that their scheme will be discovered when he recognizes his old master (5.1.38–40).

118 SP In D1 and D2, the SP is implied in the preceding entrance SD.

119 **monkey** ('Meerkatze') A more common term of abuse than *TS*'s 'crackhemp' (5.1.41), although it was generally applied to women (Grimm, 'Meerkatze', 2).

120 **Anabaptist** ('Wiedertäufer') The Anabaptists, members of a radical Protestant movement, were often persecuted in various parts of sixteenth- and seventeenth-century Europe.

118 SP] *Köhler*; no SP D1, D2

- BLASIUS (*runs out*) What! Treating my servant thus?
- ADRIAN Who are you, slave, to bewitch this rogue in order to impersonate me?
- BLASIUS What? Addressing a gentleman like this? If 135
you're mad, you rogue, you should be bound in chains.
- ADRIAN Thus honest people are insulted abroad. You'll regret these words, and my son will regret consorting with such guests and playing such tricks.
- FABIAN (*aside*) I fear this business will have a bad end. 140
- ADRIAN Where is this honest son?

Enter FELIX [as Hilarius].

- BLASIUS There you have him.
- FELIX (*all aghast*) O, I wish I were far from here!
- ADRIAN (*shocked*) This one may be your son if you are
a brush-maker. But these garments are not suitable 145
for him.

132–70 *KK* considerably transforms and shortens the equivalent passage in *TS* (5.1.57–131). In *TS*, the Merchant appears on the main stage in the company of Baptista and Tranio (as Lucentio) (5.1.56 SD), and the conflict over who is Lucentio's real father intensifies until an officer arrives who is charged by Tranio and Baptista to take Vincentio to jail (5.1.57–97). The entrance of the newly-married Lucentio and Bianca (5.1.97 SD) results in the flight of Biondello, Tranio and the Merchant '*as fast as may be*' (5.1.101.1) and clears up the misunderstanding regarding Vincentio's identity. In *KK*, the conflict between Lucentio's real and his fake father, Adrian and Blasius (131–41), is cut short when the arrival of Felix as Hilarius (141 SD) makes Adrian suspect that his son has been killed (149–50), so that he swoons (150 SD1). Fabian,

Felix and Blasius exit (150 SD2), like their equivalent characters in *TS*, but the arrival of Hilarius and Sabina is postponed until the next scene. Instead, Theobald and Hardman arrive (150 SD3) and help Adrian recover (151–70).

132 SD '*Läufft heraus*' in the German text, which suggests that he comes to the main stage in a horizontal, not in a vertical, movement. Blasius has been speaking '*from the window*' ('*Aus dem Fenster*') since 4.4.101 SD. Shakespeare's editors usually assume that the Merchant, when he '*looks out of the window*' (*TS*, 5.1.14.1), finds himself above, and that he later re-enters '*below*' (*TS*, 5.1.56.1). What exact movement is involved when Blasius '*runs out*' remains unclear, but it should not be taken for granted that a space above from which he descends is involved.

BLASIUS What, a brush-maker? Neither the elder nor the
younger Liebenthal will tolerate this!

ADRIAN O Justice, unsheathe your sword! These knaves
must have strangled my poor son and now – 150

He falls in a swoon.

Exeunt Blasius, Felix and Fabian.

Enter THEOBALD and HARDMAN.

HARDMAN Father, what's this? What has happened to
this honourable old man? Why do these rogues run
for their lives?

THEOBALD These things are killing me!

They shake [Adrian].

My bosom friend! My other self! And do you give me 155
grief, though I come to rejoice with you? O, it is true,
he's dead and gone. O, how this fair day is darkened!
How joy turns to sorrow!

They rub him with balm. He recovers a little.

HARDMAN Father, there is no need to grieve. Life is still
in him. 160

ADRIAN O, my son! My only comfort!

He sinks down again.

THEOBALD O, my brother! My dear close friend! How
painful to lose you!

HARDMAN Father, do not mourn for those who are still
alive as if they were dead. – [to Adrian] I will call the 165

155 **My bosom . . . self!** Whereas Baptista in *TS* is taken in by the Merchant (4.4.19–71) and considers Vincentio a madman whom he wants taken to jail (5.1.57–97),

Theobald happens to be a good friend of Adrian's, as we found out earlier in the scene (see 77–82).

servants so that you can be carried inside where you will be better looked after. – Ho! Servants, boys, come out here!

Enter Servants.

THEOBALD Take up this honourable old man, and carry him gently inside. 170

Exit with [Adrian and the servants].

HARDMAN This is a mad thing. What could be behind this? I will see what is the matter at my brother-in-law's lodgings. *Exit.*

[HARDMAN] *re-enters shortly after.*

The nest is completely empty, and the birds flown. Something is the matter. 175

Enter CATHARINA and SYBILLA.

Now the hen follows the rooster. This is a fine thing. Where are you going, my darling, where?

CATHARINA Where but to you.

HARDMAN Then come and kiss me heartily.

CATHARINA What, in front of all these people? 180

HARDMAN Are you ashamed of me? I don't deserve that. – Sybilla, call my servant.

171–5 Whereas the newly-married Lucentio and Bianca have appeared onstage by the equivalent point in *TS* (5.1.97), Hilarius and Sabina have not been onstage since 4.1 and will not reappear, newly married, until the next scene. The present passage reminds us of their prolonged absence and creates a certain suspense.

176–95 *KK* adapts the equivalent passage in *TS* (5.1.132–41). Notably, *KK* expands

Petruccio's couplet which ends the scene – 'Is not this well? Come, my sweet Kate. / Better once than never, for never too late' (5.1.140–1) – into a fuller passage about Hardman and Catharina's reformation and newly-found peace.

180 **all . . . people** Only Sybilla is onstage with Catharina and Hardman, so Catharina may be gesturing to the audience.

CATHARINA How strange. I am not ashamed of you,
except in front of these people. But let shame be put
away. 185

She kisses him.

HARDMAN Do you see now, my love, that this is much
better than when we are at odds? So let us put away
all tricks and stubbornness, and live in peace and
pleasure after wearing down our horns. I will chase
away the mad Hardman, and you must chase away the 190
bad Catharina. Thus we shall be an honourable couple
renowned in all the world.

CATHARINA I am content with you if you are content
with me.

HARDMAN Amen. *Exeunt [Hardman and Catharina].* 195

SYBILLA Well, I take it she is content with him now. She
has had better nights than the first. I've heard the
instrumentum pacis is a pretty thing. But I do wish to
be bound to my man as well, even though this obstacle
doesn't hinder us. It doesn't hinder me much for I live 200
more safely than when I lacked a man to cover me,
but we must be honourably conjoined. Our guests
shall feast at young Sabina's wedding banquet, and
my dear fiancé will not lust after the bride because I
shall already have said yes to him. *Exit.* 205

196–205 Sybilla's humorous soliloquy on
marital and pre-marital sex has no equiv-
alent in *TS*.

198 *instrumentum pacis* Latin, the instrument
of peace, i.e., the male member.

5.[1]

Enter ADRIAN *and* THEOBALD, *sad*.

THEOBALD I am so shocked and truly sorry, I do not know what to say.

ADRIAN O, I am sad indeed, that at my age, expecting extreme gladness, I must exchange it now for deadly sorrow. 5

THEOBALD I do not know what hope still sustains me.

ADRIAN O miserable hope.

THEOBALD Let hope not leave us before we capture the deceitful birds. They shall not slip through our fingers with unplucked feathers. O, how timely that this fraud was discovered before my daughter was given to a brush-maker's son, an eternal insult to nobility. 10

ADRIAN My bosom friend, at least you can console yourself. I cannot do the same since I have lost all; you nothing. 15

THEOBALD I lose as much as you do in losing a dear son.

ADRIAN O, pity, pity, pity.

Enter HILARIUS *and* SABINA, *both well dressed, and accompanied by* HARDMAN *and* CATHARINA.

5.1 No location is specified, but the scene is presumably in front of Sir Theobald's house, and corresponds to *TS*, 5.1.102–31. It falls into three short parts: in part one, Theobald and Adrian comfort each other for the supposed death of Hilarius (1–17); part two includes the revelation of Hilarius' disguise scheme and his marriage to Sabina (18–56); and in part three, Catharina and Hardman make a pact of peaceful communication (57–70). *KK* adapts some of part two from *TS* (5.1.102–31) but adds parts one and three, and inserts a dialogue into part two on the happy union between the two families (37–56) in a general move-

ment towards reconciliation and acceptance that is absent from *TS*.

1–17 Before returning to *TS* for the resolution of the plot, *KK* adds a dialogue between Theobald and the revived Adrian about the supposed murder of Hilarius (see 4.4.149–50), whom they had hoped to see as Bianca's husband (see line 16).

12 **brush-maker's son** i.e. Felix (see 4.4.141–8).

17 SD The entrance of the two sisters and their spouses, with the newly-weds '*well dressed*', creates an image of balance and harmony, a 'pageant' (18) which strikes the onlookers with wonder.

THEOBALD What is this pageant?

ADRIAN What! What do I see? The ghost of my son?

HILARIUS [*kneeling*] Not the ghost, but the true living 20
son who hopes to receive forgiveness for his
mistake.

SABINA Having been in all else an obedient daughter, I
also beg for this.

ADRIAN Stand, my son. I know of no fault. 25

[*Hilarius rises.*]

THEOBALD [*to Sabina*] How could my daughter have
angered me?

SABINA I know of no reason, but that I turned this
honourable gentleman into a tutor. But he has now 30
reverted to his former standing.

THEOBALD Is this not the man we thought was Johannes?

HILARIUS I am all you wish to make me, father.

SABINA Love has provided him with an object, my
father with a worthy son, and my lord Adrian with an
obedient daughter, as I shall call myself with my 35
father's permission.

18–56 *KK* transposes the revelation of the disguise scheme from its original context in *TS* (where it occurs as the conflict over the fake and the real father of Lucentio comes to a head; 5.1.102–31) to a separate, subsequent scene. This has allowed the two fathers to meet and discuss the seemingly shattered union between their children. The recovery of seemingly lost children, typical of the romance genre, results in paternal appeasement and harmony, whereas *TS*'s fathers storm off-stage 'to be revenged for this villainy' and 'sound the depth of this knavery' (5.1.126–7), and Gremio leaves in frustration (5.1.130–1).

18–25 In the equivalent passage in *TS*,

Lucentio and Bianca simply ask their respective fathers for '[p]ardon' (5.1.102, 104).

20 *SD* Whereas the Folio spells out the fact that Lucentio kneels, the same action is implied here by Adrian's 'Stand, my son' (25).

28–30 In *TS*, Lucentio, not Bianca, answers Baptista's question (5.1.106–8) and dispels the confusion over the disguises.

28–9 **this . . . gentleman** i.e. Hilarius.

29 **tutor** (Pedanten) See 1.2.20n.

31 *KK* preserves a version of Baptista's question, 'is not this my Cambio?' (*TS*, 5.1.112), but omits Lucentio's explanations about his disguise scheme with Tranio (5.1.114–20).

- ADRIAN I love most dearly my lovely daughter who
gives me my son again, and my son who brings me
such a daughter.
- THEOBALD And I must approve of my daughter's 40
otherwise culpable behaviour for the sake of such a
dear son, and am glad about these events. But why
was the need for such disguises?
- HILARIUS Father, you will hear this with amusement. I
must now also beg forgiveness for all those who 45
have acted in this, for my sake, as others than
themselves.
- ADRIAN They should at least be frightened, especially
that fool who wanted to make me mad.
- HARDMAN This day is a day of joy. We should mingle 50
nothing upsetting or grievous with it.
- ADRIAN Then they should undergo an amusing kind of
punishment, and all for their own good.
- THEOBALD I add my voice to this, because my house
ought to be a place of pleasure and gladness. So bring 55
them all in, please.
- Exeunt [all but Catharina and Hardman].*
- HARDMAN Come here, my lovely little Trina. We two
fare best in the end, because we have proceeded in the
best way. The beginning was rough and hard, but it
has improved in the very fairest manner. Let us 60
continue in this vein.
- CATHARINA And let us not think about the past, and
inflict punishments because of it, or do the same when
we disagree.

37–56 In *TS*, both fathers continue to be shocked at the disobedience of their children and servants (5.1.121–9). *KK* turns their barely suppressed violence into forgiveness and joy.

57–70 *KK* adds a dialogue between Hardman

and Catharina which enlarges the scene's themes of peace, forgiveness and cooperation.

57 **little Trina** ('Trinchen') the diminutive of the shortened form of Catharina's name Hardman used at 2.1.286–97. See 2.1.286n.

HARDMAN If I do so, I won't sleep with you. If you do 65
so, you shall lie alone.

CATHARINA I am content. But I will take heed of what
you say, since I am no longer used to sleeping alone.

HARDMAN Me neither. This is how it is when both know
what they have in each other. *Exeunt.* 70

[5.2] *Enter* ADRIAN, THEOBALD, SEBASTIAN, ALFONS,
EULALIA, HARDMAN, CATHARINA, HILARIUS
and SABINA. *They sit.*

Enter VEIT.

THEOBALD Gentlemen, if it is your pleasure, let us view
the criminals and give them their sentence.

ADRIAN It will please everybody.

THEOBALD You, Veit, order them to appear.

VEIT I leave to obey my master's order. 5

Exits and re-enters.

Here they come.

Enter BLASIUS, FELIX, FABIAN and
WORMFIRE, *who acts as bailiff.*

THEOBALD [*to Blasius, Felix and Fabian*] You three,
your crime is so great that it must not go unpunished.

5.2 No location is specified, but the scene is presumably set in Sir Theobald's house, and adapts *TS*, 5.2. The scene falls into five parts: the mock trial (1–193), the confrontation between Catharina and the widow (194–216), Felix's hunting song (217–66), the wager about which wife is most obedient (267–344), and a final sequence with the four servants, including Fabian's song (345–93). The first, third and fifth parts have no equivalent in *TS*. The second and fourth parts

are fairly close adaptations of *TS* (5.2.1–49, 64–141), although *KK* strikingly replaces Katherina's long and eloquent speech on wifely obedience (5.2.142–85) with a brief statement (340–1).

0 SD EULALIA The first appearance of the 'widow' mentioned earlier by Alfons (see 4.1.51 and note). See also the List of Roles.

1–193 The mock trial and the betrothal of Wormfire and Sybilla have no equivalent in *TS*.

- As justice requires, hear this judgment, and bear your punishment. 10
- WORMFIRE Be merry, there are still things to be done!
- THEOBALD Sir Sebastian, read the judgment, loud and clear.
- WORMFIRE But without glasses.
- [SEBASTIAN] The three accused are present, namely 15
 Master Blasius Nosewhite and Felix Muchwind, who, having credited themselves, contrary to all laws, with the honour and character of nobility, the last-named meeting his master face to face, have severely transgressed against holy justice and their superiors 20
 and lords. They will therefore be stripped of their honours as punishment and as an example to others. Master Blasius Nosewhite and Felix are condemned to sweat out the nobility they wrongfully assumed in a hot bath house for three days. Fabian will wait upon 25
 them and serve them food, but no drink.
- [FELIX] I'd rather die! O, O! No drink! Brother Wormfire, beg for me!
- WORMFIRE It is not my current duty. – But, O, gentlemen, the poor devil cannot bear it. Condemn him rather to 30
 sit in a wine tub, and make me the gaoler.
- BLASIUS I hope, setting aside all strict justice, that the power of mercy will do some good. I will therefore

14 **glasses** ('Brill') perhaps an implied SD (Sebastian may look for his glasses).

15 SP D1 and D2 mistakenly assign the speech to Sabina; Köhler assigns it to Sebastian. See also 1.3.404 SP and note.

25 **hot . . . house** ('Badstube') a public bath with hot steam, a sauna.

27 SP D1, D2 and Köhler assign the speech

to Fabian, but since he does not suffer from the judgement, it makes more sense to attribute it to Felix. See also 1.3.404 SP and note.

27 **I'd . . . die!** ('Lieber Tod!') The German is ambiguous and, literally translated, could mean either 'dear death!' or 'rather death!'.

5.2.15 SP] Köhler; Sabina D1, D2 27 SP] *this edn*; Fabian D1, D2, Köhler

- ask the old gentleman whom I have insulted to
intercede for me. 35
- FELIX My master, for whose service I did it all, will
speak for me.
- FABIAN My comrade has already presented my dearest
desire.
- THEOBALD Today shall be a day of joy, so let the 40
punishment to the accused not be grievous; instead
turn mercy into merriment.
- [SEBASTIAN] Gracious Mercy has seen that strict justice
has committed some *errorem calculi* in the conferring
of this punishment and has not applied its legal rule 45
well. Taking this into consideration, she has corrected
correction, and turned its rough side inwards and its
soft side outwards. Here follows her judgment to the
effect that rather than three days in a hot bath house,
Master Blasius shall join Ceres and Bacchus, and 50
make friends with them for eight days and longer in
Sir Theobald's lodgings in tolerable temperatures. To
repair and augment his little honour, he shall act as
quasi-marshal at Sir Hilarius' wedding, grace the
office with his usual dexterity, and introduce Sir 55
Gelasium in his pleasant manner. Felix will hear an
acceptably merciful judgment from his own master,

43–68 Imitating legal language, the speech is full of Latinate terms and intricate grammatical turns that make it at times hard to understand.

43 SP D1 and D2 mistakenly assign the speech to Sabina. Sebastian continues to 'read the judgment' (12). See also 1.3.404 SP and note.

44 *errorem calculi* Latin, error in calculation.

50 **Ceres and Bacchus** See note at 4.2.70–1.

54 **quasi-marshal** ('quasi Marschalck') The German term 'Marschalck', like its English equivalent, can refer to the person responsible for the arrangement at ceremonies.

55–6 **Sir Gelasium** It is unclear to whom this name refers. Church history knows of two popes called 'Gelasius', one from the late fifth and one from the early twelfth century.

43 SP] Köhler; Sabina D1, D2

and will behave like a modest guest. Fabian, on the other hand, will be handed over to Wormfire for his excesses, who will put him into the pillory, and run wine through him until he falls to the ground powerless, having done his duty to justice. When he has recovered his modest standing, he shall be made an inspector over the law of the jug. He shall diligently pour the cups overfull. They will be drunk to the bottom, and he shall not forget himself in his duty. He may remain in further expectation of what will be done to him.

BLASIUS Thanks be to holy justice for this mercy.

FELIX I would never have expected anything else from my lordship.

FABIAN [*to Wormfire*] Brother, do your office.

WORMFIRE It shall not lack through any fault of mine.

But holy law has not yet closed justice's case, and so I have to *praemissis praemittendis, et vel quasi* prettily *omnibus solennibus requisitis introducendibus introductis*. And I must confer another more or less dirty thing to the *Sacro-Sanctae Justitiae* in

60 **put ... pillory** literally 'put him into the Bacheracher neck-iron' ('Er jhn erstlich an das Bacheracher Hals-Eisen stelle'). The 'neck-iron' was an iron chain that attached the neck of criminals to the pillory for public shaming (Grimm 1, 'Halseisen'). 'Bacheracher' was a wine (see 3.2.250n). Sebastian says that Fabian will be punished by being made drunk.

61 **wine** The German literally reads 'a Roman from Heilbronn' ('Heylbronner Römern'), a kind of wine (Grimm, 'Römer', 2), here from the city Heilbronn, a Roman settlement in the south-west of Germany.

64 **law ... jug** ('Kannen-Recht') literally, jug-law. The word may pun on 'jus canonicum', canon law.

73–87 Wormfire struggles to be clear about

Sybilla's pre-marital pregnancy and hides his embarrassment in confusing syntax, diction and Latin, with the result that Hardman, like the audience, fails at first to understand.

75 **praemissis ... quasi**. Latin, the things that are requiring to be sent out in advance having been sent out in advance, or the like. Here and in what follows, Wormfire's pseudo-learned language is meant to impress but often fails to make good sense and is not properly integrated into the text in English.

76–7 **omnibus ... introductis** Latin, all solemn requirements having been introduced that are requiring to be introduced.

77–8 **another ... thing** an oblique reference to Sybilla's pre-marital pregnancy.

78 **Sacro-Sanctae Justitiae** Latin, sacro-sanct Justice.

order to wash the chambermaid. The *dominationibus* permission to effect the like I have lately acquired. 80

HARDMAN What is it you say, fool?

WORMFIRE Nothing much understandable. But now to the wisest and foolishhest in the world: it concerns a lawful thing. Another interested lady is required, so I request permission once again to introduce such a one, and to propose my pretty thing, to acquire orally a benevolent rescript. 85

THEOBALD You have pleasant permission. All must be entertained today. *Exit Wormfire.*
Something fine may be afoot. 90

Enter WORMFIRE with SYBILLA.

WORMFIRE Here comes one *membrum* of my plaint, I am the other. *Salvis salvandis Titulisque titillandis.* Honourable gentlemen, through seduction of that cursed rogue, the old Adam, of my own flesh and of the lusty world, my maid here, I mean my lady comrade, for one must not lie at a trial, and my flesh 95

79 **wash . . . chambermaid** i.e. to regularize Sybilla's situation through marriage?

79–80 **dominationibus permission** garbled Latin ('*permissio*' would be Latin but '*permission*' is not), the permission of the powers, of those who hold power.

80 **to . . . like** ('solches zu effectuiren') Wormfire rephrases his plan to regularize Sybilla's situation in stilted language.

83 **wisest . . . world** presumably a reference to Wormfire himself ('the wisest') and to Sybilla (the 'foolishest').

84 **lawful thing** marriage (see Wormfire's subsequent speech).

86 **pretty thing** presumably a reference to Sybilla.

86–7 **to . . . rescript** presumably an oblique reference to his and Sybilla's lawful marriage by a priest (see Wormfire's

subsequent speech).

88 **pleasant permission** ('Vergnügünstigung') Theobald puns on 'permission' ('Vergünstigung') and 'amusement' ('Vergnügen') by conflating the two words.

91 **membrum** Latin, part, limb.

92 **Salvis . . . titillandis** Latin, those things being safe that are required to be safe and titles requiring to be tickled. The exact meaning of Wormfire's Latin is again obscure.

93–5 **through . . . world** Wormfire seems to explain Sybilla's pre-marital pregnancy as a result of original sin, of his own lust and, more generally, of lust in the world.

95–6 **my maid . . . trial** Wormfire means that it would be a lie to claim that Sybilla is still a 'maid' (i.e. virgin).

- and blood have come together, which has produced a conjunction that will separate itself in three quarters of a year from my modest companion. In order that this conjunction may not part from honour, and because it originated in the unchaste marriage bed, we both pray that priestly glue may agglutinate and conjugate us so that thereafter no error may separate us. We pray, expecting what is right from the helpful *officio Judicis*, being the viceroy of holy *Astraea* herself.
- THEOBALD This is a matter of the highest importance which concerns the women. We will therefore hear their voices through what the youngest has to say, and draw our conclusions from that.
- SABINA I think they ought to be put into the hole for a time, and they can be together afterwards.
- WORMFIRE (*aside*) The former happened a long while ago, and I will continue it.
- HILARIUS I think they ought not be permitted to be bedfellows after this wedding.
- WORMFIRE O, please! No, I pray you!
- SYBILLA And I pray you even more. [*to Sabina*] O, dear lady, mercy, mercy!
- WORMFIRE O, merciful lord, mercy!
- CATHARINA What can you do with whores and knaves? Have them married.
- SYBILLA Great thanks for this judgment.

101 **unchaste . . . bed** before wedlock.

104 **officio Judicis** Latin, the office of the judge.

105 **Astraea** A goddess symbolizing innocence and just judgement.

110–39 This passage was omitted in Köhler's edition; see 2.2.19–23n.

110–13 Sabina uses 'hole' to refer to the prison (Grimm, 'Loch', 4), while Wormfire thinks of the physical orifice in Sybilla's body.

115 **wedding** (copulation) See 3.2.189n.

110–39] *not in Köhler*

- HARDMAN I am of my Cathy's opinion concerning the coupling. But after that, give the honest groom a fine strong purgation, good food and drink aplenty. The chaste bride must keep him in her lap the whole night without getting up once. 125
- WORMFIRE Sir, sir, the purgation and the food are good.
- EULALIA I will be merciful to them and deliver them to the priest. 130
- ALFONS I will not gainsay my dearest, and Sir Wormfire is my good friend.
- SEBASTIAN I think it would be advisable to cater for the groom with bread and water after the coupling.
- WORMFIRE (*aside*) He's an old thief. 135
- [SEBASTIAN] And to rub the bride's ticklish flesh with nettles.
- SYBILLA (*aside*) And to clean your mouth with them afterwards, you old shitter.
- [THEOBALD] After hearing everyone's voices, Sir Adrian and I will pronounce the sentence. 140
- WORMFIRE O merciful, wise lord, if you have reason, pronounce the best.
- SYBILLA I also humbly beg for this.
- THEOBALD It will be what is just. 145

123 **Cathy's** ('Käthen') The only occurrence of this form of Catharina's name in the play (cf. 206). Elsewhere, Hardman calls her 'Trina' ('Trine'; see 2.1.286n) or 'little Trina' ('Trinchen', 5.1.57n), although he most commonly uses her full name. See also the List of Roles.

136 SP D1 and D2 assign this speech to Sabina, but Sebastian seems to continue his judgement begun at 133–4, and Sybilla is unlikely to call her former mis-

treas an 'old shitter' (139). See also 1.3.404 SP and note.

140 SP As at 136, the speech is mistakenly assigned to Sabina in D1 and D2. Wormfire's response to the 'wise lord' (142) makes better sense if addressed to Theobald, who pronounces the sentence from line 161. Köhler assigns the speech to Sabina but correctly mentions in the notes (256) that the words are no doubt spoken by Theobald.

136 SP] *this edn*; Sabina D1, D2 140 SP] *this edn*; Sabina D1, D2, Köhler

- WORMFIRE Sybilla, did you not notice whether the good
tease us more than the bad?
- SYBILLA Who can tell me that? As long as there are no
nettles. O, how I would like to shit into the beard of
this old fantastico. 150
- WORMFIRE My darling, think of drinking water for three
days. If you wish, keep remembering his words, for
the purgation could also mean good food for us.
- SYBILLA Let us ask the old fantastico to be our guest.
- BLASIUS *Silentium, silentium.* 155
- WORMFIRE That's school-boy Latin. Listen diligently,
Sybilla, in case something good is coming.
- THEOBALD Because we are more mindful of joy than
sadness these days –
- WORMFIRE That's a good start. 160
- THEOBALD Ludolf Wormfire and Sybilla Fleafur will be
coupled with each other, and handed over to the
priest. Furthermore, these two will not bring together
their maidenheads in the wedding bed, but will be
burdened with having to act as honourable spouses 165
and shall lead the dance. For this, Wormfire will
borrow the short frock and the ruff. When his helper
is lightened of her load, this whole company shall
serve as godparents.

146–54 This passage was omitted in Köhler's edition; see 2.2.19–23n. Wormfire and Sybilla are likely to talk aside, unheard by the other characters.

149 **shit** Sybilla uses the word 'hofieren', which originally connoted 'to woo' but had evolved into 'to shit' (Grimm, 'hofieren', 9).
150, 154 **fantastico** ('Fantasten') See 1.1.97n.

152 **keep . . . words** Wormfire literally says 'don't forget his maw' ('Drum vergiß

jhm / meinetwegen / deß Mauls nicht').

155 **Silentium** Latin, silence.

160 Wormfire literally says 'that sounds well *pro primus*' (i.e., first of all), in German 'Das lautet *pro primus* wohl'.

167 **ruff** Theobald says that Wormfire can borrow the 'paper lapel' ('papiernen Kragen'), referring to the expensive fashion accessory of the higher classes.

167–8 **When . . . load** when Sybilla will have given birth.

146–54] *not in Köhler*

- WORMFIRE Not couple in bed? Is this a good decree? 170
- SYBILLA I think it is. Go, and thank them.
- WORMFIRE Dear Lord Justices and assistants of this
tribunal, which is hard as a bone and painful, you are
by diamond chains insurmountably linked to dear
Justice. *Quantas, quam solidas, solidiores, solidissimas,* 175
maximas, debitissimas agam gratiarum gratiosè
gratias gratus, nescio. Hum! Latin suddenly sticks in
my throat at the moment when too much of it wants to
get out. I'll say the rest in German. My mistress, *à la*
française, and I are extremely content with the 180
sentence, particularly concerning point one. There is
no need for point two, for we have already done it. In
order to fulfil point three, we would like to assume the
title *Juris de Edendo*, and add that of *de Bibendo*, both
of which we will illustrate most prettily. We will 185
dutifully exercise point four with the agility of our
joints and it will be decorated with fitting ornaments.
For the last and fifth point, you recommend to us what
the wisdom of our brain has already concluded,
because *est, interest regit dativum*: we thus thank you 190

170–1 Wormfire and Sybilla are again conversing aside, unheard by the other characters (see 146–54).

170 **Is ... decree?** In the German text, Wormfire says 'Sekret' (i.e. privy or excrement; Grimm, 'Sekret', 3) before correcting himself: 'holla *decret*' (i.e. 'no, decree'), a slip of the tongue that allows Wormfire to indicate what he thinks of the 'decree'.

172–5 **Dear ... Justice.** The beginning of Wormfire's speech is excessively convoluted and unintelligible, perhaps a mock imitation of legal language.

175–7 ***Quantas ... nescio.*** Latin, how great, how genuine, more genuine, most genuine, greatest, owed thanks I will give

being gratefully grateful, I do not know. Wormfire's Latin is again more designed to impress than to make sense.

179–80 ***à la française*** French, in the French manner. The meaning in the present context is unclear.

181–2 **There ... it.** Wormfire is saying that Sybilla and he have already brought 'together their maidenheads' (163–4).

183 **point three** i.e. 'act[ing] as honourable spouses' (165).

184 ***Juris de Edendo*** Latin, the Judge of Eating.

184 ***de Bibendo*** Latin, of Drinking.

190 ***est ... dativum*** Latin, 'est' and 'interest' take the dative case. Wormfire's Latin phrase seems another *non sequitur* here.

most prettily, and rest obliged and dutifully bound to our masters in all similar cases. *Dixi*.

THEOBALD Now all is joyful, and will be amicable.

ALFONS [*to Hardman*] That would be a pretty word, would it not, brother? 195

HARDMAN I think you are afraid of your wife.

EULALIA He whose head is dizzy thinks the whole world is going round.

CATHARINA What do you mean by this?

EULALIA Your darling understands me well enough. 200

CATHARINA And I not a bit more clearly.

EULALIA He thinks that because he has received something bad, my husband has done so too.

CATHARINA That would be a simple opinion and utterly groundless. 205

HARDMAN To her, dear Cath!

ALFONS To her, defend yourself, my dear!

EULALIA I do not want to be your fool any longer. *Exit*.

CATHARINA I must find out what's the matter with her.
Exit swiftly.

192 *Dixi* Latin, I have spoken.

193–216 While the previous material in this scene has no equivalent in *TS*, the confrontation between Catharina and the widow adapts *TS* (5.2.1–49).

193 In *TS*, it is Lucentio who announces the happy resolution and invites the company to his house (5.2.1–11).

194–6 *KK* remains close to the equivalent exchange between Hortensio and Petruccio (*TS*, 5.2.15–16).

194 **word** As in the equivalent passage in *TS* (PETRUCCIO Padua affords nothing but what is kind. / HORTENSIO For both our sakes I would that word were true.', 5.2.14–15), 'word' ('Wort') seems to refer not to a single word but to the preceding utterance more generally.

197–209 *KK* adapts the confrontation

between Katherina and the Widow fairly closely (see *TS*, 5.2.17–35), but omits word play on 'conceive' (i.e. having ideas as well as getting pregnant; see 5.2.23–5) that fails to work in German.

206 **Cath** ('Cathrinchen') The only occurrence of this form of Catharina's name in the play. See 123 and note.

206–9 After Petruccio's 'To her, Kate!' and Hortensio's 'To her, widow!' (*TS*, 5.2.34–5), Katherina and the Widow have no scripted reaction. 'Katherine may chase the Widow . . . or otherwise physically intimidate her' (*NOS*), but there is no exit SD, and editors since Nicholas Rowe usually assume that they do not depart until later, with Bianca (*TS*, 5.2.49 SD). Eulalia and Catharina, however, leave earlier and separately, after their respective short speeches.

HARDMAN But without help. I know she'll put her down. 210

ALFONS That's usually my duty. [*to Sabina*] But my
lady bride, why so quiet? You are surely tired.

HARDMAN She is also somewhat hit. The little bird must
not go home alone.

SABINA If I were a bird, I would fly to a bush so that you 215
could not hit me. *Exit.*

FELIX In order to show my penitence, I have composed
a little wedding wish in prison. Please observe my
good intentions, not the bad words.

HILARIUS I thank you most amicably, and know that 220
your heart and words are good. Rest assured of my
eternal favour towards you. But now, read us your
invention.

[FELIX] The tale that I must tell you is a story of the
chase

In which three gallant huntsmen set out upon the
trace

225

210 **put ... down** ('*leget sie nieder*') The
ambiguity of the phrase – carried over from
Petruccio's 'my Kate does put her down'
(*TS*, 5.2.36) – as meaning either 'winning
an argument' or 'dominating during sex'
equally works in German. Alfons activates
the second meaning in his response.

213–16 The passage adapts the exchange
between Petruccio and Bianca at *TS*,
5.2.45–8.

217–66 The passage with Felix's song
replaces suggestive banter between
Petruccio, Hortensio, Lucentio and
Tranio (*TS*, 5.2.50–63).

224–55 The German song consists of fairly
rough octameter couplets, with a caesura
dividing each octameter into two tetram-
eter half-lines. Our English translation
approximates this form by using four-
teeners (with occasional variation in the
syllable count), with the aim of providing
the impression of a fairly rudimentary

verse technique. The fourteeners usually
fall into two half-lines, the first with four
stresses or feet and the second with three.
End-rhymes in the German original are
usually full, but are translated here by a
mixture of full and half-rhyme.

224–45 The main part of Felix's song uses a
transparent hunting conceit to summarize
the plot: a 'hind' (226; Sabina) was
hunted by 'three ... huntsmen' (225),
'one [who] was old' (227; Sebastian) and
two 'youths' (228; Hilarius and Alfons),
of whom one (Hilarius), who had 'a
helper' (232; Felix), won 'the prize'
(238). The 'second' (239; Alfons) also
'found a prey', though less 'lovely' (242;
Eulalia, the widow), yet still better than
'the wild beast' (243; Catharina) found
by 'the stern huntsman' (243; Hardman).

224 SP D1 and D2 have no SP prior to the
song, but the context makes clear that it
is delivered by Felix.

224 SP] Köhler; no SP D1, D2

Of a fair hind untamed and free, a prey they prized
the most,
But one was old already, and his hunting skills were
lost.
The other two, however, were lusty youths and
strong,
And when they shot an arrow it never went far
wrong.
Yet one surpassed the other in hunting of this kind, 230
Choosing to stalk the deer himself and leave the dog
behind.
He also left a helper, whom he trusted with the
work
To stop all rival huntsmen from intruding in the
park,
If thus he should desire; and his wishes were
obeyed
By that same second huntsman who was ready with
his aid. 235
As for the old companion with his white and feeble
staff,
The faithful helper soon arranged for him to be
sent off.
It was the first best huntsman who won the prize he
sought;
His efforts were rewarded. The second too had thought
To catch the deer but failed because his strategy was
wrong, 240
For he was too impatient and could not wait so long.
Yet he, too, found a prey, though not so lovely as
the hind
Nor yet as bad as the wild beast that the stern
huntsman found
Deep in the bush and firmly bound. Now they all
have their part;

Except for one who was too fast and another slow to
 start. 245
 But still the fast one made a catch and he is well
 content,
 Because through him his master gained the prize for
 which he spent
 So many drops of burning sweat that streaked his
 frozen skin.
 Thus he who sends down wagon loads of all good
 things throws in
 A goodly dose of what's called luck, and the man
 that has that name 250
 Hopes that he'll be remembered then and that he will
 remain
 Fixed in his master's favour and never be betrayed.
 By him to whom his loyal vows of endless faith
 were made;
 And if such trust is so rewarded and his hopes
 fulfilled,
 Then will he always follow him and be his servant
 still. 255
 But now, you other hunters:
 Follow your hounds while they are fresh and while
 the woods are green
 Range through the flowering forest, and let it not
 be seen
 That when you shoot an arrow your strong stiff bow
 goes soft:
 To get your fill of pleasure prepare another shaft. 260

245 **one . . . start** Felix and Fabian.

246–55 This part of Felix's song is a plea to Hilarius for continued patronage and employment.

249–50 **luck . . . name** The name 'Felix', a common cognomen since Roman times, means 'happy' or 'fortunate'.

256–60 Felix's song concludes with advice to other 'hunters' (256; i.e. men) for successful wooing, with suggestive phallic puns on 'arrow', 'stiff', 'soft' and 'shaft' (259–60). The passage may well be an address to the audience.

HILARIUS The invention is good.

HARDMAN Only that it's a little too like doggerel.

[SEBASTIAN] Everyone has their fortune expressed in it,
and I most of all, because I have not caught anything.
But I prefer this to getting something I'd be frightened 265
of.

THEOBALD [*to Hardman*] Son, that's a reference to you,
since I believe you have obtained the worst thing.

HARDMAN I do not believe so, and let us prove it. Let
every man send for his wife, and we shall see which 270
comes most obediently.

HILARIUS Here, I bet twenty ducats that I win.

ALFONS I bet as many.

HARDMAN What, twenty, I bet as many on my whippet.
A hundred is not enough. 275

HILARIUS Content, here is my hand. – Fabian, go and
tell my love to come to me.

FABIAN I go, my lord. *Exit.*

THEOBALD I'll bet half with you, good son, she'll come
at once. 280

HILARIUS I do not seek halves. A whole, or none.

[*Enter FABIAN.*]

262 **doggerel** ('hündisch') The German word was generally used in reference to the abject qualities of dogs (Grimm, 2), not, like the English 'doggerel', specifically in the context of verse.

263 SP D1 and D2 assign the speech to Sabina, but it makes better sense when given to Sebastian, who has 'not caught anything' (264), i.e., has no wife, unlike Hardman, Hilarius and Alfons. See also 1.3.404 SP and note.

267–308 With few exceptions, the wager

passage follows *TS* (5.2.64–112) speech by speech and often word for word: *KK* slightly rearranges and condenses the negotiations of the terms of the wager (269–76; *TS*, 5.2.67–76), but has no equivalent for Baptista's interjection when Katherina enters ('Now, by my halidom, here comes Katherina', 5.2.105), and adds Wormfire's words at 297 and Catharina's confident assertion that she will 'know how to tame them' (307), i.e. Sabina and Eulalia.

263 SP] *Köhler*; Sabina D1, D2

FABIAN My lord, she sends word she is busy and cannot come.

HARDMAN What, she is busy and cannot come? Is this an answer? 285

SEBASTIAN Yes, and a kind one. How will yours be?

HARDMAN Sir Sebastian always tries to fool us. Wait for the end.

ALFONS Go, and tell my wife I entreat her to come.

[*Exit Fabian.*]

HARDMAN I entreat her to come, O, O! 290

ALFONS Yours will surely not come upon any entreaty.

[*Enter FABIAN.*]

Well, where is she?

FABIAN She says you must be jesting and bids you come to her.

HARDMAN Graver than grave! You, Wormfire, go tell my wife to come to me at once. 295

WORMFIRE Incontinently, swift as the wind.

[*Exit Wormfire.*]

ALFONS I know her answer. She'll not come.

HARDMAN Then no one wins the bet. But she'll come with another answer. 300

Enter CATHARINA.

CATHARINA What is your will, my darling?

HARDMAN Where is your sister, and the wife of brother Alfons?

CATHARINA They are sitting outside clattering away.

HARDMAN Fetch them in. Should they resist, carry those disobedient women here. 305

297 **Incontinently** The German text has 'Incontinent', from Latin 'incontinenter', i.e. instantly.

304 **clattering away** ('bey der Klappermühle') literally, at the clapper-mill (see Grimm, 'klappern', II.2).

CATHARINA I know how to tame them.

[*Exit Catharina.*]

HILARIUS If we must talk of miracles, here is one.

THEOBALD My son, your effort must be rewarded.

Another daughter, another dowry. I add 5,000 ducats 310
to the previous one. Look, how she brings them in
like prisoners!

[*Enter CATHARINA with SABINA and EULALIA.*]

SABINA I don't know if she is mad or not.

HILARIUS I wish we were mad. Your wisdom costs me
too much. 315

ALFONS [*to Eulalia*] You could have saved me a hundred
ducats; I have bet and lost because of you.

EULALIA Why are you such a fool then to put such trust
in me?

ALFONS I admit I feared what I had nothing to worry 320
about, and by trusting one I have been cheated by
both.

[SEBASTIAN] I thank God that the goat I made gardener

309–12 Theobald's speech adapts that of Baptista (*TS*, 5.2.117–21), who promises 'twenty thousand crowns' (5.2.119). *KK* omits *TS*'s preceding speech, Petruccio's rhapsody on married life with a tamed wife (5.2.114–16), as well as his slightly later request for Katherina to trample on her cap, eliciting scorn in Bianca and the Widow (5.2.127–31).

311–12 **Look ... prisoners!** In *TS*, the equivalent announcement is made by Petruccio: 'See where she comes, and brings your froward wives / As prisoners to her womanly persuasion' (5.2.125–6).

313–19 closely adapts *TS* (5.2.131–5) but assigns part of the hostile exchange between Lucentio and Bianca (5.2.133–5) to Alfons and Eulalia.

320–2 Alfons' slightly cryptic sentence

seems to acknowledge that he has been wrong about both Catharina and Eulalia, leading to his loss of the wager.

320–34 ALFONS ... **that**. This passage seems to have no equivalent in *TS*.

323 SP D1 and D2 mistakenly assign the speech to Sabina. Köhler (259) rightly observes that the SP does not fit the speech but unconvincingly suggests that the speaker may be Theobald. See also 1.3.404 SP and note.

323 **the ... gardener** ('der Bock / den ich zum Gärtner gesetzt') refers to Hilarius through whose proxy Sebastian sought to woo Sabina. Sebastian may allude to a proverb according to which goats make for poor gardeners since they eat the plants instead of caring for them (Wander, 'Bock', 14, 67).

323 SP] *this edn*; Sabina D1, D2, Köhler; Theobald Köhler (*conj.*)

- has become the master. My horns would otherwise
have been far too weak. 325
- ADRIAN It may be true that all maids are pious.
- HARDMAN Then their husbands would need to make
them bad afterwards. But it is not so.
- HILARIUS That one had as his symbol *Non cernuntur et
adsunt.* 330
- THEOBALD I am overjoyed by my new daughter.
- CATHARINA I hope I will be doubly obedient towards my
father because I sinned before.
- THEOBALD You will renew my old age through that. O,
what an excellent thing it is when children are 335
obedient.
- HILARIUS But it is very gross when wives are stubborn.
- HARDMAN My dear Catharina, give these shrewish
women a lesson.
- CATHARINA Let me put it briefly. You men, love your 340
wives. And you women, obey your husbands.
- THEOBALD You make a good conclusion, daughter. So
let us now make a good beginning to our joy.
Gentlemen, you are warmly invited inside.
Exeunt [all but Wormfire, Sybilla, Fabian and Felix.]

327–8 The implication, to which Hardman objects, is that married women are no longer pious.

329 **That one** It is not quite clear to whom Hilarius refers: to himself, present but not seen because of his disguise?

229–30 *Non . . . adsunt* Latin, they are not seen, and yet they are present.

334–7 **O . . . stubborn.** In *TS*, the equivalent passage occurs after Katherina's long speech, and the first statement is made by Vincentio, not by Baptista (5.2.188–9).

338–9 This speech adapts Petruccio's request to Katherina to give the 'headstrong women' a lesson in wifely obedience (*TS*, 5.2.136–7).

340–1 *KK* compresses Katherina's elaborate and multi-layered defence of female obedience in marriage (*TS*, 5.2.142–85) into

a brief and sober speech. Its content and balanced grammatical structure are indebted to St Paul's Letter to the Ephesians: 'Husbands, love your wives . . .' (5.25); 'Wives, submit yourselves unto your own husbands . . .' (5.22).

342–4 *KK* replaces a dialogue between the three husbands about their respective marital success (*TS*, 5.2.186–95) with a more peaceful conclusion by Theobald.

344 *SD* Among the characters who exit are Hardman and Catharina. According to the early editions of *TS*, Petruccio leaves separately (5.2.193 *SD*), before the other characters (5.2.195 *SD*), although editors since Rowe have usually emended the text to give Petruccio and Katherina a joint exit (see *Ard*³, 306–8).

- WORMFIRE The sequence is now ours. 345
- FABIAN Ho, brother; first you must see my learned
invention. Felix should not think he is the only one
who has sucked up wisdom. I can do something, too.
- WORMFIRE Well then, let us hear what little learning you
have to offer. I wonder how the horse of *Bacchus* 350
inspired the lustfulness of your folly.
- FABIAN You're mad, my brother Worm-
fire, yes, mad as a storm,
With horns on head so high
They almost touch the sky. 355
This was your finest sport,
To climb into the fort-
ress. O then you were warm
When your vigorous third arm
Pushed hard into the press; 360
And though it felt the stress,
It chose to make no stay
Until it forced its way
Along the secret ditch,
The watery passage which 365

345–93 *KK* adds a concluding sequence with four of the play's servants. For the play's interest in the servants as foils and comic mirrors of their social betters, see 4.4.37–8n. The passage was omitted in Köhler's edition; see 2.2.19–23n.

345 **sequence** (sequens) a musical term, originally designating a chant that followed (Latin, *sequi*) the Alleluia in the liturgy of the Eucharist.

350–1 **I wonder . . . folly.** Wormfire encourages Fabian so that, literally, 'Pegasus of Bacchus makes your Venus' folly flow' ('wie das *Bacchi Pegasus* die *Venam* deiner Würmerey in den Fluß gebracht'). Wormfire seems to suggest that the com-

position was shaped by Fabian's drinking and lust. For Wormfire's other references to Bacchus, see 4.2.70–1n and 5.2.50n.

352–79 Fabian's poem, addressed to Wormfire, deals with Sybilla's possible marital infidelity. Its fairly stumbling trimeter couplets have been translated here into lines of the same length, with the exception of the final couplet which has an extra foot.

354 **horns** ('Hörner') The traditional cuckold's horns introduce the poem's themes of marital infidelity and cuckoldry.

356–68 The barely disguised conceit is that of Wormfire's sexual penetration of Sybilla.

345–93] *not in Köhler*

Is where it caught the hare,
 Fresh, young and sitting there,
 Fool, croaking in the reed.
 Your hen now croaks indeed,
 So cry as cuckolds do, 370
 Get down to work anew,
 Run after those bold men
 Who are ahead, and lend
 You cuckoo's eggs. I too
 Found your dove and played cuckoo 375
 So merrily that after
 She almost burst with laughter.
 So take your turn and have your due
 As I, and all kind cousins do.

WORMFIRE I admit it is prettily elaborated, and well 380
 worth pricking, I mean, printing. [*to Sybilla*] But now,
 my darling, come inside, our shameful wedding day
 has arrived. I hope nobody will raise verbally what
 they secretly have in mind. I doubt I lack cousins.

SYBILLA When a man seeks to be happy, he must not 385
 believe this or think about it.

WORMFIRE Well, it comes without our bidding. But who

369–77 Fabian claims to be one of the men who
 have cuckolded Wormfire with Sybilla.

379 **all ... do** ('nach Schwagers Brauch')
 'Schwager' could mean brother-in-law
 as well as, more generally, any relative
 acquired through marriage; here the
 'cousins' stand for Wormfire's sexual
 rivals. See also 384–7n.

380–1 **well ... printing**. Wormfire literally
 says that the song is 'well worth giving
 over to the dirt (*inquam* [i.e., I mean]
 printing)' ('wohl werth daß es in den
 Dreck (*inquam* Druck) gegeben werde').
 The pun relies on phonetic similarity
 between 'Dreck' ('dirt') and 'Druck'

('printing'). For a similar slip of the
 tongue by Wormfire, see 170.

382 **shameful ... day** ('schändlicher
 Ehren-Tag') 'Ehren-Tag', literally 'day
 of honour', designated the wedding day
 (Grimm), resulting in an oxymoron, a
 shameful (given Sybilla's pregnancy)
 day of honour.

384–7 **I doubt ... bidding**. Wormfire seems
 to fear being cuckolded by Sybilla who
 tries but fails to reassure him. According
 to D1 and D2, he does *not* doubt he lacks
 cousins (i.e. sexual rivals), but the pas-
 sage makes better sense without the
 negation (see also 379n).

384 doubt] *this edn*; nicht zweifele D1, D2, Köhler

amongst the two of us will lift the shirt tonight?

SYBILLA I think whoever comes first.

FABIAN I would gladly be of service.

390

WORMFIRE Yes, at the halter of a gallows' bell. But it is
altum tempus, claudite jam rivos pueri sat prata
biberunt, et plaudite. Exeunt.

388 **lift ... shirt** ('das Hembd auffheben')
 presumably a suggestive allusion to
 sexual activity.

391 **gallows' bell** ('Galgen Glocke') The
 exact meaning is obscure, but Wormfire
 clearly rejects Fabian's bawdy offer to be
 'of service' during the wedding night.

392–3 *altum ... plaudite*. Latin, it is high

time; close up the streams, boys, the
 fields have drunk enough, and applause.
 Wormfire quotes from Virgil's *Eclogues*
 (3.111).

393 *plaudite* a conventional appeal for
 applause at the end of a play or, conceiv-
 ably, a statement of applause, relating to
 readers what happened in performance.