

FROM *THE TAMING OF THE SHREW* TO
KISS ME KATE: THE CHANGING
FORTUNES OF KATHERINE, THE SHREW

by

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ABSTRACT

William Shakespeare's play, *The Taming of the Shrew* has a varied and interesting stage history. Beginning with Fletcher's *The Tamer Tam'd* (1633), a sequel to Shakespeare, there have been many adaptations of the plot in farce, opera and poetic drama, including an American musical comedy. This thesis will follow the stage history of *The Taming of the Shrew*, focussing on the dramatic development and treatment of the heroine, Katherine.

Shakespeare's shrew, Katherine, is much more than a traditional shrew stereotype. Her dramatic presentation in language and action has enough depth and subtlety to provoke much conflicting criticism and interpretation. What motivates her anger? Why is she physically abusive? Is she subdued, tamed or re-educated? Enough clues are present in the play to provide for interesting debate. The first part of the thesis is concerned with examining Shakespeare's dramatic concept of the shrew to establish the scope and range of Katherine's personality and her response to Petruchio's taming tricks.

In later versions of the play, the character of Katherine receives a variety of dramatic treatments. Some playwrights reduce Katherine's dramatic function to a mere outline. Others accentuate her physically abusive and sharp-tongued qualities. Yet another variation is a softening of the shrewish disposition

to allow for a sentimental treatment of shrew conditioning. The dramatic vigour of the shrew character is constant, but variations in plot, language and thematic idea result in very different and entertaining shrew types.

This stage history of *The Taming of the Shrew* as it relates to the heroine, Katherine, includes an analysis of the following plays. *The Tamer Tam'd* (1633), a sequel by John Fletcher serves to comment on Shakespeare's Kate by direct allusion and by dramatic contrast. *Sauny the Scot* (1667) is a bastardised Restoration version in which the shrew is a farcical stereotype who must suffer extensive physical humiliation for her excessive displays of nastiness. *Catherine and Petruchio* (1756) is David Garrick's miniature version of Shakespeare which stresses the farce, simplifying the play and the dramatic impact of Catherine. John Tobin's *The Honeymoon* (1805) is a poetic attempt to re-create *The Shrew*. The heroine in this play suffers the sin of pride, but is won over to domesticity and humility by love and rural surroundings provided by a gentle tamer. The thesis also considers the nineteenth century attempts to revive the Shakespeare original which struggled unsuccessfully with the popularity of the Garrick version. Some of the musical adaptations of *The Shrew* provide a rich variety of shrew heroines in very different settings. Included are a ballad opera, *A Cure for a Scold* (1735), a German opera by Hermann Goetz, *The Taming of the Shrew* (1878), and a modern

musical comedy version, *Kiss Me Kate* (1948).

These adaptations and variant versions provide a veritable school of Katherines. The streak of genius in Shakespeare's dramatic idea of a shrew, who, even in the realm of farce is seen as a human being with the capacity to feel, change and grow, becomes very strongly apparent as Shakespeare's Kate is measured against the shrew heroines in these derivative plays. The contrasting shrew types, though interesting and pleasing in their own way, never quite acquire the stature, poise, wit, intelligence and humour which characterise Shakespeare's attractive Kate. For Kate's civilising and learning encounter with Petruchio is not the brutalising, punitive or subjugating ritual of tradition; amidst the slapstick of farce, Kate, with her Petruchio, provides a unique variation of the shrew heroine. She is not conquered. She changes herself. This is her distinction and her strength and the mark of Shakespeare's human touch.

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INTRODUCTION

The Taming of the Shrew is an early play in which Shakespeare mixes elements of farce and comedy in a manner which he was not to do again. In this play he explores farce more cheerfully and vigourously than in almost any later play. The abundance of farcical elements has often led to the play being produced as simply a farcical romp, all slapstick, hectic action and grotesque characterisation. Yet this goes too far, farther than Shakespeare intends. Amid the laughter and jollity there is still some more serious comment. This comic as against farcical aspect shows most clearly in the central situation, the taming of the shrew, the civilising of Kate, the subjugating of Kate, the teaching of Kate, the maturing of Kate--indeed the range of opportunity in dealing with Kate that is offered marks the comic, the thoughtful aspect of the play.

The changing and mixed audience reactions to the play testify to its teasing and ambivalent qualities. With the passage of time, audience reaction has ranged from rejection of the play's silliness to recognition of the play as a formula for modern marriages. Samuel Pepys' judgement of the play, as recorded in his diary, is not receptive even of its extreme farcical qualities. "A silly play,"¹ was his verdict. George

Bernard Shaw, writing of the Daly revival of *The Shrew* in 1888, saw the play as offensive:

I think no woman should enter a theatre where that play is performed; and I should not have stayed to witness it myself, but that, having been told the Daly Company has restored Shakespeare's version to the stage, I desired to see with my own eyes whether any civilised audience would stand its brutality.²

Germaine Greer, a literary critic writing a feminist tract in 1970, is not outraged at the seeming subjugation and bullying of Katherine. She commends the Katherine-Petruchio entente as a viable relationship, an example for feminists, "only Kates make good wives, and then only to Petruchios; for the rest, their cake is dough."³ Granted, Pepys is writing of a bastardised version of Shakespeare's play, George Bernard Shaw is writing, tongue in cheek, under the assumed guise of a lady from the country and Germaine Greer wants to emphasise women's rights to individuality, energy and will. However, these very mixed and decided views are an indication of the provoking and timeless elements to be found in the play.

The literary critics, as usual, cover a wide range of speculations in their approach to the play. Some of the more recent critics, spurred by Neville Coghill,⁴ and urged on by H.C. Goddard⁵ and Margaret Webster⁶ favour a reading of the play which sees Katherine motivated in her anger, vindicated in her initial bad-tempered displays and even taming Petruchio. Robert Heilman⁷ tries to bring these critics back into line.

He seeks to curb the sympathy for Katherine, the shrew, by pulling in the leash and insisting on the limiting aspects of the farcical genre which would hold Katherine to her folk-lore stereotype; and yet, if this is taken too far, it deprives the play of many of its most thoughtful and tantalising qualities.

Thus the pendulum swings. And whilst the critics argue back and forth, the play will continue to offer itself to actors, audience and readers for their shifting interpretation and reaction. The centre of most of the controversy and emphasis will be Kate. It is her play, and it is the shrew who will act as lens and focal point in this study of Shakespeare's play and the history of its chequered stage career as we pursue it down the centuries.

CHAPTER I

KATHERINE IN *THE TAMING OF THE SHREW*

A reading of a play which intends to approach the drama through character must take into account the structural and thematic nature of the work. Northrop Frye has laid down some simple but basic principles which indicate a sound approach to character:

In drama, characterisation depends on function: what a character is follows from what he has to do in the play. Dramatic function in its turn depends on the structure of the play. The character has certain things to do because the play has such and such a shape. Given a sufficiently powerful sense of structure, the characters will be essentially speaking dramatic functions, as they are in Jonson's comedy of humours. The structure of the play in turn depends on the category of play: if it is a comedy, its structure will require a prevailing mood¹

Many structural elements fuse to give power and thrust to Shakespeare's handling of shrew taming. An awareness of these elements is necessary for a full apprehension of the form which gives shape, outline, texture and depth to Shakespeare's concept of the shrew stereotype.

What kind of a play is *The Taming of the Shrew*? To what extent is the play a farce and how does this affect the characterisation of Katherine? The play is generally accepted as a farce and does indeed have many farcical elements. Farce is a form of low comedy which sets out to win laughter without engaging the mind. The farcical plot usually moves rapidly, with a speeding

up of human behaviour and a great display of slapstick and buffoonery which carries the audience along in laughter which prevents thought or empathy. The characterisations are usually one-dimensional and familiar stock types, often exaggerated into grotesque caricatures as the action proceeds. Shakespeare indulges these elements of farce most freely in this play. The action moves at a lightning pace as Petruchio is blown into Padua like a gale and moves the taming process along at headlong speed. The wooing, wedding, and bedding allow ample opportunity for slapstick and fun, an opportunity which has often led to the play being produced as simply a farcical romp. The characters are stock comic types, and, with farcical emphasis, they can be acted as little more than caricatures. But there is another side to the play, a more serious strand, and it is this comic as against farcical aspect which shows most clearly in the central situation, the taming of Katherine.

By his handling of the farcical elements and by the introduction of other material, Shakespeare transforms the farcical and moves the play in the direction of his later comedies. One of the devices he uses to tune down the brutalising qualities of the basic taming plot is the Induction. In a prelude to the main action, Shakespeare introduces us to the drunken tinker, Christopher Sly. Seized by a lord who sees an opportunity for some fun, Sly is carried to the Lord's house, bathed, wine and dined and, in a drunken stupor, told he is a lord. Hovering

between dream and reality, he becomes the audience for a production of the shrew-taming tale presented by a group of strolling players. This is the framework for Katherine's tale and her taming is presented as a play within a play. As Katherine's tale is intended for the education and amusement of Christopher Sly and introduced in the spirit of teasing and fun, the starving and brow-beating she undergoes is enjoyed as a game. Not felt so keenly because it is distanced by this framing device, Katherine's taming can be viewed with more objectivity and consequently enjoyed with the mind.

The traditional romance in the Bianca,- Lucentio subplot also has a softening effect on the harshness and cruelty inherent in the taming process. Interwoven with the brittleness of the main action, the courtship of Bianca (patterned after the courtly tradition) provides relief from the main plot and gives a strong dramatic contrast. The story of her wooing by three suitors who employ devious schemes to approach her and place their suit, also provides an important social background for the Katherine story. The group of minor characters involved in this complex pursuit, supply Katherine with a family, some motivation for her bad humour, and a society to rejoin at the end of the play. Most importantly, Bianca serves as a powerful foil for Katherine. As the two plot lines develop, the sisters are juxtaposed to good effect dramatically. Katherine, seemingly a shrew, emerges as a free and restored individual at the end of the play. Bianca, seemingly sweet, ends the play as a

potential shrew. Bianca is very important dramatically, providing a means of indicating Katherine's growth. It is this growth, this maturing of personality and development in Katherine's character, which marks the comic or thoughtful aspect of the play.

Katherine enters the play in a state of anger and frustration, demonstrating signs of emotional and mental turmoil. She is out of sorts with herself, her family and society at large. It is Petruchio's attempts to civilise, subjugate or teach Kate (depending on the interpretation of his actions), which forms the taming process at the heart of the play. The process, marked by means of social isolation and deprivation of food, sleep and rights, is very much in the farcical vein. It is Katherine's lack of self knowledge and social awareness which provides the comic blocking device and her new vision or reform (again open to interpretation), provides the release or farcical purgation. In his development of this freeing action, Shakespeare seems to be working in two territories, gleaning advantages from the fusion of two comic forms. For above and beyond the simple farcical purge, there is a strong sense of regeneration at the end of the play, more a fulfillment of the comic than the farcical intent.

The emphasis on social regeneration shows itself in different ways. We see it clearly announced by Katherine herself in the scene with Vincentio when she decides to accept Petruchio's

vision. In a moment of enlightenment she acknowledges her movement from stagnation to new life, in a passage with multiple implications." Everything I look on seemeth green,"² she announces. In the closing scene when her new and socially accepted relationship with Petruchio is demonstrated, the moral norm and pattern for a new society are clearly indicated. Yet another pattern which reinforces the idea of comic fulfillment over farcical solution is the impact of the juxtaposition of the main and subplot. The courtly wooing of Bianca and the blunt, direct and realistic approach of Petruchio to marriage are two opposite and extreme poles. The one is blind, the other coarse. Although the play ends with the apparent triumph of the Petruchio technique, the very extremity of the two modes seems to argue, not for an acceptance of one method over another, but a search for a median, a middle way; a norm which it is for the audience to identify and accept. This is the pattern of comic resolution found in Shakespeare's later comedies.

The form of this play, then, seems to be an effective blend of farce and comedy, a fusion which succeeds and provides a wider and firmer base for Shakespeare's treatment of his stereotype heroine. If Shakespeare had allowed a glimpse of conflict in Katherine as she struggled with her pride and her feelings for Petruchio, we would have a fully developed heroine of the Helena or Beatrice mold. As it is, Katherine is a mixture, a prototype. She uproots herself and moves out of the realm of

farce, but doesn't quite step into the fuller world of comedy.

Shakespeare's handling of his source material also interestingly demonstrates how he is moving away from the purely farcical. The main action of the play, the shrew taming, is derived from the native folklore and ballad traditions. Because of the recognisable features of the folk shrew, Shakespeare's introduction of Katherine in the early scenes, need not be strongly drawn. It is enough to suggest the shrew characteristics in the initial scenes (as Hortensio and Gremio do so well), and allow the audience to supplement their initial appraisal of Katherine with the stereotype image. The main plot material is further enriched by Shakespeare's use of his own Warwickshire creation, Christopher Sly, in the Induction. Sly's being tricked into believing he is a lord sets the theme of illusion and reality which is further developed in the main body of the play. The ideas of master and servant relations, controller and controlled, husband and wife assumptions and presumptions are also introduced in this prelude, giving direction and focus for the main plot. The play within a play framework created by this sequence, as has been said, makes Katherine's taming more of a game or presentation than a direct imitation of life.³

The subtle blending of Gascoigne's *The Supposes* into the subplot and texture of the play is the third strand of source material which helps provide the rich background for the shrew taming. The story of Bianca and her three suitors offers a

pattern of contrast to the main action. Its satirical and light treatment of traditional romance further softens the effects of the ruder and coarser elements in the folktale main plot. Katherine's wooing in all its starkness and reality, is more acceptable and palatable when contrasted with the artificiality and blind idealism as developed in the subplot.

The merging of these three story sources, thus provides a complex of dramatic tensions and interactions which gives much richness and depth to the plain figures of ritual shrew taming. Later versions of Shakespeare's play which tamper with this fusion of related story elements, frequently impoverish their drama and pare Katherine's dramatic conception to its bare bones in the process.

The Taming of the Shrew draws much of its vitality from the interplay of contrasts which creates a taut dramatic structure. The play's basic rhythm is established by the alternating and merging of the Katherine-Petruchio story with that of Bianca and her suitors. The fast verbal fireworks and tempo of the main plot contrast with the slow intriguing and manipulations of the subplot. Each story, with its special emphasis, provides relief from the other. The Bianca story is interwoven carefully so that the shrew taming keeps its sharpness and impact without dulling or tedium. The wedding fiasco, the miserable journey to Petruchio's house and the bedroom scene are reported, not shown, thus providing variety, preserving the crispness and

freshness of the taming and holding the tension as the play moves towards the climactic kiss.

The interplay of the two plot lines generates patterns of opposites in mood, attitude and language, which provide much of the play's texture. Romanticism is pitted against realism to good effect. Lucentio strikes the first attitude in declaring his purpose for coming to Padua:

for I have Pisa left
And am to Padua come, as he that leaves
A shallow plash to plunge him in the deep,
And with satiety seeks to quench his thirst. (I, i, 21-24)

His purpose is stated figuratively with all the indulgence of feeling, sensuality and excess of the romantic. Against this we have the vigorous and direct statement of purpose of Petruchio:

And I have thrust myself into this maze
Happily to wine and thrive as best I may:
Crowns in my purse I have and goods at home,
And so am come abroad to see the world. (I, ii, 55-59)

Lucentio is blinded by love. Attracted by Bianca's silence, he is bewitched by the traditional "coral lips" and scented breath. Bianca is thus elevated to the position of courtly mistress and wooed indirectly, with the help of a little disguise and a handy Latin grammar. Katherine, by contrast, is accepted as described, "the curst", and wooed forcefully and directly by Petruchio:

Marry, so I mean, sweet Katherine, in thy bed:
And therefore, setting all this chat aside,
Thus in plain terms: your father hath consented
That you shall be my wife; your dowry 'greed on;
And will you, nill you, I will marry you. (II, i, 261-265)

Thus the polarities in language and attitude are struck and maintained, providing variety of mood, sentiment and language which give texture, colour and body to the action.

Structurally, then, *The Shrew* has a strong dramatic unity. The three story sources are fused into a dramatic whole. The shrew taming is juxtaposed with a romantic subplot which brightens, sharpens and enriches both the action and the dramatic concept of tamer and tamed. The texture of the play is rich and varied and the dramatic tensions are strong, moving the play inevitably towards relief and resolution. The dramatic soundness of the play will become more apparent as we move to examine the dramatist's conception of the shrew and examine in more detail the nature of the relationship between Katherine and Petruchio.

When Shakespeare introduces Katherine, he clearly indicates that she is a shrew of folk tradition, easily recognisable and undesirable. Hortensio, and particularly Gremio, define her in shrewish epithets, proclaiming their distaste for her type. Before Katherine even speaks a line in the play, Gremio places her on the lowest level of the female hierarchy, indicating she should be "carted": that is, exposed as a prostitute and publicly humiliated. The traditional shrew image is created by a series of derogatory epithets and exclamations. Katherine is "the devil", "the devil's dam", "fiend of hell", "intolerable curst and shrewd and forward, so beyond all measure" (I, ii, 89). Shakespeare soon shows Katherine's shrewishness in action. On

her first entrance (I, i), she attacks in three different directions. She first rebukes her father, Baptista, "Is it your will to make a stale of me among these mates?" she scolds. Then she turns to lash at the suitors as they taunt her about her unmarried state and disposition. Finally, she turns to sneer at her sister, Bianca, "A pretty peat! it is best put finger in the eye, an she knew why." This floundering, lunging and bluster give a strong initial dramatic impression. Katherine is attempting to cope with trying circumstances, but succeeds only in antagonising everyone, reaping a harvest of ill-will and dislike. She seems determined to challenge every statement. When Baptista tells her to stay, she flashes back:

Why, and I trust I may go too, may I not?
 What, I shall be appointed hours; as though, belike,
 I knew not what to take, and what to leave, ha?
 (I, i, 102-105)

Here again we see a strong will and the need for assertion, but in the manner of delivery, Katherine's scorn and sarcasm are an ineffective means of dealing with her situation or alleviating her obvious misery.

In this opening scene Katherine is seen at her least attractive. Her speech is vulgar as she takes her cue from the suitors and uses street invective as a means of retaliation. This unpleasant impression is developed further in the scene with Bianca, where Katherine binds her sister, using threats and bullying tactics to elicit some indication of Bianca's feelings and preferences

for her suitors. Again this scene shows Katherine's jealousy and frustration at work, ending only in physical violence and without solution or relief. Katherine's soured disposition and her inability to cope with her unhappiness are now firmly established for the audience.

Against these obvious signs of shrewishness, we have other signals to indicate that this state of frustration and bitterness is not Katherine's natural disposition, and there are many clues which point to Katherine's potential for change. We have several hints that Katherine's behaviour has been motivated by her family experiences. In the scene with Bianca's suitors, Baptista is seen to embarrass Katherine by tossing her as a consolation prize to suitors already committed to Bianca. Katherine is thus forced to endure their rejection in favour of Bianca, together with their hostile remarks. Her anger springs naturally from her sensitivity and hurt feelings, which she covers desperately by rebuking her father and attacking the suitors. Baptista even indicates that this kind of ritual has been performed before:

Gentlemen, importune me no farther,
For how I firmly am resolved you know;
That is, not to bestow my youngest daughter
Before I have a husband for the elder. (I, i, 46-52)

This occasion is the one where Baptista will call a halt to the wooing of Bianca.

There is evidence that Baptista prefers Bianca; a preference which may explain some of Katherine's bitterness without excusing

her bullying behaviour. Baptista, for instance, takes no part in answering the suitors' obvious rudeness towards Katherine, yet is at pains to console Bianca for her postponed courtship, "For I will love thee ne'er the less, my girl." (I, i, 78), he assures her. The schoolmasters are to be hired for Bianca's delight in music, instruments and poetry, which may partly explain Katherine's bad-tempered attack on Hortensio in a later scene. The sequence is concluded as Baptista hastens in to commune more with Bianca, bidding Katherine remain behind with her two taunters. These actions, by providing some motive for Katherine's ill-natured behaviour, show that Katherine's shrewishness is more a product of her experiences than an inborn character trait.

There are other hints provided to allow for some insight into Katherine's anger. There is a strong feeling that Katherine recognises her own merits and sees through Bianca's seeming acquiescence and docility. Her frustration lies in her inability to obtain recognition for herself or to expose Bianca's truer nature. As she replies to the suitors' taunts, she nods in Bianca's direction and warns:

I wis it is not halfway to her heart;
 But if it were, doubt not her care should be
 To comb your noddle with a three-legged stool
 And paint your face and use you like a fool. (I, i, 61-65)

Her warning is born out in the final scene when Bianca makes a fool of her husband publicly. But in these circumstances, the warning falls on stony ground. The audience catches an early

glimpse of Bianca's cutting disposition, sweetly disguised as seeming cooperation. As Katherine flails around trying to make Bianca expose her true feelings, Bianca quietly slips in the knife, teasing Katherine with her lack of suitors by offering one of her surplus:

If you affect him sister, hear I swear
I'll plead for you myself, but you shall have him.
(II, i, 14-15)

Little wonder Katherine is frustrated. It is not Bianca's crossness which aggravates her jealousy and feeds her anger, but Bianca's silence; her artillery of sweetness and indignation which defies public exposure. So Katherine is seen to rage, fume and act the shrew, but with some audience-insight into the nature of her family situation and the source of her anguish.

In these two initial scenes with Katherine, we also glimpse the characteristics which will attract Petruchio and ultimately be the means of her liberation and strength; namely her intelligence and wit and her great reserves of energy and spirit. Her intelligence and independent spirit show quickly in her ability to stand up for herself against two hostile males without any support from her father. Her agility of wit is shown in her fast exchange with Hortensio and Gremio as she plays their kind of word game, adopting their masculine form of derogation; a pattern she will use again in her first encounter with Petruchio. Her energy and spirit are readily identified in this early scene, though obviously mispent and misdirected. Katherine, the shrew, —

is thus launched on her career. But Shakespeare, in these first apparently shrewish demonstrations, has already planted the seeds of ambivalence and insight which will provide the groundwork for a full characterisation of a shrew who is also a human being.

Petruchio is the catalyst, the means by which Katherine begins to discover her strengths and power, her humour, and her capacity to feel, learning to apply them to the art of successful living. Understanding the nature of the relationship between Katherine and Petruchio is basic to understanding the dramatic effectiveness of Katherine. Petruchio creates the environment and stages the situations which will test and probe Katherine's potential; in the assertion of his value system, he provides a means of measuring Katherine's increased effectiveness. What are Petruchio's motives? Why does he undertake to woo Katherine? The obvious motive of marrying for money doesn't make too much sense when Petruchio is already the inheritor of his father's substantial estate, with "crowns in his purse" and "goods at home." Although he proclaims at great length and with extended imagery on "gold's effect," there is a certain playfulness in his posturing. The motive must lie elsewhere. Petruchio's love of gamesmanship, as established in the opening scene with his servant, Grumio, is perhaps, a clearer indication of his real motives.

Shakespeare introduces Petruchio as a man of great energy,

vigour and presence, a man who thrives on games, a man who will deliberately provoke misunderstandings to create a means of releasing his energy and establishing his sense of identity. Shakespeare shows us Petruchio's style in the first scene in the play where he creates an excuse for verbal sparring with his servant Grumio on the theme of knocking. We see Petruchio delighting in the match, using the affected antagonism as a means to provoke incident and stimulation and to create the sense of action and engagement which are necessary to his lifestyle and his sense of self. This initial impression is confirmed in his meeting with Hortensio and Gremio. He chooses to define himself as different and more capable than the general suitor come to town. When told of curst Katherine, his reaction is not apprehension but approbation:

I know she is an irksome, brawling scold:
If that be all, masters, I hear no harm. (I, ii, 188-190)

When he realises that a shrew is a great threat to Hortensio and Gremio, he seizes upon their doubts and uses the situation to develop a strong, masculine image of himself:

Think you a little din can daunt my ears?
Have I not in my time heard lions roar?
Have I not heard the sea, puffed up with winds,
Rage like an angry boar chafed with sweat?
Have I not heard great ordnance in the field,
And heaven's artillery thunder in the skies?
Have I not in a pitched battle heard
Loud 'larums, neighing steeds, and trumpet's clang?
And do you tell me of a woman's tongue,
That gives not half so great a blow to hear
As will a chestnut in a farmer's fire?
Tush, tush! fear boys with bugs. (I, ii, 200-211)

This speech shows many of Petruchio's dominant character traits. He is an experienced soldier and well travelled. He is a man of imagination, yet practical. He is mature and capable with a vigorous and dramatic sense of life. His choice and development of image and his great delight in language, establish Petruchio's need to live and enjoy life by and through language; for him it is a means of self-definition. His energy and vigour are released and fulfilled in the fluency of self-expression.

Such a man, powerful, practical and verbally dexterous and agile requires a vigorous and verbally skilful partner to complement his approach to life. Such a mate is Katherine. Petruchio, somewhat of a scold himself, as the Grumio interlude has demonstrated, recognises in the shrewish epithets which describe Katherine, the manifestations of the same kind of mental and verbal energy that he himself possesses. He easily recognises a like temperament, and this is his motivation. The fact that Katherine is young, attractive, well-brought up and rich is an added incentive to a potentially rewarding enterprise.

The scene which anticipates Petruchio's first encounter with Katherine, again stresses Petruchio's interest in Katherine's verbal abilities and energy. As Hortensio, lute around his head, describes Katherine's attack on him, recalling how he stood amazed:

While she did call me rascal fiddler
And twangling Jack; with twenty such vile terms,
As she had studied to misuse me so. (II, i, 161-164)

Petruchio's interest is aroused; his love of contest and verbal sparring, leading him to exclaim with enthusiasm:

Now by the world, it is a lusty wench;
I love her ten times more than e're I did;
O, how I long to have some chat with her! (II, i, 161-164)

In the following meeting and exchange of chat, Petruchio tests Katherine's wit and spirit and his initial supposition that Katherine's energy and will are a match for his own is well substantiated. Petruchio proceeds to clap up the match. Following his natural instincts he has found a wife with a mettle to match his own.

To appreciate the dramatic effectiveness of Katherine's response to Petruchio, we need to see the motive and plan of attack which Petruchio intends to use to civilise or tame his wife. He recognises Katherine's potential and sets out to allow her to develop and become more socially aware and effective. He would like Katherine to see with his vision and experience and use her energy and wit to play the games he enjoys. He does this by, "killing her in her own humour," that is he burlesques her behaviour and lets her see how ineffective it is. He launches his campaign in his usual gamesmanship style, adapting his favourite stance, opposition:

Say that she rail; why then I'll tell her plain
She sings as sweetly as a nightingale:
Say that she frown; I'll say she looks as clear
As morning roses newly washed with dew;
Say she be mute and will not speak a word;
Then I'll commend her volubility. (II, i, 171-176)

Petruchio is here addressing the audience, inviting them to

accept his approach to wife taming. The effect of this is to make the audience less apprehensive of the rigidity of Petruchio's methods, directing their sympathies towards his taming problems and away from Katherine. Petruchio interrupts the action as his plan proceeds, to give a progress report to the audience and maintain their support of his cause. Thus, Katherine becomes less of a victim and more of a wayward pupil, whose welfare is the concern of both Petruchio and the audience.

The first skirmish between Katherine and Petruchio is also the first step towards Katherine's enlightenment. She engages in a battle of wits and meets and recognises her match. This act of recognition is important, as it makes Katherine accept and react to Petruchio in a more tolerant and attentive way, opening the path to understanding as she recognises the potential rightness of Petruchio as a husband. The first encounter is also a good learning situation for Katherine. Her ability to bandy words is given full range, although she is somewhat outplayed by a more experienced player. She recognises this and also learns that this skilful and mature man is determined to marry her, fulfilling her need for personal and social recognition and perhaps, love. The result is, she is a little stunned by the meeting, but acquiescent, willing to comply with the wedding arrangements with only mild, face-saving protests.

This first meeting also sets up many of the patterns in the relationships which will be repeated and elaborated in subsequent

scenes. With a fast, staccato pace, Petruchio and Katherine engage in a series of fast, flashing exchanges, which show their respective abilities to match wit for wit, pun for pun. Katherine copes well, but she falters. With Petruchio's vulgar jibe:

What with my tongue in your tail? -- Nay, come again,
Good Kate; I am a gentleman -- (II, i, 217-219)

Katherine's embarrassment at this intimate vulgarity is expressed physically. She hits out at Petruchio, unable to muster a suitable reply. The repartee begins again, but Katherine cannot sustain the pace. When Petruchio exclaims, "Why here's no crab; and therefore look not sour," Kate cannot continue the word play, but falls back on insistence, "There is, there is" she answers. Petruchio, recognising that Katherine is faltering, saves her feelings by admitting that his wit is inferior, claiming, "I am too young for you."

Petruchio has tested and discovered the range of Katherine's wit and verbal skills, and satisfied, moves on to prepare Katherine for his wedding intentions. In a series of sustained passages, he builds a pleasant image of Katherine that is in great contrast to the image of herself Katherine has absorbed from her father and Bianca's suitors:

O slanderous world! Kate like the hazel-twigg
Is straight and slender, and brown in hue
As hazel-nuts and sweeter than the kernels. (II, i, 247-250)

This change of ploy, despite its teasing tone, begins to have its effect on Katherine. "Where did you study all this goodly speech?" she queries, puzzled. Petruchio senses in this question

the beginnings of a response in Katherine, and in his whirlwind, "setting all this chat aside," announces his intention to marry her. Katherine makes no reply. Her silence is consent.

With the return of Baptista and the change from private to public scene, Petruchio strengthens his hold on Katherine's interest by redefining Katherine's public image to her father and previous persecutors:

For she's not forward, but modest as the dove;
 She is not hot, but temperate as the morn;
 For patience she will prove a second Grissel,
 And Roman Lucrece for her chastity: (II, i, 287-291)

Petruchio is showing Katherine his support of her and defends her further by claiming that her shrewishness in public is by mutual arrangement. Petruchio talks through Baptista to Katherine, brushing aside her protest by emphasising his will and choice with the very firm statement, "I choose her for myself." Katherine gives her silent approval, making no further protests as dates and times of the wedding ceremony are briskly arranged and Petruchio whirls her off the stage in the natural flow of his energy and purpose.

This scene is dramatically very important in establishing the mutual attraction between Katherine and Petruchio. Petruchio has tested Katherine and found her agreeable and stimulating. Already, in his usual brisk fashion, he has started to re-fashion Katherine's public image. He has made his choice. Katherine has likewise signalled her interest in Petruchio. Having well-demonstrated her ability to protest and claim her

rights in earlier scenes, her lack of persistent objection to the planned betrothal is indicative of her willingness to marry Petruchio. Katherine's sense of commitment to Petruchio and her tacit agreement to the wedding contract is shown and emphasised in the pre-wedding scene when Petruchio's non-appearance causes alarm. Katherine's strong sense of personal disappointment is as much the cause for her distress as the obvious social embarrassment, as she leaves the scene weeping and humiliated.

The sense of mutual attraction and the hint of possible affection between Petruchio and Katherine serves an important dramatic need. It helps illuminate the actions and reactions of tamer and tamed in the action to come, and it alleviates much of the brutishness and cruelty inherent in the struggle between the pair. This glimpse of concern and demonstrated ability to feel, allows the audience the means to recognise the humanity of the characters, and this in turn makes both tamer and pupil, more than farcical caricatures as we glimpse their humanity.

The series of actions which make up the taming process each show a stage in Katherine's development and growing awareness. Katherine's growth is measured by her reactions to the demonstrations put on for her benefit by Petruchio, rather than interaction with Petruchio himself. Her first distressing experience is the bizarre wedding ceremony. Her reactions to Petruchio's rudeness and abusive treatment of the priest are mixed and unsure. She fights to retain her composure. She "trembled and shook," according to Gremio's account, but otherwise kept silent.

After the embarrassment of the church proceedings, Katherine's plea for Petruchio to remain for the festivities is as much a desire for social normality as an assertion of will. Petruchio's refusal sparks off Katherine's indignation and she loses her composure, reverting to her stereotyped image in a display of anger. This is a dramatically effective moment and Petruchio removes his bride forcefully, ~~astshenrages, amstamps and frets,~~ This image of the angry Katherine is Katherine's last contact with her family. When she next returns to the family circle, calm, controlled and serene, the sharp dramatic contrast is very effective.

Katherine's initial reaction to Petruchio's scenarios is one of confusion. Katherine is quietly and seriously trying to comprehend the meaning of Petruchio's professed concern and his bizarre and outrageous actions. Petruchio feeds a constant stream of images of care and concern for Katherine whilst thwarting her will. These images nourish Katherine's spirit, in that she has been previously starved of affection and regard; they also form a new image of herself which is socially acceptable and desirable. This ploy of Petruchio has another affect. It dulls Katherine's anger, so that she is more objective and thoughtful about her new position and less inclined to respond with pure emotion. In striving to understand, Katherine's seriousness also prevents her from seeing the mockery and games aspect of Petruchio's performance and allows her to learn from her experiences.

Petruchio's first demonstration for Katherine is the physical and verbal abuse of his servants, for no apparent fault. His rough, ill-mannered behaviour which Katherine observes, leads her to a distaste for his unfairness and violence. She is provoked to intervene on behalf of a servant, "Patience, I pray you, 'twas a fault unwilling." Katherine begins to reject Petruchio's excesses. Choosing a more moderate role for herself, she counsels Petruchio as he throws meat around the stage:

I pray you husband, be not so disquiet
The meat was well, if you were so contented. (IV, i, 168-170)

Because of her struggle to make an assessment of her new environment, Katherine, in thoughtful mood, is able to respond to undesirable social scenes, not with anger, but with patience. Her self-centered world is beginning to open up as Katherine allows herself to be aware of, and respond to, the feelings of others.

Petruchio postpones the consummation of the marriage, another deviance from social and personal expectations which confuses Katherine. As Petruchio rants and raves in a sermon on continence in a reported scene, Katherine, unsure, embarrassed and confused, "Sits as one new risen from a dream." At this point she is at a loss. There are no normal social patterns she can rely on, so she must turn to herself to make what she can of this new life. Katherine must start from scratch and find a new way of understanding and coping with her environment.

Katherine's next set of reactions are exploratory, as she seeks a means to grasp, control and participate in the events

going on around her. In the scene where she requests meat from Grumio and he teases her by way of reply, she is frustrated and resorts to her old means of coping, by hitting out at Grumio. Next, Petruchio, after allowing Katherine to eat, introduces a new aspect of the game in a scene with the tailor. Petruchio continues to thwart every expression of Katherine's will. He intends to make her agree to all his views and the scene amplifies his position, "Look, what I speak or do, or think to do, You are still crossing it." Katherine's cumulative reaction is rational now. She is emotional, but constructive. Instead of chiding, she asks for her rights as a human being:

Why sir, I trust I may have leave to speak;
 And speak I will: I am no child, no babe:
 And your betters have endured me say my mind,
 And if you cannot, best you stop your ears.
 My tongue will tell the anger of my heart,
 Or else my heart, concealing it, will break;
 And rather than it shall, I will be free
 Even to the uttermost, as I please, in words. (IV, iii, 73-80)

This speech reveals much about Katherine's state of mind. She knows she must express her feelings to preserve her sanity and is seeking a rational, verbal release, rather than explosions of anger or invective. Although her appeal is swept methodically aside by the campaigning Petruchio, Katherine's spirits are beginning to rise out of the morass.

In the scene with the tailor, Katherine again attempts to assert her newly discovered sense of self in a rational way, but her will is thwarted by Petruchio and she falls into the background as Petruchio and Grumio give a demonstration of word

power and gamesmanship in a scene bristling with vigour and figures. Katherine is treated to a dazzling display of verbosity, wit and spectacle. Determined and positive, she watches and she learns.

Katherine tries two more times to assert what she knows is her truth. On the first occasion, the time of day is the issue. Petruchio, as a matter of principle, deprives her of that. Finally, the naming of the daily fixture in life, the sun, becomes a matter of Petruchio's whim. At this point, a hint from Hortensio makes Katherine realise she can still preserve her sanity. "Say as he says, or we shall never go," he urges. At this point Katherine realises that this is a game, a naming game, and names do not change the inner essence and reality of things. Sun, moon or rush candle, what does it really matter? Katherine agrees to name the sun or moon as Petruchio's whims dictate; playing the game by his rules, she gives her assent:

Then God be blessed, it is the blessed sun:
But sun it is not, when you say it is not;
And the moon changes even as your mind,
What you will have it named, even that it is;
And so it shall be so for Katherine. (IV, v, 18-25)

This change of approach opens up a whole new world for Katherine as she explores the possibilities of this new type of game. Petruchio seizes upon the approaching Vincentio and creates a test for Katherine to see she understands the full possibilities of the game. He addresses Vincentio as a gentle mistress, then throws the cue to Katherine to see if she can handle the situation. She can. "Young budding virgin, fair and fresh and sweet," she greets Vincentio, elaborating on his feminine qualities. Petruchio calls attention to her mistake, and she calmly follows his direction and reverses the greeting:

Pardon, old father, my mistaking eyes,
 That have been so bedazzled with the sun
 That everything I look on seemeth green:
 Now I perceive thou art a reverend father:
 Pardon, I pray thee, for my mad mistaking. (IV, v, 45-49)

This is Katherine playing the game; her reference to being bedazzled by the sun is a sign of her good humour as she signals to Petruchio that she has caught the spirit of the game. This is a changed Katherine, demonstrating the beginnings of a new social poise and ease and an easy facility and deftness in the handling of other people. When forced to publicly withdraw her statement, instead of floundering and flaring with anger, she handles the potential social ridicule modestly and efficiently. Her new sense of control contrasts greatly with her behaviour in the opening scenes of the play.

It is at this moment of recognition in the play, that Katherine discovers she is free. She finds the way for her verbal skills and energy to be used in a socially acceptable manner. She understands Petruchio's games and finds she can participate well. She finds she is free with words (a right she claimed earlier), and she has the power to use words to good effect. Finally, she learns to relax. By joining Petruchio's games, she finds she has an ally and a partner. With the decrease in tension between them, Katherine can now look at the world with fresh eyes.

The brief street scene where Katherine and Petruchio kiss before they rejoin society, is the only scene where Katherine and Petruchio are completely alone (except for the initial wooing scene).

The acceptance of each other in this personal and dramatically powerful resolution is a highly significant stage moment. Despite the public place, this is a private, physical kiss, a physical interaction between Katherine and Petruchio. There has been much talk of physical action in the play, but until this moment of acceptance, Petruchio never lays a hand on Kate (she slaps him once). On the Shakespearean stage, such physical actions are vitally important for being so few and hence so meaningful. This brief symbolic action, therefore carries a strong dramatic meaning within the structure of the play. Petruchio teasingly demands a kiss before they go further, and Katherine, with an affectionate "nay" agrees. The kiss seals the compact between husband and wife, making them a team. It also bears the dramatic effect of the sexual consummation of the relationship, postponed so effectively until this moment. All struggle and tension between husband and wife ceases with this kiss, as resolution and harmony are dramatically presented.

Katherine's re-education and healing is now complete. Emotionally fulfilled, at peace with herself, her husband and the world, Katherine is ready for her climactic re-entry into society. Shakespeare shows this as Katherine's triumph, not Petruchio's victory. Katherine has acquired social poise and learned how to be socially effective. By agreeing with Petruchio's whims she has taken the wind out of his sails. By choosing a moderate and modest social role for herself (instead of the extreme stance

of her earlier, ineffective days), she is now in a position to crush all opposition and establish her superiority and social acceptability in a commanding and devastating public display.

In the final banquet scene, where three couples converge to form the basis for the new society, many changes have taken place and new character traits are juxtaposed effectively to produce a teasing and ambivalent ending to the play. Bianca, now married to Lucentio, is free to reveal her true, shrewish disposition. Hortensio's new bride, the widow, is challenging, assertive and mocking in a similar vein. Katherine, by contrast, seems to be providing a new image of the subdued and conforming wife, obedient to her husband's whims and commands. But, like most of the seeming in the play, the reality is different. Katherine, far from grovelling at her husband's feet, is indulging in an exploration of her newly discovered freedom, whilst Bianca and the widow are about to re-enact the traditional power struggle between husband and wife, a struggle which Katherine has already shown to be ineffective and destructive, leading to nothing but continuous tension and unhappiness. For the audience who read Katherine's words with knowledge gleaned from her frustrating experiences, when she tells Bianca and the widow:

But now I see our lances are but straws,
Our strength as weak, our weakness past compare
That seeming to be most which we indeed least are.

(V, ii, 171-174)

she is truthfully sharing some of her own realisations. She

has indeed found that opposing her husband's will with tongue and pride is a useless means of self-assertion and leads only to frustration and division. Accepting the husband's conditions has, in Katherine's experience, led to a new mental freedom and stability and an increased sense of self-worth, confidence and social effectiveness.

In her long address in the final scene, Katherine demonstrates her social skills in many directions, simultaneously. To the audience she demonstrates a return to mental health. Her poise, the flow of her rational and controlled speech and her insight into the process she has undergone, are in effective contrast to the snappy, erratic and uncontrolled behaviour witnessed in the opening scenes. Katherine's speech is also directed at Petruchio, as she gives him a superb example of her skill in gamesmanship, using many of Petruchio's favourite ploys. She talks to Petruchio through her choice of imagery in much the same fashion as Petruchio at the end of the wooing scene, when, making wedding plans with Baptista, he also communicated with Katherine. She has absorbed Petruchio's techniques in all their manifestations. Katherine nourishes Petruchio's ego by defining his social image in terms which will please him. For her audience, she employs the images of lord, king, sovereign and prince to define Petruchio's social status. For Petruchio's private satisfaction, she re-inforces Petruchio's self-image as the man of action by defining his husbandly role in terms of physical risk and endurance. Her husband is:

one that cares for thee
 And for thy maintenance commits his body
 To painful labour both by sea and land,
 To watch the night in storms, the day in cold
 Whilst thou liest warm at home, secure and safe.
 (V, ii, 145-149)

Katherine's speech serves also as a vehicle for her revenge. When the widow insults her at the beginning of the banquet scene by indicating that by troubling her husband with her shrewishness, she sets the standards for measuring marital woes, Katherine is provoked. Although urged to respond, Katherine, with her new sense of control, finds a more subtle and satisfying means of retaliation. She places Bianca and the widow in the position of rebels, and chooses to define herself as the moderate and acceptable model of wifely behaviour. No amount of anger, sarcasm and invective such as Katherine used to hurl around, could so effectively expose Bianca and the widow. She has achieved recognition, acceptability and acclaim for herself, and shown by contrast that Bianca and the widow are not quite so sweet and desirable as they were acclaimed originally. Thus, with control of her anger and language, development of her confidence, sensitivity and social awareness, Katherine has been sweepingly successful.

Katherine's dominance in the closing scene of the play creates another dramatic effect. We have experienced the range of Petruchio's social skills and felt the impact of his mature, controlling personality. Katherine, purged of her problems, is on the threshold of a new and fuller social experience. She is

seen in ascendance as the play concludes, and this emergence creates an ambivalent and tantalising end to the play. "'Tis wonder, by your leave, she will be tamed So" is as much a question as a statement. It is also a strong hint that there is more to this business of taming than the mechanical working of the plot; that we should look to the texture of the play to understand all the dramatic implications and to experience the richness of characterisation.

Much of the richness of characterisation is found in the language of the play. The dramatic use of language provides not only texture, variety and colour, but is an important device for indicating the movement of the main plot and the growth of Katherine from her original stereotype to a richer characterisation. Katherine is defined as much by her language and use of it, as she is by her actions. The scolding tongue is the hall-mark of the shrew, just as nagging, chiding, complaining and rebuking are her favourite occupations. If we examine Katherine's use of language, we have good insight into the extent of her shrewishness and her limitations as a dramatic characterisation.

In the opening scenes of the play, Katherine's verbal performance indicates that she is an effective shrew. She uses offensive language as a means of self-defence, but her very use of street invective also indicates much about her initial mental state. She uses the low language style of fighting, but her language lacks sustained ideas and imagery. The staccato pace of her initial entrance scene together with the limited expression of ideas and the need for a verbal outlet convey a strong dramatic

impression of frustration and anger, and also indicate Katherine's isolated position. Talk is important. It can include and exclude, and Katherine is shown as excluded. Baptista goes twice to chat with Bianca, never with Katherine except to reprimand. Katherine has no verbal outlet. The suitors will trade invective but not conversation and it is Bianca's reluctance to talk which feeds Katherine's anger. Invective, then, is Katherine's only means of communication as she is seen locked into a reflex situation. When abuse and bullying fail she resorts to physical violence. Hitting is the only release for pent up feelings which have no other outlet.

The taming process is a battle of the sexes, conceived dramatically as a mental combat with language as the vehicle for the taming action. Language is Petruchio's taming device, but it also serves to indicate the stages in the development of his relationship with Katherine and is an important means of measuring Katherine's growth as a heroine within the play, contributing to the richness of her dramatic conception.

The use of language in the wooing scene is highly important dramatically. As Petruchio and Katherine trade epithets and puns, we perceive through their compatibility of language and witticisms that this couple is potentially well-matched. They recognise this as they test each other and so do the audience. This is more than an exercise in wit, it is the beginning of a relationship, and for Katherine, a chance for real verbal self-expression. Despite her mental agility, Katherine still shows

the limitations of her earlier exchanges with Gremio and Hortensio. She does not have Petruchio's mastery of words, and this shows in their respective abilities to name things. Petruchio has her measure, but she misjudges him:

Katherine: What is your crest? a coxcomb?

Petruchio: A combless cock, so Kate will be my hen.

Katherine: No cock of mine; you crow too like a craven.

Petruchio: Nay, come, Kate, come; you must not look so sour.

Katherine: It is my fashion, when I see a crab.

(II, i, 224-228)

Petruchio is no fool as Katherine's "coxcomb" would indicate, nor yet a coward as her "craven" suggests, nor is her comparison of his face to a crabapple, with the implication of a shrivelled skin, an accurate or apt one. Katherine's misnaming in this scene is symptomatic of her lack of precision and effectiveness.

Petruchio's language springs from bluntness. He is a master of all styles and socially effective and respected for his ability with words. He has a vigorous and colourful way of speaking and can adapt his style and manner to suit all social occasions. He can handle the lowstyle banter with his servant Grumio or the tailor; he can project a strong and impressive self image which makes him an imposing figure amongst his social equals, and he can use high style rhetoric to control and impress Baptista and Vincentio, representatives of the older, ruling class. Petruchio can handle all social situations and it is his use of language which establishes his superior and commanding position. He is the ideal instructor for Katherine.

After their wedding, Petruchio assumes Katherine's style of invective and behaviour and uses it on the priest and his servants in a burlesque which demonstrates to Katherine the uselessness of that form of verbal energy. As Petruchio brings Katherine to accept his definitions of things in the sun, moon, naming game, Katherine begins to see with Petruchio's eyes and begins to explore this new arrangement by experimenting with language. Freed from her former habits of invective Katherine makes swift progress. Petruchio introduces the game with a test of rhetoric, greeting Vincentio thus:

What stars do spangle heaven with such beauty,
As those two eyes become that heavenly face? (IV, v, 31-32)

Katherine demonstrates her skill, developing the conceit:

Young budding virgin, fair and fresh and sweet,
Whither away, or where is thy abode?
Happy the parents of so fair a child;
Happier the man whom favourable stars
Allot thee for his lovely bed-fellow! (IV, v, 36-40)

Katherine's collaboration and fluency in handling the high-style language is a mark of her maturity and development. With her ability to control words and to participate in language games, Katherine assumes an equal relationship with Petruchio and achieves control of her life and her marriage.

Katherine's final speech is a synthesis of what she has learned about herself, others, and language. Her opening comments accomplish several things dramatically:

Fie, fie! unknit that threatening unkind brow;
And dart not scornful glances from those eyes
To wound thy lord, thy king, thy governor:

It blots thy beauty as frosts do bite the meads,
 Confounds thy fame as whirlwinds shake fair buds,
 And in no sense is meet or amiable. (V, ii, 134-139)

The widow is angry with Katherine, but Katherine interprets the dark looks as intended for Hortensio (a deflatory tactic she learned from Petruchio on her wedding day). She wins male support by associating the husbands with kings and governors, whilst establishing her superior stance, winning attention by her fluent use of sustained imagery. When she continues her speech to compare a woman moved with a fountain, and shows that she is bereft thereby of beauty, again, she accomplishes much in short compass. She comes to terms with her earlier mental predicament and gives the problem to the new brides, casting out her old image and establishing her new identity.

Katherine has acquired Petruchio's fluency of language, and with it, social effectiveness and acceptance. She has many of Petruchio's verbal techniques. "Thy husband is thy lord, thy life, thy keeper, thy head, thy sovereign," is a direct verbal echo of Petruchio's claim that Katherine is, "my house, my household stuff, my field, my barn, my ox, my ass, my anything." From Petruchio, Katherine has learned the technique of variation and extension:

Such duty as the subject owes the prince
 Even such a woman giveth her husband;
 And when she is forward, peevish, sullen, sour,
 And not obedient to his honest will,
 What is she but a foul contending rebel,
 And graceless traitor to her loving lord? (V, ii, 153-158)

Katherine's final speech reveals a mature and highly verbal woman. Katherine's flow of words, her ability to be precise with images, and her skills in using language as a means of social definition are the measuring device of her change and her growth to maturity. Through development of her language potential, Katherine has achieved social triumph and personal victory.

Other aspects of the play's dramatic structure contribute to the richness and fullness of Katherine's characterisation. Shakespeare conceives his taming process as a mental struggle, a battle of wits, not the physically abusive and primitive dominance found in ballad versions of shrew taming. Therefore, virtually all the physical violence is carried in the language and imagery of the play: Petruchio to the Tailor, for instance:

O monstrous arrogance! Thou'liest, thou thread, thou thimble,
 Thou yard, three quarters, half-yard, quarter, nail!
 Thou flea, thou nit, thou winter cricket thou!
 Braved in mine own house with a skein of thread?
 Away, thou rag, thou quantity, thou remnant. (IV, iii, 106-110)

This scene is typical also of Petruchio's method of handling Katherine. His abuse and energies are directed at servants and others, never at her. The knockabout abounds in the language, but considering the nature of farce, the physical abuse and buffeting is kept to a minimum. Katherine grows through observation, she is not cowed by threat of punishment and physical violence. Her stature is enhanced by her capacity to learn and adapt. Although suffering from having her will thwarted, Katherine accepts Petruchio's life-style freely and without duress. Many

of the subsequent Katherines in derivative plays will not be allowed the freedom from physical abuse, or the luxury of choice.

The wit and humour which sustains the play's mood and spirit includes Katherine. She is not the butt of the humour or made to look a fool. She is a participant in the battle of wits. The wooing scene is important in establishing Katherine's enjoyment of the sparring match, and Katherine's nimble performance more than assures the audience that she is capable of taking care of herself. This public assumption of a taming process based on an attraction for Katherine provides a comfortable dramatic tension for the enjoyment of the verbal fireworks provided in the taming scenes. Katherine accepts Petruchio's conditions in good humour in the sun, moon-naming sequence, and it is this humour which saves her from the danger of abject submission.

Shakespeare has taken the shrew stereotype as a basis for his heroine, Katherine, and given us the study of a complex human being struggling to come to terms with herself, Petruchio and society. Katherine is no unrelenting, nagging, single-sided personality, but a multi-dimensional character who grows in language, perception and ability during the course of the play. Katherine's taming is not a subjugation, a brutal intimidation to crush and bend the will, but an education, a maturing, a learning situation in which Katherine discovers something about herself and life, shedding her anger, frustration and narrowness and

accepting herself, her husband and the world in a new spirit of tolerance and good humour. Katherine's growth and development in the play is Shakespeare's dramatic master stroke, for this shrew becomes more than a stereotype, she is humanised, and it is her capacity to learn, and the process of self-discovery which provides the serious core, the thoughtful aspect of the play amidst the wild frolics of a cheerful, farcical romp.

CHAPTER II

THE DESCENT OF THE SHREW

Katherine the shrew, as Shakespeare created her in *The Taming of the Shrew*, lived only briefly on the English stage. The wit, intelligence, humour and humanity which separated Shakespeare's dramatic concept from the traditional stereotype figure, quickly faded in the dramatic sequels and tamperings which followed the Shakespearean creation. In Fletcher's sequel to *The Shrew*, *The Woman's Prize* or *The Tamer Tam'd*, the shrew character leaves the realm of comedy to return to farce. In Lacy's version of Shakespeare's *Shrew*, *Sauny the Scot*, the vulgarity of the shrew character is excessive and extravagant — even for the realm of farce. Katherine's brief hour is over, as this chapter will explore.

When Fletcher wrote *The Tamer Tam'd* in 1604-c1617, he wrote assuming an audience familiarity with Shakespeare's *Shrew*. In writing a sequel to this play, Fletcher took the same theme which Shakespeare had explored in *The Shrew*; the struggle for mastery between men and women, and using the same character of Petruchio, wrote a new farce exploring the marital accommodation game. This play is interesting in showing how the role of the shrew is developed and changed and it offers an interesting backward glance at the Kate of Shakespeare.

When Fletcher begins his action in *The Tamer Tam'd*, we

find Petruchio (Katherine being dead), about to enter his second marriage with the young and modest Maria. Aided by Byancha, Maria is determined to assume the part of the shrew and tame the belligerent though older Petruchio. After the wedding, Maria locks herself up and refuses Petruchio his marriage rights and his house until he agrees to certain conditions. The house stays under siége until Petruchio capitulates and agrees to Maria's demands. The taming process goes on, however. Maria's next ploy is to declare that Petruchio has the plague, and he is placed under house arrest with a nurse. When this tactic is played out, Maria forces Petruchio to undertake a long sea-voyage, outlining her conditions thus:

Then when time,
And fulness of occasion have new made you,
And squar'd you from a Sot into a Signior,
Or nearer, from a Jade into a Courser;
Come home an aged man, as did *Ulysses*,
And I your glad *Penelope*. (I, ii, p.7)¹

Petruchio contrives to return home in a coffin, expecting Maria to weep over his corpse, instead of which she launches into a derogatory speech on his manhood. Roused from assumed death, Petruchio acknowledges Maria's dominance, but she immediately reverses her triumph and vows to be Petruchio's servant and serve his pleasure. The action of the subplot, as Maria's younger sister, Livia, tricks and avoids an older suitor, Moroso, and wins her young lover, Roland, is further cause for the feasting and drinking which mark the social reconciliation. Thus the play ends with the farcical happy ending as natural

order is restored.

Maria is not a shrew. She assumes the role as a means to tame Petruchio. Fletcher is careful to establish her modesty before she assumes her shrewish guise, and to establish Petruchio's anger and churlishness. Byancha warns Maria:

Nay, never look for a merry hour, *Maria*,
If now you make it not; let not your blushes,
Your modesty, and tenderness of spirit,
Make you continual Anuile to his anger:
Believe me, since his first wife set him going,
Nothing can bind his rage: (I, ii, p. 7)

In setting out to tame Petruchio, Maria's aims are more social than personal, as she takes up the cause of all oppressed women, especially in the early part of the play with the seige, the mock battle, and reports of other militant women who support her stand. When Livia says, "Why then, let's all wear breeches," Maria responds with a passionate pleasfor freedom from tyrannical husbands:

Now thou com'st near the nature of a woman;
Hang these tame hearted Eyasses, that no sooner
See the tune out, and hear their Husbands hollow,
But cry like Kites upon 'em: The free Haggard
(Which is that woman, that hath wing, and knows it,
Spirit and plume) will make an hundred checks,
To stew her freedom, sail in ev'ry air,
And look out ev'ry pleasure; not regarding
Tune, nor quarry, till her pitch command
What she desires, making her foundred keeper
Be glad to fling out trains, and golden ones,
To take her down again. (I, ii, p. 10)

In this speech, as in many other set pieces, Maria delivers a tirade embracing the general lot of woman rather than her own particular woes. In fact, Maria actually campaigns against

Petruchio before she has experienced either misery or joy.

Her opposition is a matter of principle.

Like Katherine in Shakespeare's *Shrew*, Maria is still capable of poetry, rhetoric and wit. Her use of language is fluent, varied and effective. Her last speech over Petruchio's coffin as he pretends death to rouse Maria's feelings, is a masterpiece of irony and strategy. Little wonder Petruchio capitulates as he hears Maria reverse his expectations, weeping she says, not for his death, but his "poor, unmanly, wretched, foolish life." She proceeds thus:

To think what this man was, how simple,
How far below a man, how far from reason,
From common understanding, and all Gentry,
While he was living here he walked amongst us.
He had a happy turn he dyed; I'll tell ye,
These are the wants I weep for, not his person:
The memory of this man, had he liv'd
But two years longer, had begot more follies,
Than wealthy Autumn Flies. But let him rest,
He was a fool and farewell he; not pitied,
I mean in way of life, or action
By any understanding man that's honest;
But only in's posterity, which I,
Out of the fear his ruines might outlive him,
In some bad issue, like a careful woman,
Like are indeed, born only to preserve him,
Deny'd him means to raise. (V, iv, p. 88)

Maria's language skills demonstrate a mind and a wit. She is capable of innuendo, and controlled humour, and therefore more effective because her range of language reaches beyond the mere trading of invective, anger and complaint associated with the traditional shrew stereotype. Like Katherine, she can point and score in a socially acceptable and agreeable fashion as

she goes about settling her affairs.

However, the audience never really come close to an understanding of Maria, or have much insight into her motives or personality, for Maria is very much a mouthpiece, a figure of farce, who serves the needs and twists of the plot without much individualising of personality and without any growth of character. This functional aspect of Maria's characterisation is seen best at her moment of triumph. With Petruchio under control, without motive or warning, Maria suddenly reverses her position and for the sake of the demanded happy ending, abandons her stance as shrew, and with it her flare for poetry:

I have done my worst, and have my end, forgive me;
From this hour make me what you please: I have tam'd ye,
And now am vowed your servant: Look not strangely,
Nor fear what I say to you. Dare you kiss me?
Thus I begin my new love. (V, iv, p. 88)

The kiss which seals this pact is ritualistically effective, but it lacks the kind of dramatic force Shakespeare achieves with the conciliatory kiss between Kate and Petruchio. Maria and Petruchio have a stated relationship, but the audience have no sense of closeness or relief in this sealed union. The farcical mood prevents the intimacy and involvement we are allowed in Shakespeare's treatment of a battling couple.

In Fletcher's treatment of the shrew theme, we also see the beginning of a trend to vulgarity and grossness which will pervade many of the later dramatic variations of *The Taming of the Shrew*; a change which affects the shrew characterisation

of this and later pieces. In *The Shrew*, Shakespeare treats his warring honeymooners with delicacy and good humour, handling the sexual relationship without offending moral taste or sensibilities. He does this by emphasising the social and individual aspects of his characters, merely hinting with Petruchio's sermon an continency at the matter of sexual consummation. The sexual attraction between Kate and Petruchio is felt in the tensions of language and scene, and released in the same manner, through language. It is strong and dramatic, springing from compounding tensions which move the play toward resolution and release.

Fletcher does not create this kind of tension. The sexual implications of Petruchio's marriage with the young Maria become a focal point for elaboration and speculation. There is a lewdness of tone which strikes a vulgar note, and the vulgarity and sexual overtones are an important aspect of the taming struggle. Maria withholds sexual consummation, so much public talk and emphasis is placed on the sexual act which will seal the marriage and establish Petruchio's dominant position. The conversation between Petruchio and his father-in-law, Petronius, exemplifies the tone and the emphasis on sexual virility, as Petruchio takes bets on his wedding night performance:

Petronius: See how these boys despise us. Will you to bed son? This pride will have a fall.

Petruchio: Upon your daughter;
But I shall rise again, if there be truth
In Eggs, and butter'd Parsnips.

Petronius: Will you to bed son, and leave talking?

- Petronius: Tomorrow morning we shall have you look,
For all your great words, like *St. George*
at *Kingston*,
Running a foot-back from the furious Dragon,
That with her angry tail belabours him
For being lazie.
- Travio: His courage quench'd, and so far quench'd--
- Petruchio: 'Tis well Sir. What then?
- Sophocles: Fly, fly, quoth then the fearful dwarfe;
Here is no place for living man.
- Petruchio: Well my masters, if I do sink under my
business, as I find 'tis very possible, I am not
the first that has miscarried; So that's my comfort,
what may be done without impeach or waste, I can
and will do. How now, is my fair Bride a bed?
- Jaques: No truly, Sir
- Petronius: Not a bed yet? body o' me: we'll up and rifle her:
here's a coil with a Maiden-head, 'tis not
intail'd, is it?
- Petruchio: If it be, I'll try all the Lawi'th 'Land, but I'll cut
it off: let's up, let's up, come. (I, ii, p. 13)

It is the sexual union which holds the audience's attention in this play, not the long term compatibility and suitability which Shakespeare emphasises. Between each sequence of events, the discussion falls back on Petruchio's sexual triumph or lack of it, as he threatens physical humiliation in return for sexual rejection. Anal imagery is employed to besmirch and punish Maria, adding to the vulgarity and coarseness of the play's texture. "Give her a Crab-tree cudgel," Maria's father suggests, and Petruchio agrees:

So I will;
And after it a flock bed for her bones.
~~And hardleggs, at the theytbrace~~ like a Drum,
She shall be plampered with—in her months, Gentlemen.
She shall not know a stool in ten³² months, Gentlemen.
(II, v, p. 32)

This coarseness finds no relief or contrast in the subplot. Old Moroso in pursuit of young Livia is in stark contrast to Shakespeare's old man, Gremio, in pursuit of Bianca. No courtly love romance, gifts or pedestals here. Lechery is Moroso's aim, stated lewdly and directly. Livia's father discusses Moroso's impending marriage with his daughter, leering at the sexual encounter near at hand:

Moroso: . . . this night then I shall enjoy her.
 Petronius: You shall handsel her.
 Moroso: Old as I am, I'll give her one blow for't
 Shall make her groan this twelve-month
 Petronius: Where's your Joynture?
 Moroso: I have a Joyntune for her.
 Petronius: Have your Council perus'd it yet?
 Moroso: No Council but the night, and your sweet daughter,
 Shall e'r peruse that joyntune. (II, ii, p. 24)

Fletcher's world is defined by many repetitions and variations of this scene and these sentiments. Within Fletcher's world, the struggle between shrew and husband is defined in sexual terms.

It is interesting to note that in the court circles of James I and Henrietta Maria, *The Tamer Tam'd* with its greater emphasis on farce and its cruder approach to marital relationships, seems to have received greater approval than its fore-runner, *The Shrew*. The Queen saw a performance of *The Shrew* and it was "liked", but a few days later, *The Tamer Tam'd* was "very well liked."² Certainly the coarseness appealed to the audiences of the Restoration period. *The Tamer Tam'd* was one of the first pieces to be revived when the theaters were re-opened after the

Cromwell closure.³

It is these same sexual overtones which colour the view we have of Shakespeare's heroine as she is described within *The Tamer Tam'd*. Any audience familiar with the Shakespearean heroine on the stage would find it very hard to reconcile the two concepts of Katherine. Nowhere in *The Tamer Tam'd* do we find a glimpse of the angry girl who sheds her frustrations and learns to like herself and the world. Instead, we have the bitter portrait of the traditional, unrelenting shrew, disturbed and enlarged to the proportions of caricature.

Katherine, viewed in retrospect, is the source of all evil and receives the blame for Petruchio's nasty disposition. Moroso claims that because of her daily hue and cries upon him, Katherine turned Petruchio's temper and made him blow as high as herself. Katherine's devastating impact upon Petruchio is explained by Tranio thus:

For yet the bare remembrance of his first wife
(I tell ye on my knowledge, and a truth too)
Will make him start in's sleep, and very often
Cry out for Cudgels, Colestaves, anything;
Hiding his breeches, out of fear her Ghost
Should walk, and wear 'em yet. (I, i, p. 3)

Petruchio's own version of his life with Katherine reveals a sordid, domestic scene:

Had I not ev'ry morning a rare breakfast,
Mixt with a learned Lecture of ill language,
Louder than *Tom o'Lincoln*; and at dinner,
A dyet of the same dish? Was there evening

That ere past over us, without thou Knave,
 Or thou whore for digestion? had I ever
 A pull at this same sport men run mad for
 But like a Cur I was fain to show my teeth first,
 And almost worry her? (III, iv, p. 50)

As he begins to struggle with Maria, even his present difficulties are small in comparison with his struggles with Katherine. After his past experiences with Katherine, he cannot tolerate Maria's trickery without losing face:

. . . may I, with reputation
 (Answer me this) with safety of mine honor,
 (After the mighty manage of my first wife,
 Which was indeed a fury to this Filly,
 After my twelve strong labours to reclaim her,
 Which would have made Don *Hercules* horn mad,
 And hid him in his Hide) suffer this *Cicely*? (II, vi, p. 34)

Katherine's reputation lives on in caricature, a foil to make Maria sweeter, more acceptable by comparison.

It is one of the gentle ironies in contrasting the two plays, that Maria, upholding the general position and rights of women, rejects Katherine's supposed struggles with Petruchio, claiming a superior stance and will:

Maria: A weaker subject
 Would shame the end I aim at, disobedience.
 You talk to tamely: By the faith I have
 In my own noble Will, that childish woman
 That lives a prisoner to her Husband's pleasure,
 Has lost her making, and becomes a beast,
 Created for his use, not fellowship.

Livia: His first wife said as much

Maria: She was a fool,
 And took a scurvy course; let her be nam'd
 'Mongst those that wish for things, but dare
 not do 'em:
 I have a new dance for him. (I, ii, p. 10)

Neither males nor females have anything good to say about the ill-remembered Katherine Minola. Within a short span of time, Katherine as a dramatic presence has been blackened and diminished in stature; the stereotype character eliminating the individualised and humanised concept of Shakespeare. This process of reduction, beginning in Fletcher's sequel, is carried to the ultimate in John Lacy's Restoration version, *Sauny the Scot*.

Sauny the Scot, a bastardised version of Shakespeare's *Taming of the Shrew*, made its debut on the London stage at the Theatre Royal on April 9, 1667. It was written by John Lacy, a favourite actor of Charles II, and presents a Restoration image of a shrew which is a complete perversion of its Shakespearean model in many ways. During the Restoration period the theatre world changed radically from what it had been in Shakespeare's day. The theatre had moved indoors and become a toy of the aristocracy; and this audience change had an effect on the themes and tastes of the theatre fare. The plays produced during this period indulge a taste in bedroom farce, vulgarity, sexual leering and innuendo; an audience preference which is very much prevalent in Lacy's version of *The Shrew*.

Lacy was an actor who excelled in 'humours' and characters of the 'Falstaff' type: to suit the tastes of his audience (and himself), he makes many structural changes in Shakespeare's play. He changes the language to prose and moves the scene from Italy to contemporary London. For an age which prefers realism

to romanticism an emphasis on physical violence accompanies the discarding of the romantic aspects of Shakespeare's subplot of Bianca and her suitors; as the fun of manoeuvring is preferred to the posturing of the courtly lover. Shakespeare's Lucentio who comes to Padua to wallow in romance, prepared to "plunge him in the deep, And with satiety seeks to quench his thirst,"⁴ is replaced by a practical Restoration lad, Winlove, who "weary of the country life," has come up to London, "to glean many vices."⁵ Without the contrast of romance, the play becomes repetitive and mechanical, losing much of its vitality as it is reduced from the comic plane to the level of extravagant farce. The mechanising and coarse effects of this farcical treatment are also emphasised by Lacy's treatment of the taming process. There is no Induction to introduce, frame and distance the brutality and cruelty inherent in the taming story. In no sense is Petruchio's taming to be taken as a game. The audience must react directly to the violent struggle of the main characters. Lacy's Petruchio does not conspire with the audience and share his purpose and technique for taming the shrew. Petruchio attacks Margaret the shrew, verbally and physically, without any audience conspiracy thus making the ensuing action much more callous and mercenary; actions further brutalised by the increased incidence of hitting, threatening and beating which run as a leit motif throughout the play.

The plot of *Sauny the Scot* follows *The Shrew* story in

basic outline, but Lacy introduces changes in scenes and incidents which create a different dramatic flow and texture from that of Shakespeare's original. Lacy spoils many of Shakespeare's dramatic moments by anticipation, ruining the originally intended surprise and sense of climax. In Shakespeare, much of the dramatic effect of the taming sequence is created by Petruchio's gradually leading up to a demand that Kate name things as he calls them. Thus the sun/moon episode is a culminating and dramatic highpoint in their evolving relationship. Lacy loses this impact in his version by having Petruchio play the name game earlier when he insists that the veal he offers Margaret is a pullet. She refuses to play the game at this point and the meat is removed, but this anticipatory tactic spoils the dramatic effectiveness and significance of the later play.

Similarly, Lacy loses the dramatic balance of Shakespeare created by the variety of reported actions and stage actions. He brings on stage events Shakespeare chose to report, including a brutal bedroom scene between Margaret and Petruchio in which Petruchio orders Sauny to undress Margaret, then forces her to smoke and drink against her will. This kind of scene, besides being repetitive and dulling the effect of the taming process, also emphasises the violence and brutality, as Petruchio assaults Margaret's person in this direct and coarse manner. In emphasising the physical and sexual dominance of the shrew in this kind of scene, Lacy is introducing and stressing an interpretation of

the taming which Shakespeare chose to avoid directly.

The fifth act of Lacy's version is almost completely original with Lacy. Shakespeare's version was perhaps not strong enough or punitive enough for the Restoration taste, for Lacy finds it necessary to recreate the battle between Margaret and Petruchio in an extended action, drawing out the variations of humiliation and intimidation. In Shakespeare, the last act moves toward reconciliation. In Lacy, battle is resumed as Margaret enters the last act clamouring for continual warfare as she complains to Biancha of her earlier treatment:

Had I served him as bad as Eve did Adam,
he could not have used me worse; but I am resolved,
now I'm home again, I'll be revenged. I'll muster up the
spite of all curs'd women since Noah's flood to do him
mischief and add new vigour to my tongue. I have not
pared my nails this fortnight; they are long enough to
do him some execution, thats my comfort. (V, p. 384)

Margaret continues her resistance and antagonism to the bitter end as she first ridicules Petruchio publicly and then stubbornly resists as Petruchio tries to cove her with the threat of the brutality of having her teeth removed and be being buried alive if she refuses to speak and give in. As she finally capitulates and the scene concludes with reconciliation and social jollity, the dramatic effect of Margaret's acceptance of Petruchio as her master is merely a mechanical necessity to ensure the happy ending. The demonstration of Margaret's reformation is squeezed into the closing minutes of this act and given little emphasis. Her rebuke to the other wives is scarcely more than a passing comment:

Fie, ladies, for shame! How dare you infringe
 that duty which you justly owe your husbands?
 They are our Lords, and we must pay 'em service.
 (V, p. 398)

Thus Lacy changes what in Shakespeare is a dramatic and culminating highlight into an innocuous, mechanical ritual, as his shrew is finally tamed and forced to put her capitulatory signature to the social confession.

The greatest and most distorting changes Lacy makes are in his characterisations of Petruchio and the shrew, and most uniquely in his development of the title role of Sauny the Scot; the servant role of Grumio fattened at the expense of Petruchio and intruded into the play to the detriment of its original form, but presumably for the greater amusement of the Restoration audience. Sauny is lewdness and rudeness personified. His vulgarity and obscenity colour the whole play. His affected Scots dialect, his rudeness and his interference are very evident in the scene where he introduces a disguised Geraldo to Biancha's father. In this scene he is upstaging Petruchio, taking away his initiative in the play's action by launching the deceptions of the Biancha intrigues himself:

Beaufort: Here, sir; what would you have? What are you?

Sauny: Marry, I'se ean a bonny Scot, sir.

Beaufort: A Scotchman! Is that all?

Sauny: Wuns! wud ye have me a cherub? I ha' brought ye a small teaken, sir.

Beaufort: But d'ye hear, you Scot, don't you use to put off your cap to your betters?

- Sauny: Marry, we say in Scotland gead morn till ye for a' the day, and sea put on our bonnets again, sir. Bud, sir, I ha' brought ye a teaken.
- Beaufort: To me? Where is't? From whence is your teaken.
- Sauny: Marry, from my good master, Petruchio, sir. He has sen' ye a piper to teach your bonny lasses to pipe; but gin ye'd lit Sauny teach 'em, I'se pipe 'em sea--whim, whum--their a . . s shall ne'er leave giging and joging while there's a tooth in their head.
- Beaufort: Petruchio? I remember him now. How does thy master?
- Sauny: Marry, sir, he means to make one of your lasses his wanch--that is, his love and his ligby.
- Beaufort: You are a saucy rogue.
- Sauny: Gud wull a, sir. He'll tak your lass with a long tang that the deil and Sauny wunna venter on; but he's here his aunsel, sir. (II, p. 333)

In presenting the music teacher and introducing Petruchio's intention to sue for Margaret, Sauny is participating in the main events of the play, not as a servant, but as a social equal, and this presents an imbalance in the play. He is present also at the wooing scene between Petruchio and Margaret, pointing up the sexual, leering and coarser aspects of the struggle as he makes asides to the audience, provoking Margaret and turning the two-sided wooing into a three-sided affair with himself participating in the sparring as Petruchio's partner:

- Margaret: I matched to thee? What? to such a fellow with a gridiron face? with a nose set on like a candle's end stuck against a mudwall, and a mouth to eat milk porridge with ladles? Foh! it almost turns my stomach to look on't.
- Sauny: Gud, on your stomach wamble to see his face, what will ye dea when ye see his a . . e, madam?

- Margaret: Marry come up, Aberdeen! Take that-- [*hits him a box on the ear*]*--and speak next when it comes your turn.*
- Sauny: 'Sbreed! the deil tak' a gripe o' yer faw fingers, and driss your doublat for ye!
- Petruchio: Take heed, Pet, Sauny's a desperate fellow.
- Margaret: You're a couple of loggerheads, Master and Man, that I can tell you! [*Going*]
- Petruchio: Nay, nay, stay, Peg! For all this I do like thee, and I mean to have thee; in truth, I am thy servant.
- Margaret: Are you? why, then, I'll give you a favour, and thus I'll tie it on; there's for you!
[*Beats him*] (II, p. 336)

His presence is needed by Petruchio, who cannot cope with Margaret without his aid and support. When Margaret offers to leave, Petruchio turns first to Sauny:

- Petruchio: Stop her sirrah; stop her!
- Sauny: Let her gea her gale, sir, an e'en twa deils an' a Scotch wutch blow her weem full fo wind.
- Petruchio: Stay her, sirrah; stay her, I say!
- Sauny: 'sbreed, sir, stay her yersen! But hear ye sir, an her tail gea as fast her her tang, Gud! ye ha' meet with a whipster, sir! (II, p. 338)

By interfering in this way, Sauny makes Petruchio a much weaker character than in Shakespeare. Petruchio, by tolerating Sauny's rudeness and interference, is made almost dependent on him to run his affairs, thus appearing a somewhat pale master when compared with his witty, dominant and energetic servant. Indeed, it is the servant who has the ear of the audience, not Petruchio, and Sauny guides the focus and interest of the audience as they view the shrew taming.

Petruchio's role in *Sauny the Scot* is also much more brutal and callous. His interest in Margaret is reduced to the purely mercenary. The humour and love of challenge is lost in this play, as is the audience's knowledge that Petruchio is rich in his own right. When Lacy's Petruchio states his marriage qualifications, he doesn't bluntly and coldbloodedly:

Gerlado: What qualifications do you look for?

Petruchio: Why, money--a good portion.

Geraldo: Is that all.

Petruchio: All, man? All other things are in my making.

Geraldo: I shall come roundly to you, and wish you to a rich wife; but her face ---

Petruchio: That shall break no squares--a mask will mend it; wealth is the burthen of my wooing song. If she be rich, I care not if she want a nose or an eye; anything with money. (II, p. 326)

Petruchio's taming is done out of desire for the social match and sexual conquest. There are not hints of affection present or possible. Where Shakespeare has Petruchio suggest wittily that he'll keep warm in Kate's bed by marriage, Lacy has his Petruchio emphasise his claim to Margaret as sexual monopoly:

Come, leave your idle prating. Have you
I will, or no man ever shall. Whoever else
attempts it, his throat will I cut before he lies one
night with thee; it may be, thine too for company.
I am the man am born to tame thee, Peg. (II, p. 339)

Petruchio tames Margaret by violent, physical intimidation. He uses threats and thoughtless humiliations in an all out effort to crush Margaret's opposition. His actions are mechanical and completely lacking in any concern or sensitivity for her feelings as he forces her to smoke and drink to the point of being physically

ill. Margaret's consent to the marriage is obtained by threat of beating:

Hold! get me a stick there, Sauny. By this hand, deny to promise before your father, I'll not leave you a whole rib; I'll make you do't and be glad on't. (II, p. 338)

This is Petruchio's taming approach, brutality. Conform or suffer.

Lacy's fifth act is an elaboration of this concept. As Petruchio calls for a barber to extract a tooth because Margaret refuses to speak, we see something of the streak of cruelty as he picks out the details of tearing gums to taunt and terrify the stubborn Margaret:

Petruchio: You must draw that gentlewoman a tooth there. Prithee do it neatly, and as gently as thou canst; and d'ye hear me, take care you don't tear her gums.

Barber: I warrant you, sir.

Sauny: Hear ye, sir; could not ye mistake, and pull her tong out instead of her teeth? (V, p. 390)

Biancha cannot tolerate the mindless brutality and leaves, but Petruchio is not satisfied. He summons a bier, and as she refuses to speak, orders her bound and born to the family vault. Margaret capitulates. Although these actions are part of the farce and treated in farcical vein, there is a harshness and underlying bitterness beneath the ritual of these taming ordeals; a rawness of feeling and antagonisms which emerges.

Lacy's protagonist is a mechanical tamer, a man without humour or poetry. His coarseness, and that of his servant Sauny, together with his mindless capacity to chastise and punish without interest or affection, make him a character far removed

from his prototype in Shakespeare's *Shrew*, but then, the shrew he must tame is not Shakespeare's Kate, but a Restoration perversion who is as unattractive as her tamer and equally lacking in poetry, humour and feeling.

In *Savvy the Scot*, Margaret is an unrepentant and scheming, abusive, traditional shrew, having shed the more graceful and appealing qualities of her Shakespearean prototype. Lacy's shrew is dedicated to peevishness, and her bad-tempered disposition shows no growth or alleviation during the course of the farce. Margaret's opening remarks in the play indicate her facility in the language of the streets as she attacks Biancha's suitors who taunt her:

Take heed I don't bestow the breaking of
your calf's head for you. You make? marry
come up! Go get you a seamstress, and run
in score with her for muckinders to dry your
nose with, and marry her at last to pay the
debt. And you there, goodman turnip-eater,
with your neats-leather phisnomy, I'll send your
kitchen wench to liquor it this wet weather. Whose
old boots was it cut out of? (I, p. 321)

This violent opening is re-inforced as her jealousy of her sister Biancha and her peevishness are given full rein:

Margaret: Marry come up, proud slut! must you be
making yourself fine before your older sister?
You are the favourite, are you? but I shall make
you know your distance. Give me that necklace
and those pendants. I'll have that whisk too.
There's an old handkerchief, good enough for you!

Biancha: Here, take 'em sister! I resign 'em freely.
I would give you all I have to purchase
your kindness.

Margaret: You flattering gypsy! I could find in my heart to slit your dissembling tongue. Come tell me, and without lying, which of your suitors you love best. Tell me, or I'll beat you to clouts, and pinch thee like a fairy.

Biancha: Believe me, sister, of all men alive, I never saw that particular face which I could fancy more than another.

Margaret: His wife, you lie; and I could find in my heart to dash thy teeth down thy throat. I know thou lov'st Geraldo. (II, p. 331)

These ~~in~~stympered displays are not tempered by hints of motivation or insight into parental preference for Bianca. They are outbursts of the traditional scold, with a little more emphasis on the violent and physical expression of Margaret's devouring anger. Bianca is not the sly little miss here, but more the mistreated Cinderella, as Margaret deprives her of her finery and heaps abuse upon her, and ~~a~~ ~~peevish~~ ~~s~~.

This stereotype characterisation is further reinforced in the wooing scene with Petruchio and Sauny. Again, in transforming Shakespeare's scene, Lacy loses much of the delicate balance of wit and pun. Margaret does not engage in a battle of wits, but treats Petruchio to a fluent demonstration of her name-calling technique. As she decries Petruchio's ~~gridiron~~ ~~face~~, "with a nose set on like a candle's end stuck against a mud wall, and a mouth to eat porridge with ladles," Margaret paints a caricature picture in an effort to rile Petruchio, but she displays no capacity for wit or humour in this scene, nor does she form any understanding with Petruchio through the medium of language as does Kate in *The Shrew*. Margaret's efforts

in this scene are restricted to a few verbal jibes and several attempts to hit Petruchio and Sauny, before they threaten her into acquiescence with a stick. Margaret agrees to the marriage as a form of challenge, not because she senses a potential partner.

"The devil's in this fellow, he has beat me at my own weapon.

I have a good mind to marry him, to try if he can *tame* me."

She acknowledges her own shrewishness and recognises her techniques, and in conspiring with the audience in this aside, she provides for the struggle of wills which must follow. Shakespeare's shrew, by contrast, only recognises and acknowledges her bad-tempered ways after she has shed them.

Margaret, unlike Kate who responds to Petruchio's demonstrations by an increasing sympathy for the servants, is only holding herself in waiting for the moment of revenge, "Sure he will run himself out of breath, and then it will be my turn." Throughout the taming process Margaret accedes to Petruchio's demands but withholds her real anger and frustration, biding her time, waiting for her chance to strike back. She agrees to Petruchio's naming of times, but indicates her feelings to the audience in an aside, "Let me but once see Lincoln's Inn Fields again, and yet thou shalt not tame me!" In the sun and moon naming scene Margaret agrees to the naming as demanded by Petruchio, but has reached no moment of insight or understanding. When Petruchio instructs her how to greet the approaching traveller she is still querying, "Are you mad? tis an old man." Then having complied, she mutters

complaints to herself and the audience as Petruchio excuses her mistake to Sir Lionel Winlove on grounds of her fasting:

Curse upon your excuse and the cause of
it. I could have eaten my shoe soles if I
might have had 'em fried. (IV, p. 374)

In the fifth act, Margaret's entrenched and unrelenting position is very apparent as she plays out her humour until the final moments of the play. She enters the last act thirsting for vengeance. Having reached an understanding with Biancha, Margaret proceeds to set up a school for shrews and teaches the rules to Biancha. Biancha claims that her husband, Mr. Winlove (Lucentio), has a better disposition than Petruchio, but Margaret instructs her:

Trust him and hang him; they're all alike.
Come, thou shalt be my scholar; learn to frown
and cry out for unkindness, but brave anger;
though hast a tongue, make use on't--scold, fight,
scratch, bite--anything. Still take exceptions
at all he does, if there be cause or not; if there
be reason for't, he'll laught at thee. I'll make
Petruchio glad to wipe my shoes or walk my horse
ere I have done with him. (V, p. 384)

Thus, in this final mini-drama, Margaret sets out to reverse her humiliations and seek her revenge.

This final act is a dramatic after play, in which Lacy's shrew has a chance to ridicule Petruchio in the traditional vein, before undergoing her final chastisement and defeat. Petruchio boasts prematurely of his successful training, giving Margaret a chance to vent her anger before an impressed Biancha. Petruchio's reply to her attack is to pretend she is not attacking, a rather weak imitation of Shakespeare's Petruchio who decided

to contradict Katherine in the wooing scene. Margaret's attack, though highly vocal, relies on the traditional shrew tactics as she catalogues her intentions and threats:

- Petruchio: Prithee, Peg, leave making a noise! i' faith, thou'lt make my head ache.
- Margaret: Noise? why, this is silence to what I intend. I'll talk louder than this every night in my sleep.
- Sauny: The deil shall be your bed-fellow for Saundy, then.
- Margaret: I will learn to rail at thee in all language. Thunder shall be soft music to my tongue.
- Sauny: The deil a bit Scots ye got to brangle un! Marry, the deil gie ye a clap wi a French thunderbolt.
- Petruchio: Very pretty. Prithee go on.
- Margaret: I'll have a collection of all the ill names that ever was invented, and call you over by 'em twice a day.
- Petruchio: And have the catalogue published for the education of young scolds. Proceed, Peg!
- Margaret: I'll have you chained to a stake at Billingsgate and baited by fishwives, while I stand to hiss 'em on.
- Petruchio: Ha, ha, ha! Witty Peg! forward.
- Margaret: You shan't dare to blow your nose but when I bid you; you shall know me to be the master. (V, p. 388)

This name-calling, nagging and baiting, Margaret's only and limited form of attack, is ridiculed by Petruchio as he laughs at her tirade, undaunted and still very much in control. Margaret first resorts to physical beating as she flies at Petruchio, then vows silence for two months and sits by sullenly. Margaret has had her turn to speak and is still rebellious and defiant.

Although it is dramatically weak to have the slanging match flare up again in the final act, Lacy seems to need a further extension beyond Shakespeare's plot outline to carry Margaret's chastisement to the fullest extent. Margaret's vow of silence gives Petruchio the opportunity for further humiliation.

Petruchio's first punishment, the threat of the barber pulling out her tooth is a good way of punishing a shrew in the traditional pattern. When Margaret faints, her apparent unconsciousness is a good excuse for a mock burial, in effect this is a threat of death, howbeit in farcical mode (a reversal of the Fletcher scene). Faced with life or death, Margaret concedes the match, still swearing vengeance. "Liv'st thou, my poor Peg?" asks Petruchio. "Yes, that I do, and will, to be your tormentor." However, when the death-threat is renewed, Margaret acknowledges her defeat and realises that she must comply with Petruchio's demands. Having agreed to obey, the farcical happy ending brings about a swift turn of character. Petruchio tells Margaret, "Thus I free thee and make thee mistress both of myself and all I have." And, Margaret, having recognised the extent of the life and death control Petruchio holds over her, defines her new role. "You've taught me now what 'tis to be a wife, and I'll still show myself your humble handmaid." A swift reconciliation follows, including a brief betting scene on the obedience of wives. Margaret wins for Petruchio making a slim and token speech on the wifely role and the dance ends the frolic.

In this re-writing of Shakespeare's *Shrew*, Lacy has converted

Shakespeare's farce/comedy to the lowest level of farce. The language, tone, physical violence, character stereo-typing and the prolonged extended and disturbing structural changes have radically altered the effect of Shakespeare's story and also produced a radically altered shrew characterisation.

Margaret begins and ends the play as an unremitting shrew. Her use and control of language show the narrowness of her ability to think and her failure to develop and grow. Shakespeare's Kate shows through her use of language that she has a mind and wit and an ability to learn and grow. She learns from observation in a battle of minds with Petruchio. Lacy's Margaret, by contrast, ends as she begins. At the end of the play, she is still the harsh, self-centered, shrew stereotype capable only of abusive shrewishness. The brief reversal at the end of the farce does little to alleviate the repetitive, mechanical operation of her innate shrewish disposition.

The operation of the brutal form of humour at work in the play also serves to limit the characterisation of Margaret. Shakespeare's Kate is included in the humour and participates freely and energetically in the exchange of witticisms which give the play its texture. Margaret has limited participation in the play's humour, except to hurl threats and abuse. Instead, she is the victim, the butt of the humour as she undergoes the shrew's ritual chastisement. She is continually discomfited in a harsh and physical manner, and her sufferings serve only to increase her feelings of self-pity as she seeks revenge.

The relationship between tamer and shrew in Lacy's play is very limited. There is a humane and human quality in Shakespeare's struggle, together with a psychological dimension of characterisation which is completely absent in Lacy's play. Lacy's outrageous, farcical treatment with its mechanising and simplifying process, eliminates Shakespeare's subtleties and reduces the marital struggle to one of physical intimidation and sexual dominance. The limitations of the partnership are defined by the language and imagery of the play which is based on street invective and sexual vulgarity. The absence of poetry, rhetoric and romantic colouring make the taming of Margaret a mechanical and ritual shrew taming. Margaret begins and ends a shrew. Petruchio begins and ends as a simple-minded brute supported by a chorus of coarse vulgarities from a gross and obscene Sauny, delivered in mock-Scottish gibberish.

Little wonder that even Samuel Pepys was not enamoured with this Shakespearean distortion. He records his displeasure thus:

April 9, 1667 To the King's house . . . an there we saw the Tameing of a Shrew, which hath some very good pieces in it, but generally is but a mean play: and the best part, "Sauny", done by Lacy, hath not half its life, by reason of the words, I suppose, not being understood, at least by me.⁶⁶

It is rather sad to consider that this vulgar farce, with its meaner, verbally-limited and stereotyped concept of shrew and tamer dominated the English stage until 1754, when it was replaced by David Garrick's *Catherine and Petruchio*.

CHAPTER III

FARCE, SENTIMENT AND REVIVAL

In 1754, David Garrick produced his acting version of *The Taming of the Shrew*, entitled *Catherine and Petruchio*; a reworking of Shakespeare which was highly successful and popular with audiences for the next one hundred and fifty years. This play replaced *Scammy the Scot*, and although in its own way it is a mutilation of the Shakespearean original, in its use of Shakespearean language and its closer adherence to the shrew and tamer characterisation of Shakespeare, it presents a more pleasing and dramatically sound adaptation than its Restoration antecedent.

By the middle of the eighteenth century, Shakespearean comedies, disliked and for the most part avoided by the Restoration adaptors, were rapidly coming into fashion and provided a new source of material for inventive dramatists. Garrick was such a one, and in his adaptations of Shakespeare was catering to a growing audience interest and responding to a change in audience sensibilities. The Public taste was beginning to indulge itself in excessive sensibility, and prudery, unknown to the Restoration, was beginning to effect the literary and dramatic climate. These changes are reflected in Garrick's version of *The Shrew*, which not only shuns the vulgarity of Lacy, but even, very gently, purges the bluntness of the Shakespearean original.

In adapting *The Taming of the Shrew*, Garrick follows Shakespeare but by eliminating the Induction and the Bianca subplot condenses the work into three acts. He retains the poetry of Shakespeare, adding some of his own to suit his adaptation, and this gives the farce much of its vigour and appeal. The taming process between Petruchio and Catherine retains its basic Shakespearean shape and is the only centre of interest of the play.

In condensing and re-shaping Shakespeare in this fashion, Garrick affects the scope and impact of the comedy. Many of the scenes which in Shakespeare's play take place in a large social grouping are now changed to intimate scenes between one or two characters. This focuses the action on the individuals and there is less awareness of the larger social implications found in Shakespeare. In Garrick's version we don't see Catherine in an unhappy social situation at the beginning of the action, shunned, taunted and unable to function effectively. Nor, as the action concludes, do we see her restored to society in an acceptable and highly capable position. This dimension and comment is completely absent. Structurally, Garrick also loses much of the material which provides balance, substance and relief, keeping the taming process fresh and lively. To provide the necessary relief from the main action, Garrick must rely on the scenes with Petruchio's servants.

It is perhaps a response to this structural need for relief

and contrast which precipitated the glut of stage business which accrued around this play with the passage of time. The prompt-books of productions of this play show an increased level of physical knockabout and foolery in the servant and haberdasher scenes. Garrick himself in an un-Shakespearean fashion added a fight between the Tailor and Grumio, about which much stage business collected. By the middle of the nineteenth century, the Walnut Street Promptbook records the amplifications of the servants' pantomimes. The following stage directions indicate how the episode of the mutton is to be played:⁷

Petruchio asks "What's this?" "Holding up a leg of mutton," and "Cook sneaks behind servants." When his presence is demanded, "Gru. who has hid under the table C. pokes out his head & calls. 'Cook' Pet beats him with the leg of mutton." At last he drives them out.¹

The Becks version adds more business:

They fall--stumble over each other--he storms & raves--& Kate runs behind . . . the settee & hides --Curtis screams & hurries off . . . & Grumio gets under table & as Pet looks to see if all have gone --Grumio walks off with table on his back.²

This extravagant stage business is matched by an increased need to caricature the character of Catherine and particularly Petruchio. Woodward, the actor, who introduced the tendency to overacting which begins the caricaturing of the role. It is recorded that Woodward was "more wild, extravagant and fantastical than the author designed," and that "he carried his acting to an almost ridiculous excess."³ His boisterous and brutal interpretation of Petruchio led to physical abuse as he "threw Mrs. Clive down"⁴ on exiting at the end of the second

act. His zeal for physical intimidation led him on one occasion to stick a fork into his Catherine's finger.⁵ This tradition of bullying becomes a part of the Petruchio role. Kemble's acting text records the inclusion of the symbolic whip⁶ and this becomes an accepted extension of the Petruchio role which persists in later revivals of the Shakespearean original.

The critics in the late nineteenth century who witnessed the full effects of the accumulated stage business and caricaturing were revolted by the mutilation of Shakespeare's intent, and keen to show how it distorted the taming process and the concept of the shrew, Katherine:

Those who know Shakspeare only in the closet will not believe how completely he is travestied. A single instance will suffice to show the nature of the alterations that were perpetrated by a man who was considered in his day a Shakespearian authority. One of the means adopted by Petruchio to tame his forward spouse is extravagance of unreasonable complaint which shall cow her and disgust her with her own violence. Thus when the cook brings in well-appointed meats he declares them burnt to a coal; and when the tailor supplies costly and fashionable attire he pronounces it unwearable. Katherine stands thus a chance of being sent to bed supperless, and conducted to her father's house with no change of dress. In the unreasonableness lies all the motive. "The meat were well, if you were so contented," says the disconcolate wife. Of the head-gear she declares, "I like the cap"; and of the habit:--

I never saw a better-fashioned gown,
More quaint, more pleasing, nor more commendable.

When, however, the meat is represented as in truth black as coal, when hat and dress are caricatures, the wrath of Petruchio becomes justifiable, and the only thing inexplicable is Katherine's readiness to accept such things. So filthy is the joint produced that the stage business ordinarily practised, and now again repeated, is to make Petruchio rub it on the

face of the cook, who departs looking like a negro. Every kind of absurdity is permitted. The attendants waiting upon Petruchio are like the comic servants of pantomime, and the tailor, when Grumio menaces him, stands in the middle of the bonnet-box he has brought, and asks, "Would you hit a man in his own shop?" That these things produce roars of laughter may easily be conceived. If the name of Shakespeare is removed from such fooling, moreover, it may be pardonable enough. When announced as his it is wholly indefensible. It was on the 18th of March, 1754, Garrick first produced this travesty. Yates as Grumio, Woodward as Petruchio, and Mrs. Pritchard first, and subsequently Mrs. Clive, as Katherine, shared the responsibility of the invention of this comic business.⁷

Garrick's play then, in abstracting the farce from the Shakespeare whole and providing scope for excess and exaggeration of the farcical, is likely responsible for establishing Shakespeare's shrew as a traditional stereotype in a traditional farcical setting, a distortion of characterisation which still lingers even in modern versions of the restored Shakespearean *Shrew*.

Although Garrick treats the shrew-taming in farcical vein, he does so with much of Shakespeare's language and tone. Whilst indulging the excesses of farcical knockabout and physical bluster, in matters of language we see a moderating hand at work. Gone is the sexual innuendo and vulgarity of Lacy. Garrick even removes Shakespearean directness where he feels it may offend a more sensitive audience. In the wooing scene between Petruchio and Catherine his refining hand removes the sexual bluntness in such exchanges as:

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

Katherine: In his tongue.
 Petruchio: Whose tongue?
 Katherine: Yours, if you talk of tails: and so farewell.
 Petruchio: What, with my tongue in your tail? Nay, come again,
 Good Kate; I am a gentleman--
 Katherine: That I'll try. [*She strikes him*]⁸

Petruchio's sexual punning offends Katherine, provoking her into hitting out at Petruchio, perhaps from embarrassment at his directness. The same scene in which Garrick substitutes a less offensive and more bland exchange has Catherine react to Petruchio because he attempts to kiss her:

Catherine: If I be waspish, 'best beware my Sting.
 Petruchio: My Remedy, then is to pluck it out.
 Catherine: Ay, if the Fool cou'd find it where it lies.
 Petruchio: The Fool knows where the Honey is, sweet Kate.
 [*Offers to kiss her*]
 Catherine: 'Tis not for Drones to taste.
 Petruchio: That will I try. [*She strikes him*]⁹

Shakespeare's exchange has a brisk pace with a fast exchange of word for word as Katherine and Petruchio thrust and parry in their battle of wits. The wit lessens the offensiveness of the sexual affront and allows Katherine some excuse for her attempt to strike. Garrick's exchange is more even, losing the bristling and provoking quality of Shakespeare and Catherine appears to be a coy, flirtatious miss. In only a slight abbreviation Garrick has lost some of the Shakespearean wit and energy; in refining his source he takes away the directness of Petruchio's characterisation and much of the wit and mettle of Katherine.

The plot of *Catherine and Petruchio* opens with private negotiations underway between Petruchio and Baptista. Petruchio states his position and indicates his mercenary interest. The element of bravado and social posturing depicted in Shakespeare's social impression of Petruchio is lost in this private, individualised bargaining scene. Similarly, Catherine's initial introduction as a shrew is very sketchy and offers no criteria for evaluating the cause and extent of her shrewish disposition. Catherine enters the play to meet Petruchio. Before the wooing scene, her shrewishness is established only by Baptista's warning and the report of Catherine's music teacher who enters, lute on head, to proffer his resignation, recounting Catherine's verbal and physical attack on his person. This brief introduction gives the audience very little information or insight into Catherine's disposition. Without the suitors and Bianca to provide some hints as to the motivation or cause of her supposed anger, the audience must seek explanations elsewhere.

Garrick provides his own motives for Catherine's antagonism. We learn that Bianca, the younger sister, is already married to Hortensio and Catherine is in the embarrassing position of being left on the shelf. Having agreed to Petruchio's terms, Baptista offers Catherine the choice between Petruchio and disinheritance. She thus enters the wooing scene with resentful and ambivalent feelings, musing thus:

How! turned adrift, nor know my Father's House!
Reduced to this, or none, the Maid's last Prayer;

Sent to be woo'd like Bear unto the Stake?
 Trim wooing like to be!--and he the Bear,
 For I shall bait him--yet the Man's a Man. (Act I, p. 8)

The wooing scene follows the general shape of Shakespeare's original except for a muting of language and a condensing of content. In reducing the scene, Garrick loses the dramatic moments and pauses which Shakespeare uses to indicate mutual awareness and acceptance. In Shakespeare, Kate's only protest after Petruchio's statement of marriage intent is the muttering of, "I'll see thee hanged first." We see that Garrick loses this sense of entente in his version, for he finds it necessary to re-shape the climax of this scene, giving it a very different effect.

Garrick expands the Shakespearean scene; his Catherine is in active rebellion against the idea of marriage and shows an aggressive and revengeful streak in her attitude towards Petruchio. Where Kate keeps silent, Catherine challenges.
 Petruchio:

Catherine: Never to Man shall Cath'rine give her Hand:
 Here 'tis, and let him take it, an' he dare.

Petruchio: Were it the Fore-foot of an angry Bear,
 I'd shake it off; but as it is *Kate's*, I kiss it.

Catherine: You'll kiss it closer, e'er our Moon be wain'd.
 (Act I, p. 15)

As Petruchio leaves and the scene closes with Catherine's address to the audience, her rivalry with Bianca is made plain as she states her intention to tame her husband:

Why yes; Sister *Bianca* now shall see
 The poor abandoned *Cath'rine*, as she calls me,

Can hold her head as high, and be as proud,
 And make her Husband stoop unto her Lure,
 As she, or e're a Wife in *Padua*.
 As double as my Portion be my Scorn;
 Look to your Seat, *Petruchio*, or I throw you.
Cath'rine shall tame this Haggard;--or if she fails,
 Shall tye her Tongue up, and pare down her Nails.
 (Act I, p. 16)

The development of the play follows Shakespeare's outline with the omission of any subplot material. The only dramatic relief from the taming techniques of Petruchio is the tomfoolery and bullying of servants and tailor, and as we have seen, this aspect of the play developed much traditional stage business and clowning. The naming of the time scene is omitted and the sun/moon naming game is brought indoors as a condition for leaving the house. Catherine, like Kate, agrees to name the sun or moon as Petruchio's whim decides, but where Kate enters freely into the game and gains a sense of relief, Catherine goes through the motions of agreeing, but without any sense of change or perception. She states her reason simply, "I see 'tis vain to struggle with my Bonds." She greets the stranger (not Vincentio, but Baptista come to visit with Bianca and Hortensio), as Petruchio directs her, but without what in Shakespeare has been a sense of continuous growth. The private kiss scene, which in Shakespeare marks the sealing of mutual understanding, is, of course, omitted, as Garrick's play moves swiftly towards the final stage of declared transformation.

Catherine, unlike Kate, has merely decided to obey because she sees no alternative. We see this in several ways. Baptista

comments, "Ar't not altered *Kate*?" and Catherine makes a simple revealing statement in reply. "Indeed I am. I am transformed to Stone." This shrew has not reached out for equal partnership with her husband; she has merely ceased to struggle, surrendered her will and become lifeless. She will obey, not collaborate, thus is Shakespeare's shrew transformed.

The final scene bears out this impression of the defeated shrew, despite the use of Kate's words of rebuke transplanted from Shakespeare. Catherine delivers her rebuke to Bianca, not of her own initiative, but prompted by Petruchio's repeated command. Gone is the verbal and social subtlety found in Shakespeare as Kate uses the opportunity to restore, rebuke, explore and communicate her new sense of self and her newly acquired social effectiveness. Instead, Catherine delivers her speech interrupted and prompted by Petruchio. Bianca, far from being routed and displaced, voices her horror at Catherine's broken spirit.

Was ever Woman's Spirit broke so soon!
What is the matter, *Kate*? hold up thy Head,
Nor lose our Sex's best Perogative,
To wish and have our Will.-- (Act III, p. 53)

Only after the obliging dispatch of her duties does Catherine receive Petruchio's kiss of approval as he delights in her public performance of duty which testifies to the success of his technique. This is not the Petruchio delighting in the joys of his new partnership and his wife's new verbal and social ease. This dimension of *The Shrew* ending is missing in Garrick's

dramatic structure, both in plot and language development. Instead, Garrick's tamer is happy to have social endorsement of his superior position, cheered by the success of his campaign. He shows this by seizing Kate's lines from Shakespeare, closing the play with a borrowed lecture on the duty a woman owes her husband:

How shameful 'tis when Women are so simple
To offer War where they should kneel for Peace;
Or seek for Rule, Supremacy and Sway,
Where bound to love, to honour and obey. (Act III, p. 56)

Thus, by putting women in their proper perspective, Garrick's play concludes.

Catherine is a much diminished shrew in a much diminished play. Garrick's structural changes and farcical limitations do not allow the scope and development found in Shakespeare. Catherine lacks the vigour, vitality, wit and sparkle found in Kate. Garrick's shrew concept is limited and traditional, despite its Shakespearean base. He shows us a shrew who is comically manipulated into surrendering her opposition to win peace, and that is all. No insight, no depth, no ambivalence in his characterisation. It is this reduced dramatic version of Shakespeare's shrew which dominated the English stage until the successful revival of the Shakespeare original in the nineteenth century.

In different climes and ages, still we find¹⁰
The same events for diff'rent ends designed

Garrick's *Catherine and Petruchio* was the most popular and frequently-performed version of *The Taming of the Shrew* in the eighteenth and nineteenth century, but in February, 1805 at Drury Lane, an attempt was made to launch a new dramatic version of Shakespeare's shrew-taming plot when John Tobin's *The Honeymoon* made its debut on the English stage. *The Honeymoon*, produced a month after Tobin's death from consumption, was the first of his plays to reach an audience (thirteen of his plays having been rejected by London theatre managers in the preceding years). Tobin grew up in Southampton, enjoying the theatre there and acquiring a life-long passion for Shakespeare and the Elizabethan playwrights, a passion which reveals itself strongly in his plays, particularly *The Honeymoon*. Tobin's attempts to revive the manner of Elizabethan comedy were agreeably received by some contemporary critics: one reviewer acknowledges his talents and debts thus:

The plan of the fable is so far from new that it appears to be an absolute imitation of Shakspeare, not only in the characters of the Duke and Juliana, who are literally Catherine and Petruchio drawn in a different point of view, but of Zamera, who is as truly a transcript of Viola in *Twelfth Night*. In the management of the principal plan, when the scene changes from palace to the cottage, we are no less forcibly reminded of *Rule a Wife and Have a Wife* by Beaumont and Fletcher. The imitations, through the whole play, of the authors of that age, are too numerous to be cited; but they are frequently so happily made, and often executed with such an air of originality, that instead of being blemishes, they seem to stamp a sterling merit, and to purify the dramatic gold that had so long and so basely been alloyed.¹¹

In updating his Shakespearean source in *The Honeymoon*,

Tobin changes his tamer prototype from a coarse realist to an idealistic romantic lover. The shrew changes from an angry, frustrated and ineffective girl to a haughty and proud young lady somewhat given to social aspirations. The taming process, the purging of the shrew's pride, is accomplished by gentle manipulation, patience and a few, well-placed lies (presumably justified by the successful outcome). This is a genteel and quietly-accomplished taming; no physical violence is threatened or occurs, indeed the tamer deplors the use of physical violence:

The man that lays his hand upon a woman
Save in the way of kindness, is a wretch
Whom 'twere gross flattery to name a coward. (I, i, p.24)

Tobin's play thus changes farce to romantic comedy. Tobin is, in fact, the only writer of his period writing in the style of poetic, romantic comedy,⁴ and although he may be out of touch with the themes, life and language of his own age, his play is a pleasing and interesting version of *The Taming of the Shrew* and a most romantic and gentle interpretation of the shrew stereotype.

The main plot of *The Honeymoon* concerns the Duke of Aranza and his new bride Juliana. To tame the false pride he recognises in his beloved, the Duke removes Juliana to a rough country cottage after their wedding, telling her he is no duke but a country fellow and that his wife must learn to live the simple, country life. Having aspired to be a duchess, Juliana feels cheated and rebels against menial chores and a life of service to a low status husband. She runs away to complain to the Duke

but a servant, disguised as the Duke, sends her back to live for a month's honeymoon before suing for divorce. The month in the cottage is sufficient time for Aranza to win over his wife. She is duly converted then restored to her position of duchess as all ends well.

There are two subsidiary plots which give texture, contrast and dramatic relief to the main story. Juliana's sister, Volante, plays the coquette with the Count Montalban (a friend and confidant of Aranza), and they are swiftly reconciled. The third sister, Zamara has run away from home. She is in love with Rolando, who is a professed woman-hater due to his having earlier been refused as a suitor by Juliana. Disguised as a page, she follows him to war, nurses him, befriends him and finally removes her disguise to win his love and acceptance as a female. The outcome of all three relationships is the willingness of the women to accept and serve their husbands graciously and wholeheartedly.

The taming of the shrew as Tobin conceives it, takes the form of a personal struggle between husband and wife, motivated by love. The wider implications are shunned as Tobin focusses upon the personal interaction of Aranza and Juliana, emphasising not the sexual or mental dominance of the wife, but the emotional conditioning of Juliana. The Duke's genuine concern and firmness bring first obedience, then acceptance and appreciation as Juliana is won over. Tobin's shrew is

defined, shaped and viewed through the eyes of her lover, the Duke of Aranza. His controlling and overseeing hand is felt even in those scenes where Juliana is alone. He introduces the play and he ends the play rejoicing in the success of his manipulations. The shrew is his toy, his creation, and thus has a limited dramatic scope within the play's structure.

When Aranza first introduces Juliana, he describes her positive and endearing qualities first. He delights in her youth, beauty and her "well-proportioned form and noble presence." He is also at pains to have Count Montalban appreciate her wit which he describes as "admirable." Her fault, we learn, is pride, but this is no deterrent to the Duke:

Yet though she be prouder
Than the vext ocean at its topmost swell,
And every breeze will chafe her to a storm,
I love her still the better. (Act I, p. 10)

He proceeds to take Montalban into his confidence, outlining his plan to tame Juliana by pretending he is not a Duke but a peasant living in a miserable hut:

There with coarse raiment, household drudgery,
Laborious exercise, and cooling viands,
I will so kwer her distimper'd blood
And tame the devil in her, that, before
We have burnt out our happy honeymoon,
She, like a well-trained hawk, shall at my whistle
Quite her high flights, and perch upon my finger
To wait my bidding. (I, i, p. 11)

With excess of image and in romantic vein he anticipates his success:

When with a bold hand I have weeded out
The rank growth of her pride, she'll be a garden

Lovely in blossom, rich in fruit; till then,
An unprun'd wilderness. (I, i, p. 11)

This tamer's approach and target are in great contrast to those of Shakespeare's Petruchio. Where Petruchio recognises Katherine's pride as a source of strength and seeks to channel it into a socially effective and acceptable form, using an unromantic and rough caricaturing technique to show Kate the error of her ways, Tobin's Duke views pride as weakness and flaw, an obstacle to be eliminated by household drudgery to make his wife acceptable to him. He seeks to produce a viable and socially-conditioned wife, cozened and persuaded into her role of obedience by romantic gloss and emotional pressure.

The Duke's romantic pursuit and his poetising set the tone and mood of the play. The traditional shrew epithets, invective, and coarseness, are absent in this treatment. Rolando, the woman-hater, comes closest to defining women in the shrew stereotype:

Next I bethought me of a water mill;
But that stands still on Sundays; a woman's tongue
Needs no reviving sabbath. And, besides,
A mill, to give it motion, waits for grist;
Now whether she has aught to say or no,
A woman's tongue will go for exercise.
In short, I came to this conclusion:
Most earthly things have their similitudes,
But woman's tongue is yet incomparable. (I, i, p. 13)

This declaiming is not destructive or coarse, it serves to provide a pleasant diversion: harshness is antithetical to the romantic mood and this is the closest Tobin comes to the traditional vindictive spirit which prevails in plays with a

shrew taming theme.

Juliana's first entrance in the play provides a demonstration of her undesirable characteristics. She postures before her glass, taking pride in her appearance and seeking approval.

Volante describes her behaviour thus:

Instead of the high honours that await her,
I think that, were she now to be enthron'd,
She would become her coronation;
For when she has adjusted some stray lock,
Or fixt at last some sparkling ornament,
She views her beauty with collected pride,
Musters her whole soul in her eyes, and says,
"Look I not like an Empress?" (I, ii, p. 18)

She chafes because of the Duke's late appearance, stating her views of marital relations:

Man was born to wait
On woman, and attend her sov'reign pleasure!
This tardiness upon his wedding day
Is but a sorry sample of obedience. (I, ii, p. 18)

Volante taunts Juliana, saying she wants a "paper man cut by a baby" for a husband. This provokes an impassioned response from Juliana as she paints a dreary picture of the cowed wife:

Nothing
For lordly man to vent his humours on;
A dull domestic drudge, to be abus'd
Or fondled as the fit may work upon him:--
"If you think so, my dear;" and, "As you please;"
And, "You know best;"--even when he nothing knows--
I have no patience--that a free-born woman
Should sink the high tone of her noble nature
Down to a slavish whisper, for that compound
Of frail mentality they call a man,
And give her charter up, to make a tyrant!-- (I, ii, p. 19)

Juliana has seriously underestimated the Duke's potential, little realising that "a dull domestic drudge" is just the role Aranza has in mind for her. Juliana enters her marriage feeling that

she has Aranza under control:

And him I have so manag'd, that he feels
I have conferr'd an honour on his house,
By coyly condescending to be his. (I, ii, p. 19)

Juliana is too confident, too wayward and too proud. This is the extent of her shrewishness, and her humbling will be the taming she must undergo.

In the second act, the taming process begins. Juliana is told of her loss of social status. She learns that she is married to a peasant and must perform the menial tasks her pride abhors. She is outraged at the deceit practised upon her and feels cheated. The Duke is patient and firm. He can wait out the expected storm, calmly:

Why, let the flood rage on!
There is no tide in woman's wildest passion
But hath an ebb. (II, i, p. 25)

The Duke remains cool and confident as Juliana seethes with anger and a sense of betrayal. She escapes to the Duke's palace to claim redress for her wrongs. Jacquez, Aranza's servant, disguised and prompted by his master, listens to Juliana's protests as she complains of her misery, not ill-treatment:

The man has made a tolerable husband
But for the monstrous cheat he put upon me,
I claim to be divorc'd. (III, ii, p. 46)

Juliana agrees to wait a month before pursuing her claim and the honeymoon pair return to the cottage. This gives Aranza ample time to make her feel that the loss of her expected social

status, his cheat, is not important.

Now Juliana's re-education begins in earnest. To win freedom of movement, she agrees to obey the Duke without dispute, and a visit from friendly neighbours, Lopez and his wife, provides Aranza with the opportunity to test his wife's obedience. Juliana must learn domestic obedience and humility, and in this scene, which contains many Shakespearean elements adapted to suit this rural and gentle corrective exercise, she must swallow her pride as she attends to the needs of the guests under a barrage of criticism and correction from a gentle Aranza.

First we have a re-enactment of Petruchio's sun/moon obedience test as Juliana is obliged to sit or stand according to Aranza's changing whim:

(Enter Lopez.)
Duke: My neighbour Lopez!--Welcome, sir!--My wife--
(introducing her)
A chair! (To Juliana.) Your pardon--you'll excuse
her sir--
A little awkward, but exceeding willing.
(She brings in a chair.)
One for your husband!--Pray be seated neighbour!--
Now you may serve yourself.

Juliana: I thank you, sir,
I'd rather stand.

Duke: I'd rather you should sit.

Juliana: If you will have it so--Would I were dead!--
(Aside. She brings a chair, and sits down.)

Duke: Tho', now I think again, 'tis fit you stand,
That you may be more free to serve our guest.

Juliana: Even as you command! (Rises) (III, iv, p. 51)

must suffer public criticism as her poor domestic talents in the serving of wine to the visitors are subjected to Aranza's indulgent and apologetic criticism. This rejection of food as a testing device is yet another variation of Shakespeare:

Duke: Now we shall do! (*Pours out.*) Why what the devil's this?

Juliana: Wine, sir!

Duke: This wine?---Tis foul as ditch-water-- Did you shake the cask?

Juliana: What shall I say? (*Aside.*) Yes, sir.

Duke: You did?

Juliana: I did.

Duke: I thought so!
Why, do you think, my love, that wine is physic,
That must be shook before 'tis swallow'd?--
Come, try again.

Juliana: I'll go no more!

Duke: You won't?

Juliana: I won't!

Duke: You won't! (*Showing the key.*)
You had forgot yourself, my love!

~~Juliana:~~ Well, I obey! [*Exit.*] (III, iv, p. 54)

The final testing in this sequence, comes in the matter of clothing, again reminiscent of Shakespeare's tailor scene as Aranza overrules Juliana's choice of a blue dress, insisting she wear the white. Also at work in this scene, we have another technique borrowed from Petruchio as Aranza builds a new image of his wife, painting an attractive picture of the virtues of simplicity and naturalness as more pleasing to the husband than vanity, pomp and display. First he disparages elaborate attire:

I'll have no glittering gewgaws stuck about you,
 To stretch the gaping eyes of idiot wonder,
 And make men stare upon a piece of earth
 As on the star-wrought firmament--no feathers
 To wave as streamers to your vanity--
 Nor cumbrous silk, that, with its rustling sound,
 Makes proud the flesh that bears it. She's adorn'd
 Amply, that in her husband's eye looks lovely--
 The truest mirror that an honest wife
 Can see her beauty in. (III, iv, p. 55)

then he paints an elaborate and romanticised picture of natural beauty with the help of elaborate metaphors to sustain his persuasive image:

Thus modestly attir'd,
 An half-blown rose stuck in thy braided hair,
 With no more diamonds than those eyes are made of,
 No deeper rubies than compose thy lips,
 Nor pearls more precious than inhabit them;
 With the pure red and white, which that some hand
 That blends the rainbow mingles in thy cheeks;
 This well-proportioned form (think not I flatter)
 In graceful motion to harmonious sounds,
 And thy free tresses dancing in the wind;--
 Thou'lt fix as much observance, as chaste dames
 Can meet, without a blush. (III, iv, p. 55)

Thus, in these modifications of Shakespeare's technique, Aranza tests and converts his wife. The rural festivities which follow this neighbourly scene are the climax to his persuasive campaign.

When the Duke and Juliana attend the rural dancing, Juliana asserts herself independently, winning the Duke's approval by rebuking Lopez for his forwardness, howbeit, charmingly. As Lopez attempts to greet her with a kiss, she rewards his rebuke with a box on the ears. As Lopez protests his treatment, she handles the situation with spirit:

Lopez: I only meant to ape your husband, lady!
He kisses where he pleases. . . .

Juliana: So do I, sir!
Not where I have no pleasure.

Duke: Excellent (*Aside*)

Juliana: My lips are not my own. My hand is
free sir. (*Offering it*) (IV, iii, p. 67)

Lopez accepts Juliana's offer and they dance. The stage directions indicating Juliana's changing disposition:

[They dance; Juliana at first perversely, but afterwards entering into the spirit of it; and then go off.] (IV, iii, p. 67)

Immediately following the dance, we have confirmation of Juliana's character change. The next scene opens in domestic tranquility as Juliana sits before the cottage sewing, singing the song of the blushing country maiden. Here we have a picture of the shrew domesticated and liking it. The taming is complete. The month is up, Juliana has served out her time and is free to leave, but she firmly decides to stay. She assures the Duke, "You know, that, to be mistress of the world, I would not leave you." (V, i, p. 69) The Duke tests her resolve by recapitulating the glories of being a duchess, but she rejects his teasing and offers the kiss to seal the pact.

When her father arrives to "rescue" her from her wrongs, she freely chooses her husband over her father in a speech that is a weak paraphrase of Kate's address in *The Shrew*:

I left you, sir, a forward foolish girl,
Full of capricious thoughts and fiery spirits,
Which, without judgement, I would vent on all.
But I have learnt this truth indelibly,--

That modesty, in deed, in word, and thought,
Is the prime grace of woman; and with that,
More than by frowning looks and saucy speeches,
She may persuade the man that rightly loves her;
Whom she was n'er intended to command. (V, i, p. 71)

We see where this transformation took place. Not in the head,
but in the heart. Love wins the day:

 he has simply taught me
To look into myself: his powerful rhet'ric
Hath with strong influence impress'd my heart,
And made me see at length the thing that I have been,
And what I am, sir. (V, i, p. 71)

Thus the shrew is educated. When she learns that she is
indeed a duchess, her humility before this dazzling prospect
is as evident as her former pride:

 I am lost, too,
In admiration, sir: my fearful thoughts
Rise on a trembling wing to that rash height,
Whence, growing dizzy once, I fell to earth.
Yet since your goodness, for the second time,
Will lift me, tho' unworthy, to that pitch
Of greatness, there to hold a constant flight,
I will endeavour so to bear myself,
That in the world's eye, and my friends' observance--
And--what's far dearer, your most precious judgement--
I may not shame your dukedom. (V, iii, p. 79)

The Duke, pleased and delighted at his wife's reform and compliance,
ends the play, proclaiming the joys of having a tamed wife:

 A gentle wife
Is still the sterling comfort of a man's life;
To fools a torment, but a lasting boon
To those who ---- wisely keep their honeymoon. (V, iii, p. 81)

¶ The Duke's taming is made palatable because of his obvious
affection, patience and gentle treatment of Juliana. The
romantic mood and gloss minimise the very real defeat which
Juliana has undergone. There is no sense of partnership or

equality of relationship here. Juliana has been won over to domestic servitude, willing to place her husband's desires above her own. She is ready to give him the respect of the traditional, subordinate wife in exchange for his love and flattery. Like Shakespeare's Kate, Juliana has agreed to view life through her husband's eyes, but his view places her in a secondary role. With Shakespeare's Petruchio there is more the sense of the husband inviting his wife's complicity in facing the world as a team of like-players. Shakespeare's Kate grows in awareness and views the world with a stronger sense of awareness and in a better position to control her life, her destiny and her place in the marriage union. With Juliana, there is a sense of diminishing personality. In surrendering her wilfulness and desire for self-assertion, Juliana has given up the control of her life and its direction, handing over her destiny to her master, the Duke.

The action in the stories of Rolando and Zamora and Volante and Montalban again emphasises the satisfaction of serving the beloved. Zamora is willing to suffer any abuse, any hardship and tolerate any conditions to be able to serve Rolando. That is all she demands of the relationship, a chance to play slave to Rolando's master. Having won Rolando's love, Zamora hastens to assure him, "And as a wife, should you grow weary of me, I'll be your page again." (V, ii, p. 77) Volante, despite her teasing treatment of the Count, despises the idea

of a tamed husband. She tells Juliana early in the play, "Heav'ns preserve me ever from that dull blessing--an obedient husband."

(I, ii, p. 19) The servile role is her choice also.

All the ladies in this play, then, end in total agreement. They are all prepared and willing to submit to their husbands' rule. There will be no challenging of masculine authority, no domestic rumblings. Tobin's play ends in full accord and union, the only hint for the future relationships of these married couples, is that their paths will run smoothly and without discord ever after. Love conquers all.

In modelling his play on the comedies of Shakespeare and the seventeenth century writers, Tobin has captured much of the Elizabethan flavour and style of comedy, but in his treatment of the shrew-taming theme, he has lost the sparkle, vitality and real humour which we find in Shakespeare's *The Taming of the Shrew*. The realism, the vigorous and witty exchanges between tamer and bride, the romantic contrasts and the lively action are all missing in *The Honeymoon*. A heavy romantic mood pervades Tobin's play, with the result that his shrew is merely a petulant, headstrong girl who feels a little cheated by her scheming husband until she is finally persuaded by some mystical force in the rural environment and the patience of a determined spouse, that she should cease to protest her wrongs. Juliana is no virago. There are no violent outbursts of invective, no resorting to physical violence. There is, in fact, very little to be tamed, but, the Duke manages to correct those slight

imperfections which prevent Juliana from being the docile, empty, amiable, complaisant and desirable wife. Through the distorting vehicle of romantic comedy borrowed from another age, Tobin creates a shrew who is no shrew at all. Tobin, in stressing the romance and sentiment and eliminating the farcical is as far from the Shakespearean shrew concept in his interpretation as Lacy is in his version, where the extreme farce results in an equally unrecognisable distortion of Shakespeare's shrew.

Tobin's play, whilst failing to achieve any lasting success, appears to have pleased the audience. *The Times* critic records it was received, "with very great applause." Although this reviewer was critical of the lack of originality, he nevertheless acknowledge's Tobin's skills:

Without possessing, therefore, the least originality in the essential constituents to dramatic composition which we have mentioned, we think it but just to observe, that the *Honey Moon* is a rational and pleasing Comedy. If the author has made rather free with the labours of his predecessors, we shall not interfere further with the public satisfaction than we have done, or be so invidious as to tear his borrowed plumage from him. There is no inconsiderable merit in the ingenious execution of a dramatic *theft*, and the author of the *Honey Moon*, be he dead or living, has proved himself a dextrous *plagiarist*.¹²

Unfortunatley, Tobin's initial success with this play was short-lived. After a few more performances, the play disappeared completely from the English stage.¹³

It is interesting to note that the play did meet with some success in New York. It was staged frequently in 1844,

1845, and 1846, often as a benefit production.¹⁴ These performances were staged as platforms for the actresses playing the part of Juliana, and the large receipts seem to indicate that the productions were highly successful, thus testifying to the attraction of shrew-taming and shrews. Except for these American revivals, Tobin's romanticised shrew play was a dramatic failure. His gentle taming in "borrowed plumage" met little response in a theatre world which continued to enjoy Garrick's farcical romp in preference to Shakespeare.

David Garrick's *Catherine and Petruchio* continued to be the popular form of *The Taming of the Shrew* throughout the nineteenth century. It was so successful as a farcical afterpiece, that even with the revival of other Shakespeare comedies, the original *Taming of the Shrew* continued to be ignored. In 1844, Benjamin Webster elected to revive the Shakespearean original and in a radical form. He decided to stage his restoration in the Elizabethan manner, shunning the current theatrical effects and extravagant staging in favour of a simple setting of screens and curtains. His enterprise provoked mixed criticism and revived, if briefly, an interest in Shakespeare's *Shrew* and its stage history.

The Taming of the Shrew, derived from the folio text, was presented at the Haymarket on March 16, 1844. The play was presented complete with the Induction scenes, the parts

of Katherine and Petruchio being played by Mrs. Nisbett and Benjamin Webster. The play was well received and played many times throughout the season. Webster considered this play amongst his "highest and most glorious achievements,"¹⁵ and selected scenes from this play for his benefit performance in 1847 to raise money for the purchase and preservation of Shakespeare's house.¹⁶

It is interesting to see the kind of emphasis and interpretation given to the play by Webster. The contemporary critics provide some clues to the kind of effects produced by the play, although there is some conflict of opinion.

The Times critic applauds Webster's novel staging technique:

The greatest credit is due to Mr. Webster for reviving the play in the way in which we find it in Shakespeare's works and for producing it in a style so unique that this revival is really one of the most remarkable incidents of the modern theatre.¹⁷

His enthusiasm is not shared by *The Spectator* critic, however:

Perhaps the absence of scenery fixed attention on the actors more closely than usual, for we never heard SHAKSPERE'S poetry more barbarously mangled: even the voices sounded harsh and unmusical. In short, the whole performance was tedious and disagreeable.¹⁸

As for the interpretations of the characters, the critics agree about what they see but disagree about the rightness. Webster as Petruchio, seems to have attacked his role with bluster and gusto, perhaps losing some of the wittier and more humorous effects by his physical and verbal excesses. In *The Illustrated London News*, the critic records:

Webster played in some of the boisterous scenes of the comedy with great spirit, but to use a vulgar saying, he cowed rather than humbled the saucy *Kate*: there was more of the rude tyrant than the haughty gentleman about him.¹⁹

The unenthusiastic *Spectator* critic finds this interpretation of Petruchio "almost libellous" and very un-Shakespearean:

instead of the gay, high mettled gallant, piqued into making a conquest of the shrew, and who in order to overbear her perverse temper affects a peremptory manner and tyrannically capricious humour--he makes Petruchio a vulgar, roystering bully, whose brawling, inconsequential bluster would never have subdued the spirit of the quick-witted *Kate*. She is tamed not so much by her dread of violence and experience of privation, as by the force of a strong will and high handed control which masters her wayward temper, and which she finds it easier to submit to than resist.²⁰

The more kindly *Times* critic hints that unsure lines may account for his nervous, uneven interpretation:

Webster as Petruchio, showed that a less hurried study of the arduous part would have made him a very able representative. Many portions he performed with very striking effect, while others seemed marred by nervousness arising from a sense that the text was not wholly at his command.²¹

Webster conceived of Petruchio as an overbearing fellow and in later performances, whip in hand, he continued to overwhelm his Katherine and impress his audience, testifying to the strength of the traditional Garrick bullyboy:

Mr. Webster kept his position of a strong-minded lady-tamer, and cracked his whip, with a healthy determination that always made an effect upon the audience.²²

How is Katherine interpreted in conjunction with this

overwhelming and tyrannical Petruchio? Mrs. Nisbett seems to have created a favourable impression in her role as Katherine. Within the screened and curtained intimacy of Webster's setting, she appears to have handled Katherine's development with some insight and subtlety. *The Illustrated London News* critic describes her interpretation thus:

Mrs. Nisbett gave a new phase to the character of *Kate*; she did not suddenly sink into the abject slave of her husband's whim, but now and then broke out into short ebullitions of the hasty temper she was want to indulge in. Her softening down to gentleness was "by fine degrees" and her irascibility "beautifully less." In short, as we have said before, her *Kate* was the best we have ever seen, for through the veil of the termigant the lady was still visible.²³

The less receptive critic in *The Spectator* is not so impressed.

He sees extremes of interpretation and none of the subtleties:

Mrs. Nisbett's conception of Katherine is equally at variance with the character: she vents her ill-humours with the lowbred airs of the common termagent and her submission appears as abject as her previous resistance is undignified.²⁴

However, *The Spectator* critic is in agreement with the other critics in acknowledging the impact of Mrs. Nisbett's performance of Katherine's speech on the duty of wives. He admits it was "admirable" and records that it "drew down a burst of applause, which it deserved; and thus turned the scale in favour of the performance."²⁵ *The Times* liked Mrs. Nisbett's "petulant vivacity" as "Kate the curst" as much as the contrast of the "tamed" Kate:

She acted with a degree of feminine delicacy and gracefulness which formed a pleasing contrast. The impressive and really eloquent manner in which

she delivered the concluding speech on the duty of wives to their husbands, drew down repeated shouts of applause.²⁶

On the whole, the revival seems to have produced extremes of interpretation. Webster's excessive bluster seems matched by Mrs. Nisbett's delight in playing both termigant and lady in the high style. *The Athenaeum* critic sums up this exaggerated and declamatory performance thus:

The impression conveyed by their performance is that of a scolding vixen suddenly converted into an eloquent advocate and example of obedience in a wife by salutary dread of the tyranny of a brutal husband: those who see no more than this in "The Taming of the Shrew" will be satisfied with this performance; and delight as the audience did, in the buffooneries in which Mr. Buckstone, as Grumio, revelled with his usual gusto.²⁷

It is interesting that this restoration included the full text of the folio version, yet provoked little comment on the part of the critics on either the Induction scenes or the material in the sub-plot. Strickland, the actor who played the role of Christopher Sly, was commended highly for his part, but the secondary characters received only passing mention, a typical comment being:

Mrss. Julia Bennett as *Bianca*, "walked in beauty," for she had little else to do. The rest of the *dramatis personae* remain in the status quo of their respectability.²⁸

It is tempting to conclude that, notwithstanding the novelty of the setting, the sub-plot, new material to audiences only acquainted with *Catherine and Petruchio*, made little impression

on audience and critics. From the descriptions of the characterisations of Katherine and Petruchio it also had little effect on the main impact of the taming sequences. The *Catherine and Petruchio* farcical traditions of caricature and excessive stage business and fooling seem to colour and dominate this production of the revived *Taming of the Shrew*.

Despite the Webster excesses, this production, lively and adhering to the Shakespeare text, was a successful attempt to present the bard in his own colours, not edited and reduced to Garrick's compact scheme. The play ran again successfully during the 1847 season, but its moment was fleeting. The attraction of *Catherine and Petruchio* prevailed over the novelty of Webster's staging experiment and it was a decade later before Phelps made an enterprising attempt to stage Shakespeare's *Shrew* for the benefit of the Victorian audience.

On November 15, 1856, Phelps produced a revived version of *The Taming of the Shrew* at Sadler's Wells. This was the twenty-ninth Shakespearean revival under his management of the theatre. Phelps produced this play complete with the Induction and full text, but in a modern staging and setting, not like Webster in a stylised attempt to recapture the Elizabethan flavour. However, Phelps, like Webster, had to contend with the persistent popularity of *Catherine and Petruchio*. Garrick's play was still too popular to be dislodged, and Phelps' revival raised only a passing interest and comment from the drama critics.

From the short reviews available, the preference for, and familiarity with, Garrick's version, show in the critics' reaction to the sub-plot material. Compared with the lively farcical fare, it is dull stuff with little appeal. *The Spectator* critic states the case well:

The play revived at Sadler's Wells on Saturday has not been acted in its entirety, save at the Haymarket in 1844, within the memory of many generations,--although *Katherine and Petruchio*, as Garrick's abridgement is called, has always been a favourite afterpiece. From the effect of the representation at Sadler's Wells we may gather the inference, that our immediate ancestors were not mere blockheads in theatrical affairs as rigid Elizabethans would have us suppose. The story in which Katherine and Petruchio (played with excellent spirit by Miss Atkinson and Mr. Marston) are the principal figures, shakes the audience with laughter; and "the Induction," with the tinker of Mr. Phelps, is a choice little bit of low comedy: but the dull tangled tale of Bianca and her suitors is scarcely worth the trouble of reviving, lacking as it does all the practical "fun" and ingenuity which belong to the Comedy of Errors; while it is marked with the same puppet-like treatment of the personages that belongs to that primitive work.²⁹

The critic in *The Illustrated London News* is a little more appreciative of the dramatic function of the Bianca sequences, indeed he feels that the laughter in the play owed much to the dramatic balance of the sub-plot material. Having praised the low comedy of Mr. Phelps in the part of Christopher Sly, which produced convulsive laughter, he comments on the effects of the rest of the play:

We may add that the most uproarious merriment also rewarded the efforts of Mr. Marston and Miss Atkinson as Petruchio and Katherine. The effect was incomparably greater than ever produced by the performance of the same play in its usual abridged form. Why is this?

It is true that some of the passages usually omitted are dull, tedious and "lead to nothing" but they serve the purpose of relief and, contrast; and it is owing to the dramatist's exquisite distribution of light and shade that the comic scenes came out with so much more potency in their natural order than in that imposed upon them in the compressed version. Another instance, this, to demonstrate how much less wise in general is the player than the poet, and to inculcate reverence to works which bear on them the divine impress of genius. The revival in full of "The Taming of the Shrew" is likely to teach this lesson, and if it does no more it will have answered no mean purpose and done no little good.³⁰

This critic's appreciation was not typical of the audience in general. *The Taming of the Shrew* did not prosper and Phelps himself returned to the preferred version of *Catherine and Petruchio* as a box office winner, leaving the restoration of, and appreciation of, *The Shrew* for another time and place.

It was an American imported production of *The Taming of the Shrew* by the dynamic Augustin Daly which finally drove *Catherine and Petruchio* from the English stage and established the Shakespearean play in the theatrical repertoire, and that not until the year 1888. Augustin Daly presented a dynamic and opulent version of *The Taming of the Shrew* in New York in 1886 where it received immense acclaim, running for one hundred and thirty seven consecutive performances. The outstanding cast and the lavish setting were transferred to London, and the play made its English debut on May 29, 1888 at the Gaiety Theatre. The production was a brilliant one by all accounts, owing much of its sparkle and effect to the impressive interpretation of the role of Katherine by the actress Ada Rehan.

What did Daly do to the play to make it succeed as a comedy where Phelps and Webster had obtained no lasting impact? Daly first shook off the shackles of *Catherine and Petruchio* and the accumulated farcical traditions and set out to produce a comedy, not a farce.³¹ Many of the clowning excesses were removed in the production according to the *Athenaeum* critic:

At any rate, "The Taming of the Shrew" is an immeasurably finer work than the often praised "Catherine and Petruchio." The scenes in Petruchio's house were shorn of much of the extravagance ordinarily exhibited in England, but were yet too full of buffoonery.³²

Daly's settings for the play were opulent and lavish, full of sensuous details, red brocades, beautiful Italian furniture set against gothic backgrounds of great splendour. Music was added to the play, including a choral celebration in the final banquet scene where a choir of boys sang Bishop's, "Should he Upbraid", a lyric from an early nineteenth century musical version of the play, to the splendidly clad guests. Amidst these lush and pleasing effects, Daly shaped the basic Shakespearean plot to create a powerful platform for Ada Rehan as his dynamic shrew.

Daly used much of the text of the First Folio edition, but he did make alterations to suit his dramatic concept. He eliminated Shakespeare's scenic language, preferring his audience to enjoy the sensuality of his opulent stage designs. He also removed all coarse language. His master stroke however,

was to change Shakespeare's plot to create a highly dramatic initial scene for the shrew, Katherine. Shakespeare's early scene with Katherine and the suitors is omitted and Katherine makes her grand entrance at the beginning of the second act, sweeping onto the stage and cowing a protesting Bianca, a forceful entrance repeated in the silent movies by Mary Pickford. The critic Odell, who witnessed this impressive entrance records his reactions thus:

Ada Rehan reached the peak of her fame in the role of Katherine; I believe I may say that her stormy entrance as the shrew, with her flaming red hair and her rich dress of superb mahogany-coloured damask, was the most magnificent stage entry I have ever seen. And her change from shrew to loving wife was an exquisite bit of acting, placing Miss Rehan among the great artists in dramatic history.³³

Katherine's entrance which begins at a high pitch moves on to a great climax. Daly contrives to leave Katherine on stage at the end of this act where she turns to address the audience with words borrowed from Garrick:

Is't so? Then watch me well, and see
The scorned Katherine make her husband stoop
Unto her tune,
And hold her head as high, and be as proud,
As e'er a wife in Padua!
Or--double as my portion be my scorn!
Look to your seat, Petruchio, or I throw you:
Katherine shall tame this haggard; or, if she fails,
Shall tie her tongue up, and pare down her nails.³⁴

Besides the plot changes made by Daly to heighten the impact of Katherine, much of the success of the characterisation is probably the result of Ada Rehan's fresh and interesting insight into the possibilities of the Katherine role. Winter

in his book *Shakespeare on the Stage* records Ada Rehan's impressions of Katherine the shrew:

The shrewishness of Katherine is largely superficial. Externally a virago--but the loveliest qualities of womanhood are latent in her. She is at war with herself a termagent in temper; haughty; self-willed; imperious; resentful of control, still more resentful of the thought of submission to love, yet at heart ardently desirous of it and secretly impelled to seek it. Her spirit is high and fiery, and while she longs for love, she rages against herself, condemning the weakness which permits her longing: but which really is her unrecognised power.³⁵

With this insight and much natural acting ability, Miss Rehan appears to have given a sumptuous and passionate interpretation of Katherine. *The Athenaeum* critic records the power of her performance:

Her appearance as she entered fuming upon the stage in the second act, or again when she sat, the centre of a wedding banquet in her father's hall in Padua, is one of the things that will haunt the memory. Meanwhile, her movements had something of the rage of a captured animal, and her outcries were such as an actress less inspired by her subject and less sure of her resources dared not have employed.³⁶

The actor playing Petruchio, John Drew, appears to have played his role with manly charm and grace, making the taming process boisterous, but without brutality.³⁷ Daly, although aiming for the spirit of comedy, allowed his actors to play in high farcical vein:

Both play in the farcical key, rightly esteeming that to tone down the extravagant scenes in the modern manner would be to whittle them away to nothing. Mr. Drew wields his long whip with the dexterity of a cowboy. There is, in short, nothing of the namby-pamby in the performance; a policy of half measures, even in the throwing about of a leg of mutton upon which Katherine

hopes to dine, would be disastrous, and much of Miss Rehan's and Mr. Drew's success is due to their appreciation of that truth.³⁸

Of course, the restored underplot with its romantic and linguistic contrast would serve to balance the farce and elevate the mood in the direction of the comic. *The Times* critic is aware of the structural role of the subplot:

Besides the Introduction, Mr. Daly restores the underplot of the play concerning the loves of Hortensio and Bianca. The scenes so introduced are not particularly interesting in themselves, but they serve to throw into relief the relations of the stiff-necked heroine and her subjugator. In the purely farcical version of *The Taming of the Shrew* the importance of such relief appears to have been underestimated. It is difficult otherwise to account for the greatly increased interest which Mr. Daly and his company have been able to arouse. Those who have known it only in the current acting form will be agreeably surprised at the wealth of dramatic material thus brought to light, and at the unsuspected force of Miss Rehan and Mr. Drew's embodiment of the leading characters.³⁹

Whatever dramatic and visual chemistry was at work in this production, it was successful and pleasing. In this version of *The Taming of the Shrew*, Shakespeare's original dramatic concept was presented in a palatable and exciting form, winning a permanent place for itself in the repertoire of the English stage.

CHAPTER IV

THE MUSICAL SHREW

In the preceding chapters we have followed the fortunes of Shakespeare's *The Taming of the Shrew* in its dramatic form and variations as it was played on the London stage during the last three hundred years. Just as various actors and playwrights could not resist borrowing and re-working the Shakespeare original, so musicians could not resist the attractions of the plot and Shakespeare's *Shrew* has provided the dramatic impetus for many forms and musical variations. Among the earliest adaptors was James Worsdāle in the eighteenth century, who took the plot and added ballads and dancing to create a ballad opera. Later opera writers could not resist the play. Notably, Hermann Goetz who wrote a German opera in 1878; Charles Silver produced *La Megere Apprivoisee* (1922); a very recent Russian version by Shebalin, *Ukroschenie Stroptivo* was performed in Moscow in 1960. In America, V. Giannini created an interesting opera for the Kansas State Opera Company in 1953 and Cole Porter together with Sam and Bella Spewack could not resist treating *The Shrew* to the full ritual of the American musical comedy in 1948.

Not all the librettos are available for analysis, but it is interesting to look at the available musical versions to see how they handle Shakespeare's *The Taming of the Shrew*, being particularly concerned with the treatment of Katherine.

During the eighteenth century, before the impact of David Garrick, comedy and farce were "in a spirit of decay."¹ Searching for new forms and seeking to satisfy changing audience tastes, John Gay, with his *The Beggar's Opera* (1728), spawned a new dramatic form, the ballad opera; a comic hybrid which dominated the stage for the next decade, at the expense of other forms of comedy. The ballad opera was usually a two or three act affair in which prose, blank verse and rhymed dialogue, together with songs, ballads and airs, were used to tell a farcical or sentimental story. This dramatic and musical potpourri endeavoured to compete with the popularity of the current audience preference for the elaborate and extravagant Italian opera. Catering to this popular taste, James Worsdale, a portrait painter by profession, abandoned his brushes for the pen and wrote *A Cure for a Scold* (1735), a version of *The Taming of the Shrew*, supposedly based on Shakespeare, but actually modelled on John Lacy's version, *Sauny the Scot*. Shakespeare's shrew-taming is changed into this strange musical, the ballad opera, with some interesting dramatic variations.

Worsdale borrows his plot from the Lacy version of *The Shrew*, paraphrasing much of the Lacy dialogue (howbeit, purged of its vulgarities and obscenities), following the extended Lacy plot in Margaret's attempts at revenge and her final physical and

mental intimidation by threats of teeth pulling, and in this version, not burial but 'blisters' and 'bleedings', before she finally agrees to obey her husband. The spirit of the play is much the same as that of Lacy's farce. The characterisations are stereotypes, functioning within a skeletal plot, with little depth, motivation or differentiation. The physical intimidation and bullying, the exchange of invective and hostility, and the brutality all contribute to the farce's brittle quality. However, against these elements which derive from the Lacy source, we have a new and unique quality--the impact of the music and lyrics.

In *A Cure for a Scold*, Worsdale reduces the shrew-taming story to a mere two acts and these two acts sustain twenty-three songs and ballads together with three or four dances. The songs are the dominant element, interrupting the plot in the middle of the dialogue to provide outbursts of musical comment addressed to the audience. The story-line is simply the framework for a series of songs and lyrics which revolve around the problems of married happiness. The lyrics provide a mixture of viewpoints on the question of marital harmony and finally move to a resolution which suggests that accord can be reached if love is present:

Come, come soft nuptial Powers,
 Bless, bless Bridegroom and Bride,
 Let each Rapture be ours,
 Let love always preside.
 Hence, hence Care and Distraction,
 Love's soft gentle Bands
 Creates sweet Satisfaction
 Where he joins the Hands.²

Such protestations linked with pleasing tones, soften and sweeten the bitter pill of wife-taming as derived from the coarse Lacy material, giving a lyrical and tempering dimension to an essentially bare, brutal ritual of wife intimidation. The musical element also provides a means of universalising the impact of the theme as well-known songs and tunes are used to expound well-worn truths and attitudes.

The arrangement of the lyrics has a dramatic force of its own. Their emerging pattern provides musical unity and dramatic tension as opposing views are juxtaposed to bring about a reconciling effect. The introductory song, sung to the lively dance tune, *Lillybullero*, introduces the play's theme:

The sharpest of Plagues that Satan cou'd find,
To torture, perplex and embitter our Life;
Is certainly this to be link'd and confin'd,
'Till Death--to a termagant Jade of a Wife.
 If wealth she brings,
 She flaunts and flings,
Displeasing and teizing, ill-natur'd and proud;
 Herself only prizing
 Her husband dispising
As silver in Bells makes 'em doubly as loud. (I, i, p. 2)

The dance rhythms and tempo, merry, social and familiar, pass cheerful comment on the woes of life married to a shrew, announcing the mood and attitude of the whole play. The theme is to be treated in jocular vein and the entertainment will treat the problems of marital discord in a light-hearted and positive fashion, without hostility or vindictiveness. The rhythm and imagery of all the lyrics follows this pattern, sweetening and sustaining in an essentially happy approach to wife-taming.

Worsdale has his lyrics present opposite points of view.

Thus, Sir William Worthy (Baptista) sings of the trials of marriage with a bad wife:

Three ways, a Philosopher saith,
A Scold may be cured if she's young;
To Stop her Breath,
Or fret her to Death,
Or snip off the Tip of her Tongue. (I, i, p. 13)

His lament and solution are quickly answered by Flora's (Bianca's) lyric, where she puts the problem of the married wife:

Altho' so fondly they profess,
To love us without ranging;
Their Passions vary, like their Dress,
Decaying, ever changing
No Face so fair, no Eye so bright
From rousing to restrain them;
As Boys whom gilded Toys delight,
Possess, and then disdain them. (I, i, p. 14)

Throughout the play the lyrics interrupt the action to make contrasting comments. During Margaret's taming at Petruchio's house, the servants make a choric comment on the events, but always an attack on shrewishness is countered by an opposing viewpoint. Archer (Grumio) sings on the best methods to keep women quiet in a fast, merry tune. This is answered by a slow lament from Margaret as she muses on the hard fate of women:

Alas, from every Joy debarr'd
To what hard Fate is Woman born,
Our tender Passion's best Reward
Is cold Contempt and killing Scorn.
For Men inconstant as the Wind,
Expert in false deluding Arts,
When most caress'd are most unkind,
They only win to break our Hearts. (II, i, p. 38)

Thus, the lyrics shape and control the entertainment, allowing

an exploration of the theme through music (which affects mood and emotions), providing an added dimension to the basic plot.

Within this lyrical framework, Margaret is the same shrew stereotype we find in Lacy. She is abusive, coarse, limited in language, wit and mental agility, maintaining her vengeful and vindictive nature until the closing scene of the play. An attractive actress with an appealing voice, could, through the opportunity afforded by the lyrics and their gay and persuasive rhythms, tone down and modify the nastiness of disposition which comes through the dramatic texts as borrowed from Lacy. But basically, Worsdale's Margaret is an assertive, abusive scold to the end of the play.

The wooing and taming process is taken from Lacy. Shrew and tamer exchange invective (not wit), and agreement to marriage is obtained by threats of the stick. Margaret agrees to wed to seek vengeance and to accept the challenge of trying to tame Petruchio. There is not hint of attraction, compatibility or the possibility of entente; the marriage pact is mercenary and functional. Like Lacy's shrew, Margaret endures her experiences at Petruchio's house, but enters the final scenes unrepentant and seeking revenge. Again, like Lacy's Peg, she has a chance to abuse Petruchio, then, under a vow of silence, she endures attempts at teeth pulling, much talk of bleeding under the tongue, and the application of blisters and other such torments as Petruchio and his hired physician can devise.

Of course she surrenders under these threats of physical abuse and the happy ending and retraction are speedily concluded. This is the ritual chastisement for the traditional, limited shrew stereotype of farce and folkways.

Within the musical scheme, Margaret's lyrics provide an elaboration of the basic shrew type in both music and sentiment. Her songs reveal a range of feelings and moods. She is assertive, claiming that wives must stand up for themselves or be insulted:

I will assert my Sex's Right,
his Noise and Frowns alike despise,
Since angry Wives like Vipers bite,
let none provoke them if they're wise. (I, p. 28)

Some of her songs are sung to laments, as she reveals her suffering and feelings of self-pity. She also reveals her disillusionment with marriage and her fear and distrust of men:

Were women wise, they wou'd not wed,
Nor trust to false imperious Men,
Our Joys we leave in the Marriage-Bed,
But never resume 'em again. (II, p. 40)

Like other shrew types, Margaret is defeated ritualistically and in the mood of farce, learning the lesson that loves comes only with subjugation:

How caress'd am I
Mutually complying. (II, p. 57)

Like Lacy's play, Worsdale's musical entertainment does not provide for any subtlety in the relationship between shrew and tamer. This is a simple scheme with unmotivated, prescriptive behaviour ending in a mechanical and manipulated resolve. There is no character development or change in Worsdale's shrew and

the epilogue questions the mechanical operation of the plot as

Margaret steps out to address the audience thus:

Well I must own, it wounds me to the Heart
To act, unwomanly ---- so mean a Part.
What ---- to submit, so tamely . . . so contended,
Thank Heav'n I'm not the thing I represented. (II, p. 60)

Tongue in cheek she warns that in life things are different:

At Westminster begin, at Wapping end,
You'll find the Scene revers'd, and ev'ry Dame,
Like old Alcides, . . . making Monsters tame. (II, p. 60)

In Worsdale's world, shrews remain shrews.

Within this musical play, Margaret's innate and persistent shrewishness is balanced by the innocent suffering of Flora (Bianca) in the subplot story, as extremes of feminine characterisation are pitted against each other. In this simplified version of the play, the subplot consists of Flora's love for a young swain, Gainlove, who, with the connivance of a typically scheming eighteenth century servant, Lucy, affects an elopement with Flora, which is recognised in the happy reconciliatory conclusion of the play. Flora's role in the play is not as a subsidiary one and the intrigues of the subplot command a large place in the play's action. Flora serves as a powerful foil for Margaret and her many lyrics allow her to act as a mouthpiece for silent, suffering, wronged women who cannot assert themselves or express their feelings. She is the complete opposite of the shrew type, being all heart, emotion and fear. One of her lyrics summarises her disposition:

How vain's our Scorn, and Woman's Pride,
 Our Passion to conceal;
 When what we study most to hide,
 Our Actions most reveal.

The Bird whose trembling Breast,
 Pants for its Young, afraid;
 By fearing to disclose her Nest,
 Is by those Fears betray'd. (I, p. 16)

Worsdale, with Flora as mouthpiece, widens the scope of his play beyond Lacy's scheme, creating a fair and innocent portrait of woman to balance Margaret's very real and entrenched nastiness.

In adapting Lacy's play for his musical interpretation, Worsdale simplifies his characterisation, pitting one extreme against another. In using other characters and allowing them lyrical comments which juxtapose conflicting and contrasting views on wives and wife taming, Worsdale achieves a round and interesting interplay of views. This particular emphasis, together with the merry, familiar tunes, light lyrics and general good humour make this a distinctive and lively variation of *The Taming of the Shrew* as derived from Lacy.

Contemporary critics who reviewed the play acknowledged the entertaining aspects of the singing. Aaron Hill and William Popple, who produced a theatrical paper, *The Prompter*, had this to say about the first performance of *A Cure for a Scold*:

As the greater part of that performance belongs to our countryman Shakespeare, except a few new scenes introduced to connect the detached ones from *The Taming of the Shrew* and make it one, the chief merit of the poet must arise from the goodness of the songs, and it must be confessed, my friend has a pretty knack at songs; for excepting an idea or two a little gross, though witty, if that is

possible, I have not seen a more entertaining farce this good while.³

These early dramatic critics were wrong in attributing the play's material to Shakespeare, but probably right in responding to the appeal of the songs. This ballad opera was reasonably successful for the next few years. Playbills of the period record its success. One performance was played, "At the particular Desire of several Ladies of Quality."⁴ Another performance, together with Dryden's *All for Love* on May 5 was a "Benefit for the Author of the Farce,"⁵ and "played by command of His Royal Highness." In this particular performance, James Worsdale played the part of the tamer, Manly. The long term success of this musical venture was not to be, however. With the advent of Garrick's *Catherine and Petruchio*, Worsdale's musical pastiche disappeared completely.

The Times of May 15, 1828, records that Shakespeare's *The Taming of the Shrew* was revived at Drury Lane in its original form, "the first time for we believe seventy years that its stage qualifications have met with a proper opportunity of being duly appreciated." The play referred to was not a dramatic revival of Shakespeare, but another musical version, patched together by the musicians Braham and Cooke. The Shakespeare text was burdened with a series of sonnets borrowed haphazardly from the Shakespeare canon and inserted for the musical delight of the audience. The selection of sonnets reveals a preponderance

of love lyrics, if the first lines are any indication, and most of the songs are delivered by Katherine and Hortensio on the theme of 'love', 'poetry' and 'music.'⁶ Such sentiments in the mouth of a shrew throughout the play must have jarred a little with the development and characterisation designed by Shakespeare. Against these sentimental lyrics of Katherine, Petruchio continued to play in the Garrick style of boisterous slapstick. *The Times* critic records:

Wallack was an excellent representative of Petruchio. In the supper scene of the third act his assumed habits of violence produced effects irresistibly laughable, and the manner in which he manifested them received much applause.⁷

The balance of the Shakespeare play must have been further upset by the role of Hortensio. The part was taken by Braham, the composer, who set out to present his music to vocal advantage. He sings many lyrics and, rather surprisingly as far as plot is concerned, all the duets with Katherine. It has been suggested that his part, filled out with all his musical declamations, even caused a change in plot, so that Katherine ultimately ends the play with Hortensio, not Petruchio.⁸ Without the script, this cannot be verified, but the changes in characterisation and plot resulting from the musical embellishments seem to be distorting and out of mood with the comedy in the original. Perhaps the public thought so too, for this musical revival lasted a mere four days and was replaced on May, 20, 1828 with a production of the ever popular Garrick version, *Catherine*

and Petruchio.⁹

Hermann Goetz' opera, *The Taming of the Shrew* (libretto by J.V. Widmann after William Shakespeare), offers a sentimental interpretation of Shakespeare's play and provides an interesting variation of the shrew stereotype in its treatment of the heroine, Katherine. It was well received in Europe and opened in London on October 25, 1878.

In examining the libretto as a dramatic scheme, we should bear in mind that it is more straightforward than ordinary drama needs to be, as the words, action, gesture and voice inflection are carried by the music in opera. The libretto provides dramatic possibilities for character or at least sketches, but only the musician can create them. The dramatic concepts of Kate and Petruchio, which provide the framework for Goetz' musical interpretation, lose much of their Shakespearean comic expression and become very sentimental. A libretto necessarily simplifies the play, for music has to be allowed scope for its powers. In this process of simplification, Shakespeare's Kate is re-created as a proud and sentimental young girl, and his energetic Petruchio is replaced by a jaded and wilful namesake whose ennui can only be lifted by the pursuit and conquest of a resisting girl. Goetz' music has a tendency to seriousness, a mood not light enough for the comic vein, and the result is a rather heavy and sentimental version of Shakespeare's vigorous

romp.

In this opera, Katherine is not mean, jealous, or physically and verbally abusive. The nastier shrew qualities are completely missing. Widmann's shrew has the flaws of pride and arrogance. It is an interesting dramatic concept, for the Katherine in the early scenes of this opera is strong and not unattractive. The audience sympathises, probably responding to the domestic dilemma in which she finds herself. As the story opens, the chorus (Baptista's servants), interrupt Lucentio's serenading of Bianca. They are in an uproar because Katherine has dismissed them for laziness and disloyalty. They complain of Katherine's harshness, although subsequent scenes indicate that Katherine's judgement of their behaviour was probably justified. Katherine's anger in this initial scene is directed towards her father. Baptista, a weak man, pleads with his servants to return to work (thus undermining Katherine's judgement and authority), then bribes them with offers of more wine and money. Katherine hates to see her father pandering to the servants' guiles. "Fury consumes me. Oh, the shame of it all,"¹⁰ she cries in disgust. Her horror of ineffectual and weak men is further revealed in the scene between her and Bianca. There may be a tinge of envy in Katherine's sneering remarks about Bianca's serenading lovers, but Katherine justifies her position by revealing her distaste for females who cater to the whims and fancies of men:

And you are insulting to all womanhood.
 Yes you and your kind are responsible for the
 fact that we are branded by all men as the weaker
 sex. Naturally, if any little serenade makes you swoon
 and robs you of all sense. So there's nothing left
 but to fall into their arms. Its a shame how we sink,
 deeper and deeper, mere toys tossed about by primitive
 male desire. Pray tell me, for whom is the rose in your
 hair? For whom your hands so carefully guarded by
 expensive gloves, your clothes sprinkled with perfume;
 the golden bracelet round your arm? For men. (II, i, p. 18)

Then she reveals her position. "Men's dolls, that's what we
 are. We? No indeed, not I. I'll fight against that." (II, i, p. 18)
 Excitedly pacing the floor, Katherine commands Bianka to play
 the guitar and she sings her song of defiance. She will remain
 a virgin. The only man who could ever hope to win her would have
 to be a super-hero, capable of outstanding deeds:

To whoever wants to win me, I shall
 say: "Climb to heaven's pinnacle and stop
 the course of the sun for me." And to one who
 wants to marry me: "Climb down into hell
 and just for the fun of it, bring back the devil."
 But no one shall really possess me, for it only
 brings bad luck. (II, i, p. 19)

These strong feelings at the beginning of the opera promise
 a great struggle for any man wishing to come to terms with this
 Katherine. Baptista warns Petruchio that, "she rules, she
 wears the crown and we are but dust under her feet." (II, iii, p. 21)

But Petruchio is not daunted. He desires to change Katherine
 and can Katherine:

And I'm the one to turn her into a
 dove. If you'll give her to me, I promise I'll
 make her as tender as the zephyr's breeze. Nay,
 more, I'll turn her into the most obedient, loving
 child. (II, iii, p. 21)

The opera fulfils this promise. Katherine the strong, the self-assertive feminist will crumple into the trembling, weeping, grateful, self-sacrificing, all-loving cipher of a wife, who weeps with relief and gratitude at the feet of her saviour. This is the sentimental taming of a shrew, a master/slave or father-child relationship of controller and subject, strong and helpless, matched in an unequal marital partnership which is really a paternalistic dominance of one will over another.

Widmann's Petruchio is portrayed as a sated, jaded and bored gentleman who finds life a burden. He is a wanderer, restless, finding the world hollow and empty. Everything comes too easily to this Petruchio, power, women, and money. No one opposes him; the whole world is at his will. As he confides to Hortensio, he seeks opposition:

Petruchio: Oh, God, how much love I could
give to one who'd resist me.

Hortensio: If that's all you're craving, I
know a girl as cold and hard as
marble.

Petruchio: (*with mounting warmth*)
If such a one should exist, I want
to meet her and make her mine. Only
that would reconcile me to this mercenary
world. Oh, to find a woman as proud and
strong as I. (I, v, p. 16)

Where Shakespeare's Petruchio seeks an energetic and spirited wife and re-educates her to release her full potential, allowing her to develop and grow, Widmann's Petruchio is seeking resistance for the joy of crushing it and bending it to his will. His

wife will be reduced and re-shaped, becoming one of the toys she so despised at the beginning of the story.

The taming process in this opera follows a strange pattern. Petruchio campaigns gloriously to conquer, but Katherine offers little real resistance and is won over at the time of their marriage. Petruchio's interest in Katherine is fired by a remembrance of an earlier encounter. Many years previously, she had resisted his advances. Recalling this occasion, inspires Petruchio to pursue his suit. Consequently, he sings a beautiful love song beneath her balcony before launching his campaign:

Sleep gently. But a short rest and then
you must fight and face deep sorrow. Already
I love you, but I dare not spare you pain, for
I must first break and tame you until you've
become as gentle as a zephyr's breeze. Sleep well.
Have peace for one more night, my untamed, wild
little girl. (I, iv, p. 17)

Petruchio wins his campaign easily and quickly in the initial wooing scene in Act Two. He captures Katherine's imagination by projecting an impressive image of himself as a giant doer of great deeds. He announces himself to be the super-hero Katherine has prescribed for herself:

Who dares say "No" when I, Petruchio,
was the first to say "Yes?" Think of that,
Kate. My walls tremble when I pass by; many
a wild horse has been tamed by these arms; even
the lion slinks from my fierce eyes, and my voice
triumphs over the thunder of canons. And then
you, gentle little dove, dare set your will against
mine? The immovable will of a real man, a giant?
(II, iv, p. 24)

Twice Petruchio embraces and kisses Katherine whilst she struggles

to break away, thus stimulating further his jaded taste, but even as she struggles she has already yielded, revealing her mixed emotions thus:

I want to tear him apart, yet call him
my own. I hate to see him alive, yet if
he were dead, I too would die. I'd shoot
him down if I had arrows, then wake him
with tears of love. (II, iv, p. 25)

Continuing a little public resistance, Katherine follows the Shakespearean pattern in showing disappointment at Petruchio's delay and rebuking him for refusing to participate in the wedding festivities. But then resistance ceases. In Petruchio's house, Katherine does not assert herself; instead, full of love and longing for peace, she tries to show patience whilst Petruchio goes through the performance of bullying the servants. Petruchio's attitude is one of patronising Katherine, even showing pity. He calls her "dear child" and issues all the commands. She has abandoned all opposition and seeks only to appease his everlasting anger. "My strength is gone," she sings and paints a sad picture of her mental state. Sinking, losing her courage, willing to give her life for Petruchio, she commits herself to a role of humility, surrender and self-abnegation:

But I musn't complain. I must
bear whatever trials he may choose for me.
There is but one horizon, but one sweet hope,
that finally he'll take pity upon poor me, that
he'll be touched by my utter humility. Oh, wondrous
thought; oh boundless happiness; once true love
leads him to my heart. So now, no more complaints.
Humility will make me bear whatever further trials
he may choose for me. (IV, i, p. 41)

This is not Shakespeare's Kate or Lacy's Margaret. This Katherine is sitting out the storm, hoping her surrender will win her peace once Petruchio realises he has no more battles to fight.

The tailor scene which follows Katherine's self-revelations, is the breaking point. Katherine bursts into tears. Petruchio begins the sun and moon naming, but a tearful Katherine is too overcome to even want to participate. At this moment she is all confusion as she sobs to Petruchio that she is born anew and his to command. This scene is one overflowing with emotion. No humour or comic treatment here as Katherine weeps:

I don't mean anything anymore. My eyes
are in tears. There is but one thing I see clearly,
that I am no more the same girl I used to be.
Broken is the will of the arrogant, wild maiden. Instead,
a wife's much more beautiful more noble bearing. I
only realise it now, after your joking warnings.
At last I am born anew yours whatever you may
choose to do. Yes--your own wife, who loves
you with all her heart and soul.

(Overflowing with emotion, she sinks to the floor at Petruchio's feet. He lifts her lovingly and clasps her in his arms) (IV, iv, p. 45)

Petruchio announces that the trial is ended and together they sing of their blissful future:

Once wary to death, now transfigured with
joy--once a threatening sky, now a radiant
sun--that's how love romps about in God's
domain, joining the hearts with the stars. (IV, iv, p. 46)

The entrance of Baptista with the two newly-married couples brings the opera to a speedy and boisterous conclusion. There are no bets or quiet revenges in this emotionally full ending. Katherine greets Bianca joyfully and in a whispered confession,

reveals her transformation:

Bianka: (*whispering to Katherine*)
 And you? Are you happy? You look so pale
 I can't tell you how I've worried about you.
 Are you longing for your former freedom?

Katherine: (*passionately*)
 I am utterly, utterly happy.

Bianka: I'm amazed. Are you telling the truth?
 What about your proud independence?
 Your bold, defiant will power?

Katherine: (*with much warmth*)
 I've sacrificed it all, and more, to him
 whom I love with all my heart. (IV, iv, p. 47)

The chorus remark on the apparent change in Katherine, "sweet like an angel," they sing, and Katherine bubbles over to be socially well-received. She pours out her gratitude to Petruchio:

All within trembles with happiness
 dear, dear, Petruchio. You've won your prize
 because you've created a new, a better Kate,
 who's indebted to you forever and ever. (IV, iv, p. 48)

Widemann's shrew thus changes from a woman who hates weakness, who dislikes females who allow themselves to become the toys of men, to a child-bride who will do anything for her husband's love, peace and approval. The mature and capable woman with a mind and a will has been reduced to a fluttering, babbling child. The efficient housekeeper, capable of handling lazy and indolent servants is now incapable of making any decisions without the approval of her overbearing husband/master.

This is the character sketch provided by Widemann's libretto. When Goetz develops the characters with his music he accentuates the seriousness and sentimentality of Widemann's dramatic concept.

The Times critics in 1878 and again in 1880, were quick to point out what they considered the musical shortcomings of this comic opera. The chief musical criticism is that Goetz is incapable of comedy. "He takes everything *au grand sérieux*,"¹¹ and this is especially true of his treatment of Katherine and Petruchio:

The main difficulty lay in the two chief characters. The shrew and her conqueror, conceived musically, would inevitably become broadly comic types, and the result would be *opera bouffe* pure and simple. To write this Herr Goetz was neither willing nor able; hence his hero and heroine had to undergo a considerable change in the direction of sentiment.¹²

The music provides many sentimental and delightful melodies and even moments of intense passion. Petruchio's love song beneath Katherine's balcony as he anticipates his courtship is described as "as sweet an arioso as ever devoted lover breathed for his mistress."¹³ (Perhaps more appropriate to a Lucentio than a Petruchio) Katherine's early capitulations is clearly indicated in the music. Even as Katherine pleads with Petruchio to stay for the wedding celebrations, she does it, "in the most submissively melodious phrase."¹⁴ The critic for the *Illustrated London News* is also concerned with the pervading tone of the music. He also feels that it is far too serious to be in keeping with the subject, in some instances being, "sombre to the point of gloom." Although the music is heavy and fails to sparkle in comic vein, there are some pleasing and effective moments. One highlight for this critic is the

wooing scene:

The subsequent scene of the interview of Petruchio and Katherine, being one of the best portions of the opera. It contains several effective passages, especially that for Katherine, "He makes me fear." Even in this movement, however, the composer's serious tendency is occasionally disadvantageously apparent.¹⁵

Despite its shortcomings, musically this opera was fairly popular for several decades, but has never achieved any great popularity in the modern opera repertoire. With a sentimental libretto and serious music it is quite far in mood and character from its Shakespearean original. Its failure to capture the comedy and spirit of its prototype probably explains its lack of popular appeal. Shrews are more at home in the realm of comedy. When sentiment enters in, comedy is lost, and Goetz' and Widemann's sad little-girl shrew is a good example of the shrew stereotype lost in nineteenth century sentimentality.

In the twentieth century there have been several operatic treatments of *The Taming of the Shrew*. Charles Silver produced a French version in 1922, *La Megere Apprivoisee*. In this version, the librettist has Katherine submit to Petruchio under threat of banishment to a convent. The ending has a sentimental twist as Katherine, exhausted and apparently sleeping, overhears Petruchio singing of his painful task of hardening his heart so that ultimately he might arouse her love response. However, no written libretto is available for a closer scrutiny of the

piece.

Another contemporary treatment is a Russian version by the composer, Shebalin, entitled *Ukroshchenie Stroptivoi* (*The Taming of the Shrew*) 1954. This is a very attractive and traditional handling of Shakespeare's play. The musical selections I have heard are light and pleasing, probably well suited to the comic mood of the piece. The libretto does diverge from the play, although generally preserving its spirit. Phyllis Hartnoll describes the variations in the book, *Shakespeare in Music*:

Petruchio makes Katherina change her wedding dress for that in which his great-grandmother was married. When he gets her home, he points to his drunken old servant Curtis, says he is a beautiful young girl, and orders Katherina to kiss him, rebuking her when she does so (compare their argument about the sun and moon in IV. 5 of the play). The denouement is differently approached. Upset by Petruchio's wooing, Katherina rushes into the stormy night and is brought back unconscious. He begins to feel he has gone too far and forfeited her love; when her obedience wins him his bet in the last scene (as in the play) he concedes her the victory. But Shebalin varies the wager (V. 2. 65 ff) and backdates it to Act I, where Petruchio bets Lucentio and Hortensio a thousand ducats that he will marry Katherina tomorrow and tame her in a month (the servants have their own bet on the side), thus neatly tying up the plot.¹⁶

The changes in plot suggest some interesting dramatic variations, but unfortunately, there is no readily available libretto to allow for further investigation.

Yet another modern opera treatment is an American opera by V. Giannini, presented by the N.B.C. network on American television in 1954. This, *The Taming of the Shrew*, later staged at the New

York City Center in 1958, was widely acclaimed as a pleasing and sparkling rendering of the shrew story. Certainly there is none of Goetz' sentimentality here. The opera's libretto, written by the composer and Dorothy Fee use only "the lusty and singing lines"¹⁷ of Shakespeare together with passages from *Romeo and Juliet* and the sonnets. The opera, with a gay and light book and Giannini's brittle music, impressed the New York audiences with "the vivacity of its spirits and the boisterousness of its laughter."¹⁸ This particular production was staged with pace and invention by Margaret Webster in an attempt to capture the lively atmosphere of Shakespeare's original version. The opera is available in a recording by the Kansas State Opera Company,¹⁹ but there is no easily obtained libretto for a close study of the dramatic structure of the opera.

In listening to the opera, the musical patterns follow the Shakespearean plan. For three acts, Katherine must sing some rather shrill music before relaxing into more melodious airs. Bianca and the characters in the subplot have the pleasing harmonies and pleasing melodic lines which juxtapose effectively with the discords produced by Katherine's initial bad humour, paralleling Shakespeare's dramatic contrast of romance and reality.

However, although this opera captures much of the Shakespearean intent in mood and structure, the librettists appear to have lost the subtleties of the Shakespearean characterisation of

Katherine and Petruchio. Writing in the *New York Herald Tribune*, Paul Henry Lang has this to say about the weakness of the libretto:

The comic element is well utilised and the play goes like lightning--but there is no characterisation whatever. In order to be believable Kate must be downright brutal, which in turn authorises Petruchio to be even tougher. There is no indication anywhere that he is in love with Kate, in fact he is ready to marry her before he has set eyes upon her, and this in spite of her reputation for being completely intractable. This is an animal taming, not a love story . . . The denouement is really makeshift theatre--its weakest part.²¹

Whatever the flaws in the dramatic structure, the opera makes entertaining listening, capturing much of the good humour, sparkle and comedy of the Shakespeare play.

On December 30, 1948 at the New Century Theater in New York, *Kiss Me Kate*, a musical by Cole Porter with the book by Bella and Samuel Spewack, introduced *The Taming of the Shrew* to the strange world of the American musical comedy in perhaps its most bizarre and teasing conversion. The production was a lavish and glittering affair and immensely successful; it ran for three years in New York and had equal success in England. Translated into many languages it was also very popular in Europe. The critics were unanimous in declaring its great appeal and vigour, and of its type it appears to be an outstanding musical:

If *Kiss Me Kate* isn't the best musical comedy I ever saw, I don't remember what the best musical comedy I ever saw was called. It, the Cole Porter

--Bella Spewack song and dance show now up
near Central Park, has everything."²¹

The musical certainly contains many pleasing and happy combinations and a fairly generous portion of Shakespeare. The Spewacks have devised a very compact and simple scheme, mixing Shakespeare's play with the marital discord of a divorced American acting couple who are appearing in it, thus creating a series of situations rich in dramatic irony. The language and wit of Shakespeare is juxtaposed with the language, idiom and values of the New York Theater world and underworld, providing a rich and varied texture. Cole Porter's lyrics and music add a further happy dimension, producing an exciting piece of theatre which works beautifully, despite, or because of, the mixture of these strange elements.

The central figure is undoubtedly the shrew, Kate, played by the actress-shrew, Lilli. The two aspects of characterisation are inseparable; Lilli depicts Shakespeare's Kate as an extension of her personality and motivated by her peculiar passions. As Kate in the play within a play and as her selfish and petulant self in the framing story, she is a contemporary American expression of the shrew stereotype. The dazzling theatrical effects, the sparkling music and the light frivolous mood of the musical, provide only a sugar-coating for the innate pettiness and adolescent self-indulgence which are the characteristics of this concept of the shrew. This, in effect, is a delightful and entertaining treatment of the American "bitch-goddess."

As such it provides a very unusual concept of the shrew.

The American musical comedy is a strange, hybrid entertainment whose essential quality is difficult to capture through either a dramatic or musical analysis. Much of the enjoyment of the musical is a response to an assault on the senses. Lavish and sensuous costumes, elaborate sets and staging, colour, movement, dance routines, music and songs create the spectacle which delights the audience. The appeal is primarily to the senses, not the mind. The outstanding success of *Kiss Me Kate* testifies to the particular alchemy at work. John Mason Brown, reviewing the opening night for the *Saturday Review* attempts to define the elusive qualities which provide such pleasant entertainment:

The point, the delight of *Kiss Me Kate* is that though it fills the passing seconds delectably and leaves us with agreeable memories, it does not invite us to think.

It invites us to "feed apace" with ears and eyes both greedy and grateful on what is most bright and gay, "in a flash, and so away." In place of thought, it offers amusement. Its only profundity is its skill, which is enormous. Perhaps more accurately I should say its profundity lies in its skills because as staged by John C. Wilson they are many and brilliantly fused. *Kiss Me Kate* does not remind, provoke, explore, stir, or illumine. It relaxes and captivates. Yet the relaxation it affords is exhilarating rather than enervating.²²

The back-bone of this festive, colourful frolic is the cleverly devised libretto by Samuel and Bella Spewack. They explore the love-hate relationship of a contemporary American couple through the medium of Shakespeare's *Taming of the Shrew*.

It is the Shakespeare material which provides a means of communication for the warring couple and also the stimulus to affect a reconciliation. In this burlesque, Kate and Petruchio are Americanised, vulgarised and reduced to caricature, but they do provide a lively point of departure for this modern version of shrew-taming. It is the Spewack's book which will provide the basis for the shrew characterisation to be considered in this paper.

Kiss Me Kate opens with a lively theatrical rehearsal.

Fred Graham, a loyal theatre man, has hired his ex-wife, Lilli Vanessi, now a temperamental movie star, to play Katherine to his Petruchio in a musical version of *The Taming of the Shrew*. It is opening night in Baltimore, and in the opening scenes of the backstage rehearsal we are quickly introduced to the volatile quality of the relationship of the two leading characters. Although divorced, Fred and Lilli, whilst pretending indifference, reveal that they are still interested in each other. Fred arouses Lilli's jealousy by flirting with Lois Lane (Bianca), and Lilli retaliates by flaunting her wealth, jewels and her influential fiancé, Harrison, before an aroused Fred in a petty display of dressing room one-up-manship. The sparring contest eases off as they recall their earlier married life when salaries were low and parts in the chorus provided bread and butter. Their nostalgia is captured in the romantic mood and lyrics of "Wunderbar," as "secret chalets," "moonlight" and an exhilarating Swiss setting define the fantasy realm of the romantic. It is

this romantic nostalgia which provides the point of departure for the 'taming' which will follow.

Lilli's nostalgia re-kindles her feelings for Fred and the arrival of a bouquet of flowers releases a flood of emotion as Lilli acknowledges her love for Fred. She defines her feelings in the song "So in Love," revelling in the mystique of romance, her own joys and her ability to sustain all hurts and betrayal:

In love with the night mysterious
The night when you first were there
In love with my joy delirious
When I knew that you could care.
So taunt me and hurt me,
Deceive me, desert me,
I'm yours till I die,
So in love,
So in love,
So in love, with you, my love, and I.²³ (I, iii, p. 39)

Ironically, the bouquet which triggered this outburst was Fred's opening night gift for Lois Lane, but when he sees Lilli's delight with the flowers, he lies, indicating to Lilli that he sent the flowers because he still cares. The card delivered with the bouquet is slipped, unread, into Lilli's dress as she hurries away for the opening of *The Shrew*. Fred's deception, when revealed later, provokes an outburst of fury.

At this point in the musical, Lilli's characterisation is very ambivalent. She has displayed her arrogance, pride and theatricality. She has shown her dexterity in her ability to treat insult with insult and trade hurt for hurt. Beneath this facade we have glimpses of sentimentality and the urge for romance. As Lilli begins her interpretation of the Katherine-role, her true

personality begins to emerge. Like Shakespeare's Kate, Lilli is in a state of flux as the play begins.

The Shrew play within a play begins with Baptista and the suitors. Katherine is introduced as a shrew in a series of violent actions. With barely a word, Katherine responds to the suitors' insults by hurling a variety of objects at her tormentors. Three geranium pots, a stool and a watering can, thrown from the balcony, announce her anger and mood. This sets the pattern for the interpretation of the Katherine-role. She is viewed as a non-verbal shrew. Her weapons will be anger, sulking, physical violence, lack of co-operation and defiance.

The Petruchio in this miniature version of *The Shrew* is portrayed as strongly mercenary. The playlet follows Shakespeare's scheme as Petruchio sings, "I've Come to Wive It Wealthily in Padua." He quickly decides to woo Katherine, but with the match arranged, he shows a romantic bent. Unable to catch a glimpse of Katherine on the balcony, he voices his longings for romance. He sings, "Were Thine That Special Face," a song in which he wonders if Kate could fulfill his yearnings and fantasies.

Katherine, however, has no romantic feelings towards men. In the song, "I Hate Men," she indicates her dislike and distrust of the predator male. Her catalogue of them includes the arrogant male athlete, disliked for "his manner bold and brassy,"²⁴ the travelling salesman hated for his potential for sexual

exploitation--"'Tis he who'll have the fun and thee the baby,"²⁵ she warns--the businessman with his opportunity for betrayal is another target of her scorn, as are old men who are sexually faithful but repulsively rheumatic. This catalogue reveals her deep-seated fear of betrayal and the cynical outlook of the disillusioned romantic. With this mental attitude to overcome, Petruchio has a difficult task ahead of him.

Thus the scene is set. Lilli and Fred are attracted to each other but cannot overcome their inability to communicate. Thus the Kate and Petruchio roles, conceived as secret romantics with a hard covering of mercenary intent and vowed dislike, are ready vehicles for them to explore their love-hate situation. Lilli reads the card and learns of Fred's deception. Her sense of wrong, her anger and frustration are released through Kate as the wooing scene commences and the parallel action of the frame story and the play within a play is launched.

Lilli, as Kate, enters the wooing scene, out of control. She enters the play ahead of cue. She throws the symbolic bouquet at Fred (Petruchio), ad-libs her lines and tears up the offending card calling him a bastard. The startled Fred tries to regain control of the situation and this unprofessional display of anger. He reminds Lilli, "We're on stage now, Lilli," (I, v, p. 44) but his warning cannot cool her tantrums. The scene proceeds in the Shakespeare pattern, but Lilli interrupts the flow of the scene with a series of unscripted and violent

physical assaults on Fred. She hits Fred (Petruchio) in the stomach, slaps his knee and bites his hand. As the slapping continues Fred ad-libs Petruchio's lines to deliver a warning, then, in an aside, he delivers the ultimatum, "You keep on acting just the way you've been doing Miss Vanessi, and I'll give you the paddling of your life and right on stage." (I, v, p. 44) This merging of stories and characterisation provides a rich harvest of dramatic ironies as the scene moves to its expected climax. There is little sympathy for this petulant, childish shrew as she receives the paternal discipline at the end of this scene:

Petruchio: Father and wife and gentleman, adieu:
(swings her away from him; enter crowd)
 I will unto Venice. *(she kicks him)*
 --I'm warning you!--to buy apparel
 against the wedding day.
 Sunday comes apace
 And we will have rings and things
 and fine array and
 Kiss Me Kate. *(she slaps him)*
 All right Miss Vanessi--you asked for this
 and you're going to get it. *(He takes her
 across his knee. He begins paddling her.)*

Katherine: Oh! *(He paddles her harder)* Fred, what
 are you doing? Oh! -- Oh! -- Oh! --
*(She screams. He paddles her harder.
 Screams from crowd.)*
(Blackout) (I, v, p. 44)

The action of the play now moves back stage. Lilli's jealousy and anger, fired by the indignity of her unrehearsed paddling, release the full range of her selfishness and petulance. Having disrupted the previous scene, she now threatens to ruin the whole show by refusing to participate. Lilli is

jealous and it shows in a tremendous release of blind, self-centered anger. Her emotional tantrums are beyond the reach of rational argument. This shrew has no sense of control, moral obligation or professionalism. Certainly she has no sense of humour. Therefore, like the unwilling Kate who must suffer Petruchio's displays, Lilli too, is forced to participate in the play under duress. Two gangsters with a financial interest in the play's success, prompted by Fred, pressure Lilli into resuming her role as Kate. Thus Lilli and Kate must endure Petruchio's performance in the next segment of *The Shrew* play; again the parallel action and characterisation creates a rich, ironic situation full of entertaining double entendre.

The scenes in Petruchio's house, condensed for effect, are played out in burlesque; the gangsters acting the part of the servants to ensure Lilli's cooperation. Petruchio cracking his whip and Katherine trying to stuff sausages down her bodice are reminiscent of the Garrick style of playing these scenes for full, farcical effect. The food-throwing scene is quickly followed by the haberdasher scene as the play hurtles towards some form of entente or break in the dead-lock. It is Petruchio who initiates the beginning of compromise. Katherine is blinded by jealousy and needs the reassurance of a faithful husband. With Kate locked in the bedroom refusing him admission, Petruchio sings gaily of the life he used to lead, "Where Is the Life That Late I had." He recalls the fun he had with Momo, Carolina, Rebecca, Fedora, Lisa and many more. Then, with a flamboyant

gesture he abandons it all and turns to Kate. She opens the door!

Where is the life that late I led?
 Where is it now, totally dead.
 Where is the fun I used to find?
 Where has it gone? Gone with the wind.
 I've oft been told of nuptial bliss
 But what do you do,
 A quarter to two,
 With only a shrew to kiss?
 So I repeat what first I said,
 Where is the life that late I led?

*(At the end of the song PETRUCHIO bows and
 backs into door. It opens. He winks, throws
 black address book away, and exits through door.)*
 (II, iii, p. 50)

This scene ends with a compromise. Petruchio's willingness to embrace monogamy is matched by Katherine's gesture in opening the door, indicating her willingness to accept Petruchio and risk the betrayal and deceptions her earlier song had shown to be the source of her antipathy towards men. This scene matches the climactic sun-moon scene followed by the street kiss which indicated the private union of Shakespeare's lovers. Within the play sequence, Fred and Lilli have arrived at a moment of truth. Now in the backstage scenes, they must reach the same level of acceptance if there is to be a satisfactory conclusion.

Behind the scenes, Fred decides to show Lilli the reality of her planned marriage with the elderly politician, Harrison. In an amusing scene he plays a clever game of exposure, leading Harrison to describe the kind of married life Lilli can expect.

Prompted by Fred, he paints a life of rural stagnation.

Lilli is horrified as the dismal sequence of a life of meals, naps, quiet formalities, more naps, more meals and yet more naps is laid before her. Faced with reality and a snoring, napping Harrison, Lilli tells Fred to "get out." She has arrived at the moment of truth. Struggling to come to terms with herself, Lilli leaves to take a taxi, as the curtains open for the final act of Shakespeare's play.

The unanswered question is solved within *The Shrew* play. As Baptista asks, "Where is Kate?" Lilli enters the stage much to the relief and delight of Fred. She participates fully and charmingly in the finale, singing "I Am Ashamed that Women Are So Simple." When Petruchio calls, "Come and kiss me, Kate," Fred and Lilli's problems are solved. The stage direction indicates they kiss as Fred and Lilli. The full company sing and dance the final chorus in a blaze of harmony and revelry.

What kind of a shrew is Lilli and what is the taming process she undergoes? In this Spewack version of shrew taming, the shrew is a spoiled actress who has never grown up. Lilli is demanding, self-centered, childish petulant, vain and mercenary. As such, she is not capable of entering into a satisfactory marriage with Fred. The views we have of Fred and Lilli's former life and aspirations reveal the difference in their attitudes. Fred has remained with the 'classic' theatre, Lilli has gone to pulp movies which offer glamour and handsome

renumeration. Fred has high professional standards, whereas Lilli has embraced the Hollywood cocktail circuit and acquired a "swimming-pool" mentality. The differences emerge in one of their arguments:

Fred: All right, thirty two. What the hell has my age to do with this? They were full, rich years and I'm proud of them. Every minute of them. Show me an actor who's done all I've done--My Peer Gynt in London--

Lilli: You never got to London.

Fred: My Hamlet in Dublin.

Lilli: You got paid in potatoes. Mashed!

Fred: That's all you ever think of--money --money--money. Miss Vanessi, you have no soul! And what the hell do you mean by poking me in the ribs?

Lilli: It's in the script.

Fred: The hell it is! I couldn't teach you manners as a wife, but by God I'll teach you manners as an actress. (I, vii, p. 45)

The 'soul' which Fred claims Lilli lacks, is the ability to feel for the theatre; to appreciate a theatrical ideal and code of values. This is the key to Fred's shrew-taming. Lilli must learn to appreciate 'true' theatre values not the frills. Only when she has this sense of commitment to an ideal can she and Fred have the basis for a working partnership.

The taming process in the play parallels Shakespeare's model. Petruchio's 'taming' helps Katherine become socially conscious and socially effective. Within the theatrical idiom of *Kiss Me Kate*, Fred helps Lilli come to terms with herself and the theatre world. The selfish, unprofessional behaviour

she demonstrates in the early part of the play is shed when she voluntarily accepts her professional commitment and returns to finish the play. Lilli has learned to view the world through Fred's eyes and accept his sense of professionalism. This is her development within the scheme of the musical. Fred, who initiated the action by inviting Lilli to perform in the 'live' theatre, has succeeded in reclaiming her.

The cyclic movement of the action is emphasised in the opening and closing rituals of the musical. Fred and Lilli are rehearsing their curtain calls when the Lois Lane incident sets in motion the jealousy, attraction and conflict which prevent harmony. In the final scene, the interrupted curtain call is completed in harmony to public applause. This public acclaim is the social endorsement of their restored union and a token of their professional success. The taming is complete.

The scenes from Shakespeare's comedy, re-created in terms of the Broadway musical, provide some interesting contrasts when translated into the modern idiom. Shakespeare takes the Petruchio-Katherine approach to marriage as an example of realism to be juxtaposed significantly with the romantic tradition of the Lucentio-Bianca subplot. The Spewack's reverse the scheme in their musical. It is the Kate and Petruchio story which is founded and nursed on romanticism, idealism, professionalism and other abstractions. Lilli and Fred both nourish

their smouldering love on the intangible qualities of romance. Although Fred is a practical director, he is impractical in the ways of the world. He is happy to act in a classic play and lose money because it is idealistic, worthy and conforms to his idealism and romantic notions. His idealism and commitment triumph over Lilli's mercenary values as love conquers all.

The realism or practical approach to life is found in the sub-plot. It is Lois Lane, the show girl who plays Bianca, who has a practical approach to living. She can chide her lover Bill (Lucentio) and express a desire to escape to the quiet of suburban or country living, but in deeds, she shows a practical, rational approach to life. She is a survivor. She is open, good-natured and easy-going; prepared to take whatever life offers and make the best of it. Her song, "Always True To You, Darling in My Fashion," sums up her casual attitude. She catalogues a list of her affairs in which she is always willing to trade favours for any advantages to be obtained such as a "Cadillac", "a Paris hat," "diamond clip" or a "stay at the Ritz." Despite these spontaneous adventures, she assures Bill good-humouredly, "I'm always true to you, darling, in my way." (II, iv, p. 52) This candour and easy-going nature is transferred to Bianca. Whilst Kate is fuming and rumbling about her fear and dislike of men, flirtatious and casual Bianca is telling her suitors:

I'm a maid who will marry
 And will take double quick
 Any Tom, Dick or Harry
 And Harry, Tom or Dick. (I, v, p. 41)

Lois' lover in the framing story and Lucentio in the play within a play, is Bill Calhoun, a professional gambler with an irresponsible way of writing I.O.U's for ten thousand dollars--in other people's names. It is his gambling adventures which bring the gangsters into the play and only a deus ex machina manipulation solves his dilemma as an underworld assassination cancels his debts. Lois loves Bill for what he is. She is all accepting, hoping for, but not expecting, reform. Bill is equally tolerant of Lois' casual affairs, and their union ends happily and realistically. Neither holds any expectations. Both take life as it happens. The high-flown rhetoric of Shakespeare's Lucentio is reduced to the threshold of literacy as Bill sings a patter-song tribute to Lois (Bianca). The earth-bound limitations of this New York lover are captured humourously in his ditty:

Bianca, Bianca,
 Oh, baby, will you be mine?
 Bianca, Bianca,
 You better answer yes
 Or poppa spanka.
 To win you, Bianca
 There's nothing I would not do.
 I would gladly give up
 Coffee for Sanka
 Even Sanka, Bianca,
 For you. (II, vi, p. 54)

This frankness, freshness and simplicity which characterises the sub-plot lovers and their approach to life creates some

interesting dramatic effects. Shakespeare's Bianca and Lucentio end the play with their problems just beginning. Their courtly ritual approach to marriage and the lack of knowledge of each other guarantee at least an interesting period of adjustment ahead. Petruchio and Katherine, having come to terms with each other, end the play in harmony. In the Spewacks' scheme, we have a different conclusion. Bill and Lois end the play in a tolerant and accepting union. Their adjustment and spontaneity are contrasted with the rocky adjustment of Lilli and Fred. As a foil to Lilli, Lois points up the narrowness, selfishness and pettiness of the shrew. Her elastic morality seems to count for naught when measured against Lilli's manipulation of Harrison, her wilfulness and her lack of sparkle and humour. The romance which reunites Fred and Lilli seems to offer less assurance of a happy-ever-after ending than the tolerance and openness of Lois and Bill.

Amidst the fun, music and spectacle of *Kiss Me Kate*, we have a new expression of the shrew stereo-type. The modern shrew is seen as an adolescent, self-indulgent, demanding little girl. Fred, the tamer, must play the father figure to this childlike bride, paddling her where necessary to curb her girlish temper. Lilli is stubborn, defiant and wilful, but she lacks the wit, intelligence and independent spirit of Shakespeare's Kate. When this shrew is thwarted she runs to a father figure for help; someone who will solve her problems and accept her

adolescent behaviour without question. Harrison is Lilli's prop as the play opens. Fred merely usurps his position to become the authority and mentor in Lilli's life. For the sake of Fred, we hope that Lilli's return to the play is the first step towards maturity, for in this shrew-taming, the audience's sympathies lie most decidedly with the tamer. Despite the fun and frolic of this light-hearted tale, Fred appears to have won a very hollow victory indeed in this modern version of *The Taming of the Shrew*.

CONCLUSION

"The genius of Shakespeare may be said to go in and out with the person of Katherine," wrote the eighteenth century critic, Dowden,¹ commenting on the originality of Shakespeare's dramatic invention. Katherine is not borrowed from an earlier play, but springs from the mind of Shakespeare as an original creation. Although she has many of the characteristics of her folk-lore background, in her humanity, intelligence, and humour she stands apart from the stereotype. Shakespeare, through a balance of plot and language and hints of ambivalence, creates a unique shrew heroine with feelings, mind and wit. Wisely, he matches her with a verbose, witty and energetic partner who prefers words to blows, wit to whip. The result is a bright and lively shrew heroine engaged in mental combat with a bristling, lively hero. This is a cheerful and bustling farce with a positive flow which stimulates and entertains.

In attempting to modify Shakespeare to suit shifting audience tastes, the unique qualities of Shakespeare's Kate are never fully captured by any of the adaptations for the stage or musical theatre. Writers of pure farce such as Lacy and Garrick re-create Kate as functional, simplified farcical stereotype, losing the sharpness, insight and capacity for growth which mark Shakespeare's heroine. Sentimentalists such as Tobin and Widemann lose the wit and humour of the Shakespeare

shrew by sentimentalising the relationship between shrew and tamer and toning down the brisk, farcical qualities. Although missing the unique dramatic balance of Shakespeare in their various adaptations, the various writers do create their own lively versions of the shrew heroine. Lacy's shrew, though nasty and vulgar, has energy and drive. Tobin's proud Juliana has not only pride but charm. In Widemann we glimpse an assertive feminist before her sudden surrender to the power of love and Spewacks' Lilli is lively, forceful, brittle and mercenary as she creates havoc in *Kiss Me Kate*. All of the shrew heroines share a common characteristic. Initially they have a strong will together with energy, drive and a strong sense of self, yet they must submit to the ultimate taming process. Here again they diverge from the Shakespeare original.

Is Shakespeare's Kate tamed? There is enough evidence to suggest that Kate's entente with Petruchio is based upon growth of self-awareness, intelligent appraisal and voluntary acceptance of the union. Kate learns from her experiences and agrees to Petruchio's terms or games, freely. This freedom of choice allows her to establish an equal partnership with Petruchio. This pattern does not apply to subsequent shrew heroines. Lacy's shrew is threatened and cowed into obeying. Garrick's Catherine gives up and accepts her fate. Juliana's pride is purged and she embraces humility. Widemann's Katherine is reduced to a whimpering child. Even the modern Lilli refuses

responsibility for her own destiny, choosing Fred as her mentor and father-figure. In all of these versions, either by brute force or coercion, the heroine experiences a loss, a diminishing of personality and spirit, agreeing to play a subsidiary role to the master stance assumed by the "tamers."

Not so with Shakespeare's Kate. Her stature is enhanced by the end of the play; she has increased her potential for happiness, her sense of self is intact and she shares a relationship with Petruchio based on equal participation and mutual respect and enjoyment. Katherine is not punished and bridled, but enriched and freed. She has lost nothing but her misery. This is the genius of Shakespeare. The farcical ritual of shrew taming becomes not an action of subduing, assertion of force or punishment, but a freeing, uplifting experience as his shrew heroine, unlike her enslaved sisters, emerges from her battle, unscarred, poised, strong, self confident and happy, with herself, her husband and the world.

FOOTNOTES

INTRODUCTION

¹Helen McAfee, *Pepys on the Restoration Stage* (New York: Benjamin Blom Inc., 1952), p. 74.

²Edwin Wilson, ed., *Shaw on Shakespeare* (London: Cassell, 1962), p. 178.

³*The Female Eunuch* (London: Paladin, 1971), p. 209.

⁴"The Basis for Shakespearean Comedy" *Essays and Studies*, 1950, pp. 1-28.

⁵*The Meaning of Shakespeare* (Chicago: University of Chicago Press, 1951), p. 167.

⁶*Shakespeare Without Tears*, p. 97.

⁷"The Return of the Shrew" *Modern Language Quarterly* 28, (1966), p. 147-161.

CHAPTER ONE

¹"Characterisation in Shakespearean Comedy," *Shakespeare Quarterly*, 4, (1953), p. 271.

²R. Warwick Bond, ed., *The Taming of the Shrew* (London: Methuen and Co., 1904) IV, v, 46. All subsequent quotations from the play will be taken from this Arden Shakespeare edition and referred to by act, scene and line.

³Later versions of the play, such as Garrick's *Catherine and Petruchio*, by omitting the Induction and most of the Bianca material, allow for greater direct brutality of effect. Perhaps it is more than coincidental that the stage business in this version of the play indicates a great increase in the farcical knock about and the whip becomes Petruchio's standard acting accessory and symbol of his powers of persuasion.

CHAPTER TWO

¹A.R. Waller, ed., "The Woman's Prize", in *The Works of Francis Beaumont and John Fletcher* (Cambridge: University Press, 1910), p. 7. All further references to this play will be quoted from this edition of the play and referred to by act, scene and page.

²A. Thorndike, *English Comedy*, (New York: Macmillan and Co., 1929), p. 208.

³T. Lounsbury, *Shakespeare as a Dramatic Artist* (New York: Charles Scribners, 1901), p. 266.

⁴*T.Sh.*, I, i, 23-24.

⁵John Lacy, "Sauny the Scot," in *Dramatists of the Restoration* (Edinburgh: William Paterson, 1875), (I, i, p. 320). All subsequent references to the text of this play will be quoted from this edition by act and page.

⁶*Pepys on the Restoration Stage*, p. 74.

CHAPTER THREE

¹A. Sprague, *Shakespeare and the Actors* (Cambridge: Harvard University Press, 1944), p. 59.

²*Ibid.*

³William Winter, *Shakespeare on the Stage* (New York: Moffat and Co., 1915), p. 499.

⁴*Ibid.*

⁵*Ibid.*

⁶*Shakespeare and the Actors*, p. 57.

⁷*The Athenaeum*, June 26, 1875, p. 48

⁸*T.Sh.*, (II, i, 214-219)

⁹David Garrick, *Catherine and Petruchio* (rpt. London: Cornmarket Press Ltd., 1909), I, p. 10. All further quotations from this Garrick play will be taken from this edition and referred to by act and page.

¹⁰ John Tobin, *The Honeymoon* (London: Longman, Hurst, Rees and Orme, 1805) Prologue. All further quotations will be taken from this edition and referred to by act and page.

¹¹ "Pieces First Performed in January and February 1805," rev. of *The Honeymoon*, *Theatrical Recorder* 2 1805-1806, pp. 201-202.

¹² *The Times*, January 29, 1805.

¹³ J. Genest, *The English Stage* 7, p. 646 records that *The Honeymoon* was acted twenty-eight times.

¹⁴ G.C.D. Odell, *Annals of the New York Stage* (New York: Columbia University Press, 1942), V, p. 271.

¹⁵ G.C.D. Odell, *Shakespeare from Betterton to Irving* (New York: Charles Scribners Sons, 1920) II, p. 3.

¹⁶ *Nineteenth Century British Theatre* p. 168.

¹⁷ March 18, 1844.

¹⁸ March 23, 1844.

¹⁹ March 23, 1844.

²⁰ March 23, 1844.

²¹ March 18, 1844.

²² *The Illustrated London News*, October 30, 1847.

²³ March 23, 1844.

²⁴ March 23, 1844.

²⁵ Ibid.

²⁶ March 18, 1844.

²⁷ May 23, 1844.

²⁸ *Illustrated London News*, March 23, 1844.

²⁹ November 22, 1856.

³⁰ November 22, 1856.

³¹ *Annals of the New York Stage* 13, p. 215.

³²June 2, 1888.

³³*Annals of the New York Stage* 13, p. 215.

³⁴This version is quoted from W. Winter's *Shakespeare on the Stage*. It doesn't quite agree with the Garrick text. Winter is probably quoting the Daly script.

³⁵p. 520.

³⁶June 2, 1888.

³⁷Winter, p. 527.

³⁸*The Times* May 30, 1888

³⁹*Ibid.*

CHAPTER FOUR

¹Allardyce Nicoll, *A History of Early Eighteenth Century Drama* (Cambridge: Cambridge University Press, 1929), p. 237.

²James Worsdale, *A Cure for a Scold* (rpt. London: Cornmarket Press, 1969), p. 59. All further quotations will be taken from this text and referred to by act and page.

³William W. Appleton and Kalman A. Burnim, eds., *The Prompter. A Theatrical Paper by Aaron Hill and William Popple 1734-1736*. (New York: Benjamin Blom, 1966) Entry for Tuesday, March 11, 1735.

⁴*The London Stage* 3, p. 463.

⁵*Ibid.* p. 487.

⁶*Shakespeare from Betterton to Irving* II, p. 145. Odell provides a long list of first lines indicating their sources in the Sonnets and other Shakespeare plays.

⁷May 15, 1828.

⁸Phyllis Hartnoll, ed., *Shakespeare in Music* (London: Macmillan and Co., 1964), p. 128.

⁹*Shakespeare on the Stage*, p. 502.

¹⁰ Translation of Robert Korst for *Urania* recording URLP 221, 1952. (I, i, p. 8) All quotations will be taken from this libretto and referred to by act, scene and page.

¹¹ *The Times*, October 26, 1878.

¹² *Ibid.*

¹³ *Ibid.*

¹⁴ *The Times*, January 20, 1880.

¹⁵ *Illustrated London News*, October 28, 1878.

¹⁶ *Shakespeare in Music*, p. 130.

¹⁷ *New York Times*, April 14, 1958.

¹⁸ *Ibid.*

¹⁹ Vittorio Giannini, *The Taming of the Shrew*, Franco-Columbia recording LC 73-752207.

²⁰ April 14, 1958.

²¹ *New York Journal American*, December 31, 1948.

²² John Mason Brown, rev. of *Kiss Me Kate* by Samuel and Bella Spewack and Cole Porter, *Saturday Review*, 32 (Jan. 22, 1949), 34-35.

²³ Bella and Samuel Spewack, *Kiss Me Kate*, text in *Theater Arts*, (January, 1955) pp. 34-57. All further quotations will be taken from this text and referred to by act, scene and page.

²⁴ (I, v, p. 43)

²⁵ *Ibid.*

CONCLUSION

¹ Quoted from W. Winter, *Shakespeare on the Stage*, p. 497.

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