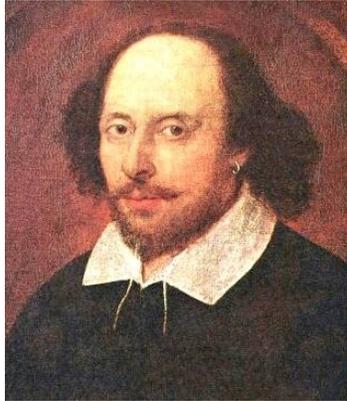


THE TAMING OF THE SHREW

by William Shakespeare



THE AUTHOR

William Shakespeare (1564-1616) was born into the family of a prosperous tradesman in Stratford-upon-Avon, England. While in his mid-teens, he was forced to leave school because his family fell into a period of poverty, so that he had only a rudimentary education. In 1582, he married Anne Hathaway, eight years his senior and already three months pregnant. The marriage produced three children in three years, but in 1585, Shakespeare left Stratford to go to London to seek his fortune in the big city.

In London, he embarked upon a career on the stage, becoming a popular actor by the early fifteen nineties. In 1591, he penned his first play, *Love's Labour's Lost*. His early plays were comedies, and show nothing of the depth that characterized his later works. His plots were borrowed from a variety of sources, both ancient and contemporary. During his career, he wrote 37 plays, three narrative poems, and 154 sonnets.

His writing brought him fame and popularity, but he continued to act as well as write (critics love to speculate about which of the characters in his plays would have been played by the author). He eventually became a shareholder in the Lord Chamberlain's Men (later the King's Men when James I ascended the throne). Most of his plays were performed at local theaters like the Rose, the Globe, and the indoor Blackfriars. When the Globe burned to the ground in 1613 (a cannon misfired during a performance of *Henry VIII*), Shakespeare retired, and died in Stratford three years later on his fifty-second birthday.

The Taming of the Shrew (c.1592) is one of Shakespeare's earliest plays. As is true with most of his work, he borrowed the story from other sources. The Petruchio-Katherine battle of the sexes is probably derived from a rude English poem called *A Merry Jest of a Shrewd and Curst Wife Lapped in Morel's Skin, for her Good Behaviour*, while the Bianca and her suitors subplot comes from English playwright George Gascoigne's *The Supposes*, which was itself taken from two Latin comedies by way of an Italian intermediary by Ariosto, and even the frame story involving Christopher Sly goes back to similar frames in *A Thousand and One Arabian Nights*. The play is much despised by modern feminists, who see it as purveying themes of patriarchy and

misogyny, but other interpretations are more charitable, seeing the central plot as promoting harmony in marriage as people seek and find their true selves. Often, critics miss the biblical underpinnings of the view of gender roles and marital relationships that shaped the thought of the Elizabethan era, and thus contributed significantly to the themes of the play.

MAJOR CHARACTERS

- Christopher Sly - A drunken tinker who is fooled by a nobleman into thinking he is a great lord. The play that follows is performed for his entertainment.
- Baptista Minola - A gentleman from Padua, he has two daughters and insists on finding a husband for the elder before permitting the younger to marry.
- Katherine - Baptista's elder daughter, she is the shrew of the title. She terrorizes everyone around her, including her father, younger sister, and anyone who dares pay court to her until she is "tamed" by Petruchio.
- Bianca - Baptista's younger daughter, she is sweet and compliant and has many suitors, but is not permitted to marry until a match is found for the shrewish Kate.
- Vincentio - A merchant from Pisa whose son is in love with Bianca.
- Lucentio - Vincentio's son, he is in love with Bianca and determined to win her hand at any cost - a venture at which he succeeds. In order to do so, he pretends to be a tutor named Cambio.
- Tranio - Lucentio's servant, he pretends to be Lucentio in order to advance his master's courtship.
- Biondello - Another servant of Lucentio, he often serves as a messenger for his master.
- Gremio - An elderly suitor for Bianca's hand.
- Hortensio - Another one of Bianca's suitors, he disguises himself as a music teacher named Licio to spend time with Bianca and woo her. After he fails to obtain Bianca's hand he marries a widow who has been pursuing him.
- Widow - Hortensio's wife, she appears only in the final scene.
- Petruchio - An adventurer out to win a fortune by marriage, he determines to tame the shrew where all before have failed and win Kate's love.
- Grumio - Chief servant to Petruchio, he often suffers from his master's unpredictable behavior.

- Pedant - An elderly scholar hired by Tranio to impersonate Vincentio and make financial arrangements for the marriage between Lucentio and Bianca.

NOTABLE QUOTATIONS

“No profit grows, where is no pleasure ta’en.” (Tranio, Ii, 39)

“Gentlemen, importune me no further,
For how I firmly am resolved you know.
That is, not to bestow my youngest daughter,
Before I have a husband for the elder.” (Baptista, Ii, 48-51)

“I am agreed, and would I have given him the best horse in Padua to begin his wooing that would thoroughly woo her, wed her, and bed her, and rid the house of her.” (Gremio, Ii, 147-150)

“I come to wive it wealthily in Padua;
If wealthily, then happily in Padua.” (Petruccio, Iii, 75-76)

“I am rough, and woo not like a babe.” (Petruccio, Iii, 138)

“I know you not . . . I trust you not . . . take heed he hear us not . . . presume not . . . despair not.” (Bianca, IIIi, 41-45)

“She is my goods, my chattels; she is my house,
My household stuff, my field, my barn,
My horse, my ox, my ass, my any thing.” (Petruccio, IIIi, 232-234)

“This is a way to kill a wife with kindness,
And thus I’ll curb her mad and headstrong humour.
He that knows better how to tame a shrew,
Now let him speak, ‘tis charity to shew.” (Petruccio, IVi, 211-214)

“Our purses shall be proud, our garments poor,
For ‘tis the mind that makes the body rich;
And as the sun breaks through the darkest clouds,
So honor peereth in the meanest habit.” (Petruccio, IViii, 173-176)

“Pitchers have ears, and I have many servants.” (Baptista, IViv, 52)

“Marry peace it bodes, and love, and quiet life,
An awful rule, and right supremacy;
And to be short, what not that’s sweet and happy.” (Petruccio, Vii, 108-110)

“Thy husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign; one that cares for thee,
And for thy maintenance; commits his body
To painful labor both by sea and land;
To watch the night in storms, the day in cold,
Whilst thou liest warm at home, secure and safe;
And craves no other tribute at thy hands
But love, fair looks, and true obedience -
Too little payment for so great a debt.
Such duty as the subject owes the prince,
Even such a woman oweth to her husband;
And when she is froward, peevish, sullen, sour,
And not obedient to his honest will,
What is she but a foul contending rebel,
And graceless trouble to her loving lord?
I am ashamed that women are so simple
To offer war, where they should kneel for peace;
Or seek for rule, supremacy, and sway,
When they are bound to serve, love, and obey.
Why are our bodies soft, and weak, and smooth,
Unapt to toil and trouble in the world,
But that our soft conditions, and our hearts,
Should well agree with our external parts?
Come, come, you froward and unable worms,
My mind hath been as big as one of yours,
My heart as great, my reason aptly more,
To bandy word for word, and frown for frown.
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.
Then vail your stomachs, for it is no boot,
And place your hands below your husband’s foot.
In token of which duty, if he please,
My hand is ready, may it do him ease.” (Katherine, Vii, 146-179)

NOTES

Induction, scene 1 - A tinker named Christopher Sly emerges drunk from an alehouse, arguing with the hostess about broken glasses. He then falls asleep on the sidewalk. A lord then passes by on his way back from hunting and finds Sly in his drunken stupor. He decides to play a trick on him and orders his servants to take him back to his house, put him in the best bed, and treat him when he wakes as if he were a great nobleman recently recovered from a bout of amnesia; included in this charade is an order that his page pretend to be Sly’s wife. Meanwhile, a band of players arrive and are welcomed into the lord’s house.

Induction, scene 2 - The lord's household carry out their ruse in the presence of a thoroughly confused Christopher Sly, who finally becomes convinced that he is indeed a great noble. When the page appears pretending to be Sly's wife, he immediately orders everyone to leave the room so he can take "her" into his bed. The page quickly fabricates an excuse, saying such a thing would cause far too much excitement and may send Sly back into his earlier state. The players then appear and offer to entertain Sly and the rest of the company, and he gladly accepts. This, then, serves as the frame for the actual play.

Act I, scene 1 - Lucentio, the son of Vincentio, a merchant of Pisa, arrives in Padua with his servant Tranio to enhance his education by studying philosophy. Tranio reminds him that serious study profits little without accompanying pleasure, and Lucentio assures him that he intends to pursue both. Baptista then enters, accompanied by his two daughters, Katherine and Bianca, and Bianca's two suitors, Gremio and Hortensio. Baptista reminds the two suitors that he will not permit Bianca to marry until her elder sister is wed. Katherine is sharp-tongued, while Bianca is sweet and submissive, but Baptista insists he will not falter in his determination to find Katherine a husband before permitting anyone to court Bianca. Meanwhile, Bianca will be shut up to her books and music. Gremio and Hortensio then agree to try to find a husband for Katherine. Lucentio, standing nearby and observing this conversation, falls in love with Bianca at first sight. In order to win her love, he decides to masquerade as a schoolmaster, meanwhile leaving Tranio to play the part of Lucentio in and around Padua. Tranio, being a faithful servant, agrees, and the two exchange clothes. When Biondello, another servant, arrives, Lucentio tells him that he and Tranio have exchanged identities because he has killed a man and must hide from the authorities, and therefore begs Biondello to serve Tranio as if he were Lucentio.

Act I, scene 2 - Petruchio and his servant Grumio arrive in Padua to visit his friend Hortensio. Petruchio's father Antonio has recently died and he is traveling abroad to seek a wife and a fortune. When Hortensio hears that Petruchio seeks a rich wife, he is reluctant to mention the shrewish Katherine, but Petruchio insists that he cares nothing for the woman's appearance or character as long as she is rich. Hortensio tells Petruchio that the girl he has in mind is rich, beautiful, young, and well-educated, but has a horrible temper. Petruchio is not at all put off and wants to visit Baptista immediately. Hortensio asks if he would be willing to introduce him to Baptista as a music teacher for Bianca, and Petruchio agrees. Soon Lucentio, now disguised as a schoolmaster named Cambio, and Gremio arrive. Gremio intends to introduce Lucentio to Baptista as a tutor for Bianca, and Lucentio has promised to put in a good word for Gremio while doing so. Hortensio introduces Petruchio to Gremio and tells him of his desire to woo and marry Katherine, and the two suitors for Bianca's hand agree to share Petruchio's expenses in the venture should he succeed. Next Tranio, pretending to be Lucentio, shows up with Biondello in tow and asks directions to Baptista's house, indicating that he, too, intends to woo Bianca. All first retire to a tavern to drink to the success of their mutual venture.

Act II, scene 1 - The scene takes place in Baptista's house, and opens with Katherine torturing Bianca. She has her tied up and is demanding to know which of her suitors she favors. Bianca insists she loves none of them and begs Katherine to let her go. Unsatisfied with her answer, Katherine slaps her. When Baptista enters and stops the torment, Bianca flees and Katherine leaves in a fit of temper, swearing revenge against her father's favorite daughter. The men then

arrive, and Petruchio immediately asks to meet Katherine. He presents Hortensio, disguised as Licio of Mantua, as a tutor in music and mathematics for the two girls. Gremio then introduces Lucentio, disguised as Cambio, a scholar from Rheims who is skilled in Greek, Latin, and other languages. Tranio then introduces himself as Lucentio of Pisa, indicates that he, too, wishes to woo Bianca, and offers two gifts - a lute for Hortensio's use and books on the classics for use by Lucentio. As the tutors go off to meet their pupils, Petruchio and Baptista establish financial terms for the marriage that they both hope will soon occur.

Hortensio reenters with the lute broken over his head; he had dared to tell Katherine that she was fingering the instrument incorrectly. Baptista tells him that he should focus his attention on Bianca instead, who will prove a much more pliable pupil. Petruchio, however, is anxious to meet Katherine without delay, and Baptista promises to send her to him. When Kate enters, the two immediately enter into a battle of wits, each giving as good as he or she gets. Petruchio tells her plainly that he intends to marry her, but she scoffs at such a preposterous idea. This does not prevent him from announcing to the others when they return that the wedding day will be the coming Sunday. He then leaves for Venice to get clothes for the wedding and tells Baptista to prepare what is needed for the feast. Gremio and Tranio immediately begin arguing about which one will marry Bianca. Baptista tells them that he will give her to the one who can promise the largest dowry. Gremio begins to enumerate his wealth, which is substantial, and says that, because he is an old man, Bianca will inherit all this when he dies. Tranio responds by describing Vincentio's wealth, and soon each is trying to top the other. Tranio comes out on top, and Baptista says that he will marry Bianca on the Sunday after Petruchio and Kate wed as long as Vincentio agrees to deed all his wealth to the supposed Lucentio. The problem, of course, is that Vincentio knows nothing of any of this.

Act III, scene 1 - Elsewhere in Baptista's house, Licio (Hortensio) and Cambio (Lucentio) are quarreling over who gets to spend time teaching Bianca first. Bianca tells Hortensio to go tune his instrument, and meanwhile Lucentio tells him who he really is and whispers his intention to woo her between phrases of Latin verse. When Hortensio returns, the lute still sounds badly out of tune, and Bianca again sends him away. She responds to Lucentio's overtures between lines of Latin of her own, telling him that she neither knows nor trusts him yet, but encouraging him to continue his suit. When Hortensio has his turn, he gives her a musical sheet with his own love message written between the lines, but Bianca gives him absolutely no encouragement. By this time, both Hortensio and Lucentio suspect the other of seeking to woo his love, and Hortensio tells himself that he will drop his suit if Bianca shows signs of flightiness in her affections.

Act III, scene 2 - Sunday arrives, but Petruchio is nowhere to be seen. Katherine, humiliated at being left at the altar, runs out weeping. Soon Biondello appears to announce that Petruchio is on his way, dressed outrageously and riding a horse in even worse shape than he is. Despite pleas by Baptista and Tranio to put on decent clothes, Petruchio insists that Kate be summoned so the marriage can take place forthwith. After most of them go to the church for the wedding, Tranio asks Lucentio where he can come up with a father at short notice in order to seal Lucentio's marriage to Bianca. Lucentio would like to elope, but knows that Hortensio is watching Bianca far too closely for that to be possible. Soon Gremio returns from the wedding, amazed at Petruchio's behavior; he had cursed at the priest and struck him when he had dropped the prayer book, then threw the wine in the sexton's face and kissed Kate so loudly that the church echoed

with the noise. Petruchio then arrives with his new wife and announces that they will leave immediately; the guests may enjoy the wedding feast, but he and his bride have better things to do. Kate begs him to stay, but he insists; then she tells him that she will not go no matter what he says, but Petruchio, undaunted, carries her off by force while the rest adjourn to the wedding feast.

Act IV, scene 1 - Grumio has been sent ahead to prepare the house for Petruchio and Kate's arrival. The weather is freezing cold, as is the house. Grumio tells Curtis, another servant, that the journey was a difficult one; at one point Kate's horse fell with her under it, but Petruchio did nothing but beat Grumio because the horse had fallen. Grumio gathers all the servants to make sure they are ready for their master's arrival. When Petruchio arrives, he begins to berate and abuse the servants; when they bring food, he insists that it is burned and dry and throws it at them. Kate, meanwhile, is exhausted and starving, looking longingly at the perfectly good food that her husband has rejected. After escorting Kate to the bedroom, Petruchio shares his strategy with the audience; he basically intends to deprive Kate of food and sleep by insisting that neither bed nor board is good enough for his dear wife until she submits to his authority.

Act IV, scene 2 - Back in Padua, Hortensio and Tranio notice that the mutual affection between Cambio (Lucentio) and Bianca is becoming ever more evident. Hortensio is frustrated that the girl of his dreams would reject him for a mere tutor, and he and Tranio (still pretending to be Lucentio) agree to forswear one who could stoop so low in her affections. Hortensio decides to marry a widow instead, a woman who has long sought his affection. Tranio immediately goes to Lucentio and Bianca and tells them the good news, and notes that Hortensio is planning to take lessons from Petruchio on how to tame a wife. Biondello then arrives to tell Tranio that he has found a likely candidate to impersonate Vincentio - a doddering old pedant who has wandered into town. The pedant is from Mantua, and Tranio warns him that his life is in danger because the dukes of Padua and Mantua are at odds and the duke of Padua has decreed that any citizens of Mantua caught in Padua are to be killed on the spot. Tranio offers to give the pedant a place to stay and pass him off as his father Vincentio of Pisa if he is willing to give assurance of the promised inheritance to Baptista.

Act IV, scene 3 - Back at Petruchio's house, Kate is begging Grumio to get her some food. She has been deprived of food and sleep, and all in the name of love, and she is becoming desperate. Grumio, however, plays his master's game and offers her all kinds of food, but then tells her he will not bring them because they will not suit her. Petruchio then enters with Hortensio, carrying an armful of food, which they place on the table and promptly devour themselves while Katherine sits there drooling. Petruchio announces that they will now return to Padua, to her father's house, and that she will be dressed in the best finery money can buy. When the cap and gown are brought, however, Petruchio rejects and destroys them; Kate, on the other hand, still feebly tries to assert herself by insisting she likes them and will have no other, resulting in her getting no new clothes at all. Hortensio pays the tailor for his troubles, and the confused man leaves the house. Petruchio indicates that the time has come to go to Padua, dressed in poor attire as they may be. When he says that the time is seven o'clock, Kate corrects him, telling him it is only two, but he insists that she must learn to stop contradicting him; the time of day will be whatever he says it is.

Act IV, scene 4 - Back in Padua, Tranio introduces the disguised pedant to Baptista as his father Vincentio, and the old men quickly come to agreement on the marriage contract between Lucentio and Bianca despite the fact that Baptista still thinks that Tranio is Lucentio. They go to the house where Tranio is staying to sign the documents. Meanwhile, Biondello tells the real Lucentio that he should go straightway to the church with Bianca and be married in secret.

Act IV, scene 5 - On the road to Padua, Petruchio remarks about how brightly the moon is shining. Kate corrects him, telling him that the sun is overhead because it is broad daylight. Petruchio insists that the orb will be whatever he says it is or they will turn around and go back home, so Katherine relents, agreeing that whatever is shining in the sky can change from moment to moment according to her husband's will. On the road they meet Vincentio, who is on his way to Padua. Petruchio identifies him as a lovely young gentlewoman and tells Kate to embrace him as such, which she readily does, much to the old man's confusion. Petruchio then says Kate is mistaken, since they are speaking to an old man, and she quickly apologizes. Vincentio introduces himself, and Petruchio tells him that by now his son should be well married to Kate's sister.

Act V, scene 1 - Back in Padua, Lucentio and Bianca make their way to church, in the process avoiding the vigilant Gremio. Petruchio, Kate, and Vincentio soon arrive. Vincentio knocks at Lucentio's door, but is rudely dismissed by the pedant. When Vincentio says he is Lucentio's father, the pedant calls him a liar, insisting that he is the young man's father. When Biondello arrives to say that Lucentio and Bianca are safely married, Vincentio summons him to bear witness to his identity, but Biondello claims that he has never seen him before in his life. When Tranio emerges to see what the commotion is about, Vincentio rebukes him for dressing in such fine garments, but Tranio shows no indication that he knows the old man. When Tranio identifies himself as Lucentio, Vincentio thinks he has murdered his master and calls for the magistrate. Instead, Tranio orders Vincentio taken off to prison as a madman and disturber of the peace. Before that can occur, Lucentio and Bianca appear, now married, and beg forgiveness of their fathers, explaining at least partially the pretenses that brought them to this point. Neither father is completely satisfied, but both are glad to see their children happy and prosperous. Poor Gremio, on the other hand, complains that all that remains for him at this point is to enjoy the wedding feast, while nearby Petruchio and Kate kiss in the middle of the street.

Act V, scene 2 - All is reconciled as the three couples, including Hortensio and his widow, sit down to the wedding feast. Soon a quarrel breaks out between the widow and Kate; the former argues that Petruchio is hard on all women because he is married to a shrew. Kate takes offense at her remark, but soon it is time for the women to leave the banquet hall. The men then begin to ridicule Petruchio for having married a shrewish wife, but he offers a bet, with the winner being he whose wife most obediently responds to her husband's summons. The men readily agree to a wager of a hundred crowns on the outcome. When Lucentio sends for Bianca, she responds that she is busy and cannot come. When Hortensio tries, his widow says she will not come, but that he should instead come to her. Petruchio then sends Grumio to tell Kate that he commands her to appear. Kate comes in immediately, and Petruchio tells her to fetch the other two wives, which she does. Baptista is amazed at the change in Kate, and adds to Petruchio's winnings twenty thousand crowns, "another dowry for another daughter." Petruchio then tells Kate to take off her cap, tread it underfoot, and tell the two recalcitrant wives what their duty is to their husbands, which she then proceeds to do.

ESSAY QUESTIONS

Discuss the following in a five-paragraph essay:

1. Compare and contrast the central couples in William Shakespeare's *Much Ado About Nothing* and *The Taming of the Shrew*. Be sure to include their personalities, their verbal battles, and their eventual relationships. Which couple do you think went on to have the happier marriage? Why?
2. Two of William Shakespeare's most popular comedies, *The Taming of the Shrew* and *Much Ado About Nothing*, focus on the battle of the sexes. Compare and contrast these two works, separated as they are by about six years and abundant theatrical experience. Consider the style of the action and language by which the battle of the sexes is carried on and resolved as well as the qualities of the central romantic couples. Be sure to give attention to the difference between farce and wit as theatrical techniques.
3. Katherine in William Shakespeare's *The Taming of the Shrew* and Beatrice in the same author's *Much Ado About Nothing* have much in common. Both are referred to as shrewish and curst, and those close to them despair of their ever finding husbands. Yet they are also very different. Compare and contrast the two, giving attention to the underlying attitudes behind their sharp-tongued interaction with the world around them. Which transformation is more convincing, and why?
4. In William Shakespeare's *Much Ado About Nothing*, the audience discovers fairly quickly that Beatrice and Benedick really care for one another despite appearances, but this is not necessarily the case in Shakespeare's other great battle-of-the-sexes comedy, *The Taming of the Shrew*. Does anything in the latter play indicate underlying affection between Petruchio and Katherine, or does he simply overpower her, physically and intellectually, to the point where she gives in? In short, does anything in the play prepare the audience for Katherine's climactic speech? If so, what?
5. What is the purpose of the Induction scenes in William Shakespeare's *The Taming of the Shrew*? Are these even necessary to the performance of the play? If so, what do they contribute? Consider the character of Christopher Sly himself as well as the impact on the audience of the "play within a play" format.
6. William Shakespeare often used the plot device of mistaken identities to drive the plots of his comedies. Often he has women masquerading as men - an obvious benefit in an age when only men were permitted on the stage. But he also includes many plots in which a male character pretends to be someone other than himself. Such is the case with *The Taming of the Shrew* and *The Comedy of Errors*. Compare and contrast the comic use of mistaken or concealed identities in the two plays. How does the tactic contribute to the comedy in each case? Are there significant differences between the two? If so, what are they?

7. In William Shakespeare's *The Taming of the Shrew*, many characters pretend to be someone else. Three of the most important characters, however - Katherine, Petruchio, and Bianca - do not. Yet to what extent is each of these main characters putting on an act, pretending to be different from what he or she is in reality? Is Petruchio really a brute interested only in money? Is Katherine really a bad-tempered and violent shrew? Is Bianca really the sweet young thing everyone thinks she is? Choose one of the three and write an essay analyzing that person's true character in contrast with the mask the person chooses to wear before the world.
8. Analyze the famous closing speech given by Katherine in Act V, scene two of William Shakespeare's *The Taming of the Shrew*. Are her words intended to speak sincere truth about the relationships of husbands and wives, or are they intended to be ironic, spoken with tongue firmly planted in cheek? To what extent will the answer to this question depend on the attitude of the director staging the play? In your answer consider both Shakespeare's intent as derived from the total context of the play and the way in which the spirit of the age would create different readings of this climactic deliverance.
9. Evaluate the famous closing speech given by Katherine in Act V, scene two of William Shakespeare's *The Taming of the Shrew* from the perspective of Scripture. Is this a biblical view of the proper relationship between husband and wife? Why or why not?
10. The two sisters in William Shakespeare's *The Taming of the Shrew*, Katherine and Bianca, serve as obvious foils for one another. Discuss the ways in which the contrasts between the two help to bring out the character of each. Be sure to pay attention to the way this contrast is handled in the last scene of the play.
11. The two successful male lovers in William Shakespeare's *The Taming of the Shrew*, Petruchio and Lucentio, serve as obvious foils for one another. Discuss the ways in which the contrasts between the two help to bring out the character of each. Be sure to pay attention to the way this contrast is handled as the respective relationships begin, develop, and mature at the end of the play.
12. Most of Shakespeare's comedies end with weddings, but in *The Taming of the Shrew*, the wedding occurs in the middle of the play. This gives Shakespeare one of his few opportunities to comment on the nature of marriage after the wedding is over rather than focusing on the courtship process. What does the play indicate about Shakespeare's view of what a marriage should be? Avoid vague generalities and use details from the plot and dialogue to support your argument.
13. Analyze the relationship between Lucentio and Bianca in William Shakespeare's *The Taming of the Shrew*. How well does their romantic ideal hold up to the realities of marriage? What might Shakespeare be saying about the limitations of the romantic ideal that was so attractive to his audiences, as well as to audiences today?

14. Compare and contrast the two central love relationships in William Shakespeare's *The Taming of the Shrew*. Concentrate especially on the relationships between man and wife in each case, considering the issues of submission, strength, and honesty as they apply to Petruchio and Katherine on the one hand and Lucentio and Bianca on the other.
15. Discuss the dynamic between romantic love and marriages arranged for social or financial reasons in William Shakespeare's *The Taming of the Shrew*. Which is ultimately more determinative of who will marry whom? Who is happier by the end of the play, the pragmatists or the idealists? Why do you think this is the case?
16. One of the main criticisms of William Shakespeare's *The Taming of the Shrew* is that it treats women as objects. To what extent is this criticism justified? Be sure to distinguish between the portrayal of something in order to satirize it or its portrayal because it is assumed to be right.
17. One of the main criticisms of William Shakespeare's *The Taming of the Shrew* is that it advocates the submission of women to men. To what extent is this criticism justified? Is Shakespeare here simply a man of his age - one in which female submission is assumed and seen to be the ideal - or is he satirizing that popular view by means of exaggeration?
18. Evaluate from Scripture the view of women presented in William Shakespeare's *The Taming of the Shrew*. Be sure to use specifics, both from the play and from the Bible, to support your analysis.
19. Evaluate from Scripture the view of gender roles in marriage presented in William Shakespeare's *The Taming of the Shrew*. Be sure to use specifics, both from the play and from the Bible, to support your analysis.
20. To what extent does William Shakespeare's *The Taming of the Shrew* promote the idea that a person becomes what others treat him or her as being? For example, is Kate shrewish because others characterize her in that way, and does she then become modest and demure when Petruchio speaks of her in those terms? What does the play say about the power of the perceptions of others in shaping human character? While Kate is the most obvious example of this idea, she is certainly not the only one in the play, as the behavior of Christopher Sly, Tranio, and the pedant can also be seen in this light. Incorporate several of these characters into your analysis as you answer the question.
21. In William Shakespeare's *Hamlet*, Polonius advises his son Laertes by saying that "the apparel oft proclaims the man." In one of Shakespeare's earliest comedies, *The Taming of the Shrew*, clothing plays an important role in defining who many of the characters are or who they are pretending to be. Does the play support or refute Polonius' belief that clothes make the man? Why or why not? Use details from the plot and dialogue to support your arguments.

22. What point in William Shakespeare's *The Taming of the Shrew* marks the completion of Petruchio's "taming" of Kate? Be specific, choosing a particular scene or speech and arguing why that particular moment marks the success of Petruchio's endeavor.
23. Of the three couples who celebrate their unions at the end of William Shakespeare's *The Taming of the Shrew*, which will be the happiest? Why do you think so? Use specifics from the play to support your conclusion.
24. Analyze the change in Katherine's character in William Shakespeare's *The Taming of the Shrew*. In what ways does she change, and how is this change brought about? Does the change in her personality come entirely as a result of Petruchio's psychological manipulation, or does she also contribute to the different woman she becomes by the end of the story?
25. In William Shakespeare's *The Taming of the Shrew*, on the surface it appears as if cruelty is able to produce desirable ends, especially in the change of personality experienced by Katherine. Does Shakespeare really believe this? In your analysis consider not only the exaggerations associated with Petruchio's treatment of Katherine and the significance of that exaggeration, but also the other examples of cruelty in the play and the consequences of those behaviors.
26. Some critics of William Shakespeare's *The Taming of the Shrew* have defended Petruchio's treatment of Katherine by saying that he is teaching her a lesson by behaving to her as she responds to others, thus enabling her to see herself as she really is. Evaluate this view of Petruchio's behavior. Is he really creating a mirror in which Kate can see herself, thus motivating her to change? Support your analysis with specifics from the play.
27. Feminists have typically deplored William Shakespeare's *The Taming of the Shrew*, arguing that its themes, plot, and dialogue are patriarchal and misogynistic. Do you agree? Why or why not? Is the concept of a wife's submission to her husband inherently anti-woman, or merely the way in which the subject is approached? Would such critics view the entire Elizabethan age in the same terms? Would they say the same about Christianity? What do your answers to these secondary questions indicate about your response to the primary one?
28. Compare and contrast the "taming" portrayed in William Shakespeare's *The Taming of the Shrew* with that found in George Bernard Shaw's *Pygmalion*. In your analysis, cite specifics from both plays, addressing not only the means by which the desired transformation is accomplished, but also its consequences and the attitudes of the respective playwrights to the change that occurs.
29. Compare and contrast the treatments of the multiple-suitor scenarios in William Shakespeare's *The Merry Wives of Windsor* and *The Taming of the Shrew*. What elements do the two comic contrivances have in common, and in what key ways are they different?