

THE TAMING OF
THE SHREW



EDITED BY

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THE TAMING OF THE SHREW



LIST OF CHARACTERS

The Induction

CHRISTOPHER SLY, *a tinker*

HOSTESS *of an alehouse*

LORD

BARTHOLOMEW, *the Lord's page*

HUNTSMEN *and* SERVANTS *attending on the Lord*

PLAYERS

The Taming Plot

BAPTISTA MINOLA, *a rich citizen of Padua*

KATHERINA, *the Shrew, elder daughter of Baptista*

PETRUCHIO, *a gentleman of Verona, suitor to Katherina*

GRUMIO, *Petruchio's personal servant*

CURTIS, *Petruchio's chief servant at his country house*

TAILOR

HABERDASHER

SERVANTS *attending on Petruchio*

The Subplot

BIANCA, *younger daughter of Baptista*

GREMIO, *a rich old citizen of Padua, suitor to Bianca*

HORTENSIO, *a gentleman of Padua, suitor to Bianca, pretends to be Litio*

LUCENTIO, *a gentleman of Pisa, suitor to Bianca, pretends to be Cambio*

TRANIO, *Lucentio's personal servant, pretends to be Lucentio*

BIONDELLO, *Lucentio's second servant (a boy)*

VINCENTIO, *a rich old citizen of Pisa, father of Lucentio*

MERCHANT *of Mantua, pretends to be Vincentio*

WIDOW, *in love with Hortensio*

SERVANTS *attending on Baptista and Lucentio*

CHRISTOPHER SLY For a range of Sly's manifestations, see Introduction pp. 51–64. Holderness and Loughrey (35) point out that although the Folio s.d.s and speech headings refer to Sly as a 'beggar', editors normally promote Sly to the status of tinker. Sly sometimes also plays roles in the inner play, including Petruchio (e.g. Bogdanov 1978), the Pedant (Merchant) (e.g. Dunlop 1970), Vincentio (Sullivan 1980), and in Harris (1944) Wilson Barrett's Sly took on the role of Grumio. In Hamilton (1999) Sly changed sex and became Chrissie Sly, a young, drunk, female student.

HOSTESS In *AS* she changed sex and became a Tapster. Sometimes doubled with Katherina, e.g. Bogdanov (1978).

LORD Often now seen as a class oppressor, and made completely obnoxious in e.g. Alexander (1990, 1992). Earlier on the Lord was seen as a madcap role, e.g. Webster (1844). In *AS* the Lord takes the name 'Simon' or 'Sim' when in disguise. In Wolfit (1953) he became the God of Dreams. In Taylor (1980) he played Petruchio in the inner play, in Heap (1985) he played Katherina.

BARTHOLOMEW The age of the actor playing Bartholomew can be crucial in determining the impact of this role. A fully adult Bartholomew playing Sly's wife in the style of *Charley's Aunt*, such as that played during the 1930s and 1940s by C. Rivers Gadsby in every production at Stratford, is unproblematically funny but Harold Hobson was disturbed when a young boy page in Barton (1960) discussed going to bed with Sly (*ST* 26 June 1960). Earlier the *Athenaeum* (3 December 1904), reviewing Asche (1904), felt that 'while the page-boy is permitted such proceedings as those in which he indulges we do not regard the restitution of the scenes as an unmixed good'.

BAPTISTA MINOLA Was socially elevated and became Lord Beaufoy in *Sauny the Scot*. Became a star role in Nunn (1967) when played by Roy Kinnear. Has occasionally become mother of Katherina and Bianca (e.g. Hallum and Clark 1992) and in Miron (1992) Baptista was 'a domineering Italian yenta with a beehive hairdo and a desperate need to find her girls the right man' (*Toronto Star*, 25 September 1992) who also flirted with Petruchio.

KATHERINA Katherine is her own expressed preference, Petruchio calls her Kate, which is her name in *AS*. Garrick made her 'Catharine', Kemble 'Katharine'. Different productions spell her name differently but here 'Katherina' is always used for the Folio text character, except within quotations using variants. For performance traditions, see Introduction pp. 34–46. The character was renamed Margaret in *Sauny the Scot*.

PETRUCHIO Pronounced soft but Petrookios often occur, e.g. Asche (1904), and, more understandably, given the director's Italian nationality, in Zeffirelli's film. For performance history, see Introduction (pp. 46–51). Renamed Ferando in *AS*.

GRUMIO Usually played as likeable but Quigan (1995) deployed a Grumio described by the *Dominion* (26 July 1995) as 'shave-headed, splay-kneed, gap-toothed grotesque, ape-like and dangerous'. Hodgman (1991) had a lugubrious Grumio, who was jealous of Katherina displacing him in Petruccio's affections. An early modern-dress production, Massey (1927), turned Grumio into a racist stereotype with a 'black-skinned, red-lipped Jolsonian mask' (*Boston Evening Transcript*, 4 May 1927). The Grumio character is named Sander in *AS*, and became the star role, Sauny, in *Sauny the Scot*, where he became Scottish and specialised in crude jokes.

CURTIS Often played as a woman after Garrick (e.g. Daly 1887) and the practice occasionally continues today (e.g. Quigan 1995). At the height of this tradition's popularity, Curtis was an old woman, a gossip and occasionally tipsy.

TAILOR It was traditional for the tailor to be effeminate, and he sometimes acquired a stutter, but the Tailor's effeminacy in many productions would have been read as gay (e.g. Robert Helpmann's performance in Guthrie 1939) and the character thus became, in the theatre, homosexual, at a time when overt representations of homosexuality were not legal in Britain. Productions have also flirted with racism with this character: Speaight (162) remembers Ayliff (1928) presenting 'the tailor as an obsequious Jew from Whitechapel' and in the Wild West staging of Antoon (1990) the Chinese tailor was 'alternately servile and contentious, blending two Asian stereotypes from old movies in a way that might anger some humourless Asian-American media watchdogs' (*Wall Street Journal*, 16 July 1990).

HABERDASHER Often conflated with the Tailor.

SERVANTS Attending on Petruccio. Their names often change with relocations of the action: e.g. Antoon (1990) had Wild West names like 'Joe Bob'. Italianising productions (e.g. Rose 1997) sometimes do away with the very English names in the text and use Italian names. The speech headings in the Folio, plus all the names mentioned in the text, add up to a lot of servants and productions often economise (see commentary 4.1).

BIANCA Now often played as the real shrew of the family, e.g. Alexander (1992). Biancas behaving badly include Hammond (1984) where she was 'sexually impatient' with Lucentio, indulged in a 'roll in the hay with him', was 'overly fond of chianti' and in the final scene 'was so drunk she fell down on the stage and had to be helped to stagger up' (Babula 1985, 360). Trevis (1985) was unusual in having a Bianca who actually admired Katherina and in having real-life sisters play the roles. Bianca is often a blonde, as suggested by her name, in contrast to a dark- or red-haired Katherina, e.g. Nunn (1967). The pun on 'white' (see 5.2.186) as the centre of the target that everyone strives to hit was translated into modern terms in Kaut-Howson (2001) where Bianca was dressed in gold, signalling her status as the golden girl. Unwin (1998) had Bianca as a serious student, wanting to learn in the lesson scene, and by the end of the play she was troubled and drinking to drown her sorrows.

GREMIO Identified as a commedia character, 'a pantaloon' in 1.1.45 s.d. In *Sauny the Scot* he becomes Woodall, who attempts to kidnap Bianca and force her into marriage.

LUCENTIO Became Winlove in *Sauny the Scot* but was cut in Garrick and Garrick derivatives (e.g. Taylor 1929). In 1954 Tyrone Guthrie's production, William Shatner, the future Captain James T. Kirk, played Lucentio as a fresh-faced college boy.

TRANIO This can be a scene-stealing role, e.g. Ralph Richardson's performance in Ayliff (1928). In Burrell (1947) Tranio was a great hit as a version of 'Flying Officer Kite', a contemporary radio comic character, a 'chocks away', handlebar-moustached, RAF type. In Williams (1931) Tranio was Harlequin with 'mask, parti-coloured dress, and lath sword' (Crosse 96). Alexander (1992) made Tranio a real contender for Bianca's love, and he became jealous of Lucentio, although Bianca clearly preferred him to his master. This Tranio was also 'deeply reluctant to go back to his identity as servant' (T 22 July 1993). In Posner (1999) Tranio was also disgruntled at his return to servant status, 'standing on ceremony behind the banquet – scowling' (IS 31 October 1999). Kyle (1982) made Tranio a camp and outrageous squanderer of money whilst in disguise.

BIONDELLO In Komisarjevsky (1939) Biondello became a compere, announcing the scene locations, but he lost his big comic routine speeches in 3.2.

VINCENTIO Usually genial, but Dews (1981) had a very irascible Vincentio who was angry at being mocked.

MERCHANT In *AS* the disguise plot involves a merchant figure and the Folio lines at 4.2.89–90 suggest that this character is indeed a merchant; however he is nearly always played in the theatre as a caricature pedant/schoolteacher and appears in cast lists as 'Pedant'. Consequently he is designated in the commentary here as Pedant (Merchant). The only merchant I have discovered is in Pope (1992) where the Bianca doubled as 'a salesman of Mantua' (I 17 June 1992). The character became a 'tipsy, itinerant ham actor made up to resemble W. C. Fields at his most pink-cheeked and Dickensian' (NYT 13 July 1990) in Antoon (1990), a Wild West staging, and Massey (1927) made him 'a red-nosed gentleman with a trick-cane, trick-cigar and experience of the burlesque-theaters' (*Boston Evening Transcript*, 4 May 1927). In *Sauny the Scot*, the character becomes Snatchpenny, a petty crook and professional liar. The Pedant is often played as drunk (see commentary).

THE TAMING OF THE SHREW

INDUCTION I

Enter CHRISTOPHER SLY *and the* HOSTESS.

SLY I'll feeze you, in faith.

HOSTESS A pair of stocks, you rogue!

SLY Y'are a baggage, the Slys are no rogues. Look in the Chronicles;
we came in with Richard Conqueror. Therefore *paucas pallabris*,
let the world slide. Sessa!

5

Despite their unimpeachable authority, Induction scenes 1 and 2 are still sometimes cut by directors with an antipathy for their robust and Brechtian theatricality (e.g. Miller 1972, 1980, 1987). Pope's decision to label these scenes the 'Induction' possibly contributed to the scenes' vulnerability to cutting and it is hard to imagine any other play by Shakespeare so frequently stripped of what the Folio labels 'Actus Primus. Scæna Prima'. Substitutions for, datings, and reworkings of the Induction have been legion (see Introduction pp. 51–64) and many directors have felt free to rewrite the Induction far more overtly than they have rewritten the inner play. For example, Alexander, in 1990 and 1992, controversially reconfigured the scenes, adhering to the literal meaning of the speeches but updating the language, while the Lord's party became a 1990s party of hooray Henrys and Henriettas named Hugo Daley-Young, Lady Sarah Ormsby and Mrs Ruth Banks-Ellis and so on.

The scene often opens with a crash of breaking glass offstage (e.g. Devine 1953) followed by horseplay. The hefty Oscar Asche (1899) as Sly was hustled on by two ostlers and then thrown down over a trough. Harvey (1913): the Hostess beat Sly with a broom. Devine (1953): the Hostess swiped at Sly with a warming pan. Dews (1981) had a chase sequence with much swinging and ducking. Unwin (1998): the modern-dress Sly was thrown out of an Indian restaurant. Trevis (1985) opened with the sound of a baby belonging to one of the travelling players wailing, followed by wild gypsy music (*O* 22 September 1985) and a 'Trudge' of the players across the stage (Howard 184) before the eruption of Sly onstage.

Although this scene is clearly set close to Stratford-upon-Avon, the Hostess's tavern has been relocated all over the world. Brighton (1981) had a 'rowdy Klondike pub' where the Hostess clutched 'a pipe between her teeth like Mammy Yokum' (*Toronto Sun*, 6 March 1981). Guthrie (1954) translated the play to Canada with the Lord's shooting party coming back from the northern woods (Robertson Davies 32). *AS* opens with a more specific s.d. than the Folio: *Enter a TAPSTER beating out of his doors SLY, drunken*. Payne (1935) opened with *AS* 1–6, Barton (1960) with *AS* 1–3.

1 Dews (1981) changed 'feeze' to 'fix'. Sly has had a variety of working-class accents, e.g. a Birmingham accent in Kyle (1982), Alexander (1992).

HOSTESS You will not pay for the glasses you have burst?

SLY No, not a denier. Go by, Saint Jeronimy, go to thy cold bed and warm thee.

[*He lies down.*]

HOSTESS I know my remedy; I must go fetch the thirdborough.

[*Exit*]

SLY Third, or fourth, or fifth borough, I'll answer him by law. I'll not budge an inch, boy. Let him come, and kindly. 10

He falls asleep.

Wind horns. Enter a LORD from hunting, with his train [of HUNTSMEN and SERVINGMEN].

LORD Huntsman, I charge thee, tender well my hounds.

Breathe Merriman – the poor cur is embossed –

And couple Clowder with the deep-mouthed brach.

- 3–4 Mellor (1989) relocated the action to Brisbane, and instead of claiming descent from the Norman Conquest, Sly stated 'we came with the First Fleet', which suggests descent from transported convicts (Gay 1998, 173).
- 4 '*paucas pallabris*' is sometimes cut e.g. Kelly (1993).
- 7 'denier' was changed into 'penny' in e.g. Langham (1962).
- 9 'thirdborough' was changed into 'constable' in e.g. Langham (1962).
- 11 s.d. Trevis (1985): Sly appeared to vomit and urinate here, before falling asleep (*FT* 30 October 1985). Some Lords enter with a huge entourage and the hunters sometimes have animals with them. Cass (1935) had a hunting horse 'lent by the Duke of Westminster' (*Stage*, 3 January 1935). Langham (1962) had two scene-stealing golden retrievers onstage. Dews (1981) had dogs and a hawk. Sullivan (1980) had 'beagles on leashes' (Frey 1981, 274). Daly (1887): the hunters carried 'Boar spears' (534). Ayliff (1928): the Lord (Laurence Olivier) lost several of his lines to a party of Ladies, especially those lines which suggested a more gentle approach to the trick (e.g. 62, 64). Williams (1973) cut the Lord entirely and had the trick proposed and performed by the travelling players, who were on tour in 1592 while the plague was raging in London, information that was conveyed to the audience by slides. Kyle (1982) opened in midwinter snow, and had a chorus of 'Good King Wenceslas' here, the carol's 'poor man' perhaps linking with Sly. Alexander (1992): the object of the hunt, the Lord's younger brother 'Rupert Llewellyn', who was clearly badly bullied by his elder brother, appeared onstage first. Sutcliffe (1990) modernised the Induction and Sly was discovered sleeping in a cardboard box by yuppie Lords (*DT* 18 October 1990).
- 13–24 The detailed discussion of the hunting dogs is vulnerable to cutting, e.g. Payne (1935).
- 14 'brach' was changed into 'bitch' in e.g. Langham (1962).

Saw'st thou not, boy, how Silver made it good
 At the hedge corner, in the coldest fault?
 I would not lose the dog for twenty pound. 15

I HUNTSMAN Why, Belman is as good as he, my lord;
 He cried upon it at the merest loss,
 And twice today picked out the dullest scent. 20
 Trust me, I take him for the better dog.

LORD Thou art a fool. If Echo were as fleet
 I would esteem him worth a dozen such.
 But sup them well, and look unto them all:
 Tomorrow I intend to hunt again. 25

I HUNTSMAN I will, my lord.

LORD What's here? One dead, or drunk? See, doth he breathe?

2 HUNTSMAN He breathes, my lord. Were he not warmed with ale,
 This were a bed but cold to sleep so soundly.

LORD O monstrous beast, how like a swine he lies! 30
 Grim death, how foul and loathsome is thine image!
 Sirs, I will practise on this drunken man.
 What think you, if he were conveyed to bed,
 Wrapped in sweet clothes, rings put upon his fingers,
 A most delicious banquet by his bed, 35

- 15 Langham (1962) changed 'Silver' into 'Ginger' to fit the golden retrievers then onstage.
- 17 Bogdanov (1978) interpolated 5.2.72–3 here to emphasise the notion of the wager and the Lord then threw a fox skin on Sly.
- 27 Ayliff (1928): Sly was discovered as the Hostess, who had returned to serve drinks to the hunting party, stumbled over him.
- 28 Daly (1887): Sly snored loudly to cue this line (534). Leiber (1921, 1930): the investigating huntsman 'receives Sly's hiccup' (pbk). Barton (1961) semaphored here that Sly had bad breath.
- 30 Ayliff (1928): Sly interpolated a denial here and drowsily repeated his claim to be descended from Richard Conqueror.
- 31 Sometimes cut by sunnier productions e.g. Daly (1887) (534). Reinhardt (1909) had a sobering pause at the end of the line. Leach (1978): the Lord delivered the line in over-the-top, tragic style and took a round of applause from his attendants.
- 32 Daly (1887): the Lord was 'struck with a sudden thought and turns to train' (531).
- 33 Nunn (1967) performed the inner play in the tavern and so changed 'to bed' into 'within', line 35 'his bed' to 'close at hand', cut the details of the Lord's house, and wrote new lines for the Lord to welcome the players.

And brave attendants near him when he wakes –
 Would not the beggar then forget himself?

1 HUNTSMAN Believe me, lord, I think he cannot choose.

2 HUNTSMAN It would seem strange unto him when he waked –

LORD Even as a flatt'ring dream or worthless fancy. 40

Then take him up, and manage well the jest.

Carry him gently to my fairest chamber

And hang it round with all my wanton pictures;

Balm his foul head in warm distillèd waters

And burn sweet wood to make the lodging sweet; 45

Procure me music ready when he wakes

To make a dulcet and a heavenly sound;

And if he chance to speak, be ready straight

And with a low submissive reverence

Say, 'What is it your honour will command?' 50

Let one attend him with a silver basin

Full of rose-water and bestrewed with flowers;

Another bear the ewer, the third a diaper,

And say, 'Will't please your lordship cool your hands?'

Some one be ready with a costly suit 55

And ask him what apparel he will wear;

Another tell him of his hounds and horse,

And that his lady mourns at his disease.

Persuade him that he hath been lunatic,

And when he says he is, say that he dreams, 60

For he is nothing but a mighty lord.

This do, and do it kindly, gentle sirs.

It will be pastime passing excellent,

If it be husbanded with modesty.

40 ff. The elaboration of this speech is often substantially trimmed, e.g. Trevis (1985).

43 The 'wanton' reference was cut in e.g. Asche (1899). The line was taken very literally in Harvey (1913) which played the next scene in front of a 'nude women' curtain (McDonald pbk).

45 Dews (1981): Sly's bad breath was indicated as the reason why the lodging needed to be made 'sweet'.

47 Payne (1935): a 'sound' was provided as Sly snored loudly.

51 ff. Burrell (1947) built up the character of the Hostess and gave her most of this speech, and all the lines dealing with the organisation of the show, which was being performed in her tavern, not the Lord's hall.

53 'diaper' was changed to 'napkin' in e.g. Guthrie (1954).

I HUNTSMAN My lord, I warrant you we will play our part 65

As he shall think by our true diligence

He is no less than what we say he is.

LORD Take him up gently and to bed with him,

And each one to his office when he wakes.

[*Sly is carried off*]

Sound trumpets.

Sirrah, go see what trumpet 'tis that sounds. 70

[*Exit Servingman*]

Belike some noble gentleman that means,

Travelling some journey, to repose him here.

Enter Servingman.

How now? Who is it?

SERVINGMAN An't please your honour, players

That offer service to your lordship.

LORD Bid them come near.

Enter PLAYERS.

Now, fellows, you are welcome. 75

65 In Asche (1899) three huntsmen began to pick up the burly Oscar Asche as Sly. When they dropped him Sly didn't wake up.

67 Barton (1960) used a version of *AS* 1.35–6, 47–8 here.

69 s.d. *trumpets* became Glenn Miller in *Rider* (1994), a production set immediately after the Second World War. Productions adopting the 'Sly's dream' approach can make the Players redundant: e.g. Bogdanov (1978) cut heavily from around here.

75 s.d. The Players have inhabited various centuries and degrees of prosperity. Webster (1844) dressed three players recognisably as Shakespeare, Jonson and Tarleton (*T* 18 March 1844). The 'travelling players' element was next emphasised sixty-five years later by Reinhardt (1909), who had a commedia troupe, and by Harvey (1913), who had the players visiting the mansion of a great Elizabethan lord. Ayliff (1928) had modern-dress actors and 'a porter staggered across the stage bearing a basket labelled "Birmingham Repertory Company"' (*BP* 2 May 1928). Gribble (1935): the players all had capes over their costumes, large black hats and white domino masks. They were accompanied by music, tumbling acrobats, one of whom was walking on a large ball, plus a 'Lady Harpist' playing 'furiously' who was 'drawn in on a small decorated wagon' (s65 CS). A more *Mother Courage*-style cart was used in Langham (1962) and Trevis (1985): Trevis chose a very Brechtian style, stressing the realities of 'an early-Victorian fit-up company' (*G* 9 October 1985) with two of the 'actresses' in the inner play nursing babies when not acting. The actors were camped at one end of the traverse stage, watching the Lord with Sly and 'hopeful for work, seize their chance to

PLAYERS We thank your honour.

LORD Do you intend to stay with me tonight?

1 PLAYER So please your lordship to accept our duty.

LORD With all my heart. This fellow I remember

Since once he played a farmer's eldest son –

80

'Twas where you wooed the gentlewoman so well –

I have forgot your name, but sure that part

Was aptly fitted and naturally performed.

2 PLAYER I think 'twas Soto that your honour means.

LORD 'Tis very true; thou didst it excellent.

85

Well, you are come to me in happy time,

The rather for I have some sport in hand

Wherein your cunning can assist me much.

There is a lord will hear you play tonight –

offer a play' (Howard 184). Lovejoy (1972): the players were a J. C. Williamson's touring company, part of the organisation that almost monopolised Australian theatre in the early twentieth century, stranded at an Australian outback train station in a tropical storm. They then performed for a wealthy landowner who was tricking a swagman Sly. The players were also waiting for train connections in Newton (1974) which was set 'on a railway station in Padua, Italy in 1860' (Vancouver Playhouse Newsheet, October 1974). The Mediaeval Players (Heap 1985), who self-consciously modelled their theatre practice upon the idea of travelling players, also stressed this aspect. Production photographs of Edwards (1975) show the travelling player Diane Cilento (later Katherina), demonstrating her fire-eating skills.

Marcus (112) argues that the Players in *AS* are of a lower status than their counterparts in the Folio: the Quarto players are not announced by trumpets, Sander is not secure in his use of the word 'comedy' (although his malapropism 'commodity' (1.57) may be a deliberate joke), the two players who enter have *packs at their backs* (1.55 s.d.), which suggests limited means, and the players seem to be trying to get the Lord to provide property food partly so that the players can actually eat it.

79a Gribble (1935): Petruccio proceeded to distribute costumes in bundles to all the players. The acrobats then formed a human ladder in order to hang a backdrop of 'elaborate baroque pictures of Padua. The name Padua appearing in large letters' (s65).

79b is often addressed to the player who will later play Petruccio, who then replies as Second Player at line 84, e.g. Dews (1981). Gribble (1935) had 'This fellow . . .' addressed to Tranio as the Lord 'lifts his domino to see his face' (s65).

85 Leiber (1921, 1930): the Lord was seen to get his big idea at this moment.

86 Ayliff (1928) used a version of *AS* 1.56–62, as did Barton (1960).

	<i>Induction</i>	89
	But I am doubtful of your modesties, Lest over-eyeing of his odd behaviour (For yet his honour never heard a play) You break into some merry passion And so offend him; for I tell you, sirs, If you should smile, he grows impatient.	95
I PLAYER	Fear not, my lord, we can contain ourselves Were he the veriest antic in the world.	
LORD	Go, sirrah, take them to the buttery And give them friendly welcome every one. Let them want nothing that my house affords.	100
	<i>Exit one with the Players</i>	
	Sirrah, go you to Barthol'mew my page And see him dressed in all suits like a lady. That done, conduct him to the drunkard's chamber, And call him 'madam', do him obeisance. Tell him from me – as he will win my love – He bear himself with honourable action Such as he hath observed in noble ladies Unto their lords, by them accomplishèd. Such duty to the drunkard let him do With soft low tongue and lowly courtesy, And say, 'What is't your honour will command Wherein your lady and your humble wife May show her duty and make known her love?' And then with kind embracements, tempting kisses, And with declining head into his bosom,	115

- 98 Leach (1978) substituted 'public house' for 'buttery'. Barton (1960) used AS 1.79–80, and most of Sander's subsequent speech, divided among Baptista, the prompter and boy. The production then privileged AS over the Folio text for the rest of the scene. Nunn (1967) used a version of AS 79–85 around line 108 and also transposed several sections of the Folio.
- 100 s.d. Harvey (1913): the jollity of the players was stressed as the Lord's 'Major Domo waves them with dignity to follow him – Petruccio imitates him – all copy him and exit laughing' (McDonald pbk). Daly (1887): the thought of using Bartholomew was seen to be suddenly striking the Lord (531).
- 102 Occasionally pointed in modern productions by having an actress playing a boy player about to play Katherina, e.g. Devine (1953), Robertson and Selbie (1986).
- 114–26 Cut in Phelps (1856), possibly as risqué.

Bid him shed tears, as being overjoyed
 To see her noble lord restored to health,
 Who for this seven years hath esteemèd him
 No better than a poor and loathsome beggar.
 And if the boy have not a woman's gift 120
 To rain a shower of commanded tears,
 An onion will do well for such a shift,
 Which in a napkin being close conveyèd
 Shall in despite enforce a watery eye.
 See this dispatched with all the haste thou canst; 125
 Anon I'll give thee more instructions.

Exit a Servingman

I know the boy will well usurp the grace,
 Voice, gait and action of a gentlewoman.
 I long to hear him call the drunkard 'husband',
 And how my men will stay themselves from laughter 130
 When they do homage to this simple peasant.
 I'll in to counsel them. Haply my presence
 May well abate the over-merry spleen
 Which otherwise would grow into extremes.

[*Exeunt*]

122 Heap (1985): the Lord actually produced an onion.

INDUCTION 2

Enter aloft [SLY] with ATTENDANTS – some with apparel, basin and ewer, and other appurtenances – and LORD.

SLY For God's sake, a pot of small ale!

1 SERVINGMAN Will't please your lordship drink a cup of sack?

2 SERVINGMAN Will't please your honour taste of these conserves?

3 SERVINGMAN What raiment will your honour wear today?

SLY I am Christophero Sly – call not me 'honour' nor 'lordship'. I 5
ne'er drank sack in my life, and if you give me any conserves,
give me conserves of beef. Ne'er ask me what raiment I'll wear,
for I have no more doublets than backs, no more stockings than
legs, nor no more shoes than feet – nay, sometime more feet than
shoes, or such shoes as my toes look through the overleather. 10

LORD Heaven cease this idle humour in your honour!

O that a mighty man of such descent,

os.d. Slys are rarely placed 'aloft' although Dews (1981) had Sly on the Elizabethan-style balcony at Stratford, Ontario, from here until the end of the play and Gribble (1935) usually had Sly 'aloft' in a stage box. Burrell (1947) had Sly semi 'aloft', placed, along with a large retinue, on a bed on a raised platform upstage right. *AS* does not specify 'aloft' but *Enter two with a table and a banquet on it and two other with sly asleep in a chair, richly apparelled, and the music playing.*

Bogdanov (1978), Posner (1999): Sly was bathed onstage as this scene opened. Phelps (1856): Sly was discovered in 'a magnificent bed, surrounded by all the appliances of luxury' (*ST* 23 November 1856), and attended by servants who were having difficulty in 'repressing their laughter' (pbk). Asche (1899) had prolonged business with ringing of bells, shouts of 'My Lord!' and ad libbing to wake Sly up (pbk). J. Beresford Fowler (24) admired Asche's 'business with the tassel of his nightcap and his inability to comprehend the elaborate four-poster bed as the muddy-minded rascal comes out of his sottish stupor to the glory of palatial surroundings'. Barton (1960) used a medley from *AS* 2.11-15.

Some productions do not make the move to the Lord's house but stay at the inn, e.g. Burrell (1947); Williams (1973) also cut the Lord entirely (see Induction 1.11).

1 'God' became 'Heavens' in Webster (1844 59).

5 Dews (1981) had a long pause before Sly started this speech as he considered the situation.

9 Gribble (1935): Sly wept and showed his feet.

11 Bridges-Adams (1920): Sly drew his legs up under the coverlet, shaking with fright.

Of such possessions and so high esteem,
Should be infused with so foul a spirit!

SLY What, would you make me mad? Am not I Christopher Sly, old 15
Sly's son of Burton-heath, by birth a pedlar, by education a
cardmaker, by transmutation a bear-herd, and now by present
profession a tinker? Ask Marian Hacket, the fat ale-wife of
Wincot, if she know me not. If she say I am not fourteen pence
on the score for sheer ale, score me up for the lying'st knave in 20
Christendom. What, I am not bestraught! Here's –

3 SERVINGMAN O, this it is that makes your lady mourn.

2 SERVINGMAN O, this is it that makes your servants droop.

LORD Hence comes it that your kindred shuns your house
As beaten hence by your strange lunacy. 25
O noble lord, bethink thee of thy birth.
Call home thy ancient thoughts from banishment,
And banish hence these abject lowly dreams.
Look how thy servants do attend on thee,
Each in his office ready at thy beck. 30
Wilt thou have music? Hark, Apollo plays, *Music*
And twenty caged nightingales do sing.
Or wilt thou sleep? We'll have thee to a couch
Softer and sweeter than the lustful bed
On purpose trimmed up for Semiramis. 35
Say thou wilt walk, we will bestrow the ground.
Or wilt thou ride? Thy horses shall be trapped,
Their harness studded all with gold and pearl.
Dost thou love hawking? Thou hast hawks will soar
Above the morning lark. Or wilt thou hunt? 40
Thy hounds shall make the welkin answer them
And fetch shrill echoes from the hollow earth.

1 SERVINGMAN Say thou wilt course, thy greyhounds are as swift
As breathèd stags, ay, fleeter than the roe.

15–16 Dews (1981): all the servants shook their heads repeatedly.

21 Trevis (1985) changed the broken off 'Here's' into 'Cheers'. Daly (1887) cut 'Here's' (534).

31 s.d. Ayliff (1928): the music was played on a wireless. Leiber (1921, 1930): the music was awful (pbk).

31–63 Often slimmed down and cut back, particularly the classical references, e.g. Ayliff (1928). Asche (1899) cut the lustful 33–5, as did e.g. Anglin (1908).

35 Harvey (1913): 'Sly on floor, buries himself in the cushions in fear' (McDonald pbk).

2 SERVINGMAN Dost thou love pictures? We will fetch thee straight 45
 Adonis painted by a running brook,
 And Cytherea all in sedges hid,
 Which seem to move and wanton with her breath
 Even as the waving sedges play wi'th'wind.

LORD We'll show thee Io as she was a maid, 50
 And how she was beguilèd and surprised,
 As lively painted as the deed was done.

3 SERVINGMAN Or Daphne roaming through a thorny wood,
 Scratching her legs that one shall swear she bleeds,
 And at that sight shall sad Apollo weep, 55
 So workmanly the blood and tears are drawn.

LORD Thou art a lord, and nothing but a lord.
 Thou hast a lady far more beautiful
 Than any woman in this waning age.

1 SERVINGMAN And till the tears that she hath shed for thee 60
 Like envious floods o'er-run her lovely face,
 She was the fairest creature in the world –
 And yet she is inferior to none.

SLY Am I a lord, and have I such a lady?
 Or do I dream? Or have I dreamed till now? 65
 I do not sleep: I see, I hear, I speak,
 I smell sweet savours and I feel soft things.

- 45–56 Harvey (1913) played this scene in front of what the McDonald promptbook always refers to as 'nude women' curtains, actually classical figures on tapestry, as suggested by these lines. Ayliff (1928) had a portfolio of smutty photographs, as did Bogdanov (1978). Payne (1935): Sly tried to drink from a washbowl and wash in a goblet. Kyle (1982): the Lord and his attendants mimed some of the action described, e.g. swaying as 'the waving sedges'.
- 53 Elvgren (1980) had a huge wooden picture frame onstage which Sly stepped through 'to signify belief in his supposed transformation from ruffian to nobleman'; this edifice also framed dramatic renditions of the actions described here such as 'Daphne's travel through the woods' (Labriola 205).
- 64 Sly's shift to verse signals his growing belief in the trick. Webster (1844) had everyone upstage except for Sly, thus marking out this speech as a moment of discovery for him. Reinhardt (1909) had a very long pause before Sly capitulated and began this line. Leach (1978): Sly gazed into a hand mirror and his failure to recognise himself helped convince him of the truth of what he was being told.
- 67 'soft things' Gribble (1935): Sly was feeling Bartholomew. Bogdanov (1978): Sly tested out whether he was a lord by maltreating his servants, pushing one to the ground, slapping

Upon my life, I am a lord indeed,
 And not a tinker, nor Christopher Sly.
 Well, bring our lady hither to our sight,
 And once again a pot o'th'smallest ale. 70

[*Exit a Servingman*]

2 SERVINGMAN Will't please your mightiness to wash your hands?
 O, how we joy to see your wit restored!
 O, that once more you knew but what you are!
 These fifteen years you have been in a dream, 75
 Or when you waked, so waked as if you slept.

SLY These fifteen years! By my fay, a goodly nap.
 But did I never speak of all that time?

1 SERVINGMAN O yes, my lord, but very idle words,
 For though you lay here in this goodly chamber, 80
 Yet would you say ye were beaten out of door,
 And rail upon the hostess of the house,
 And say you would present her at the leet
 Because she brought stone jugs and no sealed quarts.
 Sometimes you would call out for Cicely Hacket. 85

SLY Ay, the woman's maid of the house.

3 SERVINGMAN Why, sir, you know no house, nor no such maid,
 Nor no such men as you have reckoned up,
 As Stephen Sly and old John Naps of Greece,
 And Peter Turph and Henry Pimpernell, 90
 And twenty more such names and men as these,
 Which never were, nor no man ever saw.

one in the face, kicking one in the testicles, spraying foam at another and then, finally, threatening to spray the front row of the stalls with foam. Harvey (1913): Sly 'falls forward on hands and knees' at his realisation (McDonald pbk). Reinhardt (1909): Sly jumped out of bed.

- 69 Benthall (1948): the perpetrators of the trick on Sly all cheered at this. A version of AS 2.27 ff. is sometimes inserted here, e.g. Devine (1953), Nunn (1967), Kyle (1982) pbk.
- 72 In Leiber (1921, 1930) this line was a response to Sly messily wiping his nose. Phelps (1856): Sly 'when he has grasped the fact that a basin is being held before him in which he must wash, enters upon such a wash as sooty hands of tinkers only can require, and having made an end of washing and bespattering, lifts up instinctively the corner of his velvet robe to dry his hands upon' (*Examiner*, 6 December 1856). Harvey (1913): Sly drank the water after smelling it (McDonald pbk). 72 ff. is sometimes split between several speakers e.g. Guthrie (1954), Burrell (1947). Benthall (1948): Bartholomew was prepared behind a screen to play Sly's wife.

SLY Now Lord be thankèd for my good amends!

ALL Amen.

*Enter [BARTHOLOMEW, a page, dressed as a] lady, with
ATTENDANTS, [one of whom gives Sly a pot of ale].*

SLY I thank thee, thou shalt not lose by it. 95

BARTHOLOMEW How fares my noble lord?

SLY Marry, I fare well, for here is cheer enough. [*He drinks.*] Where
is my wife?

BARTHOLOMEW Here, noble lord, what is thy will with her?

SLY Are you my wife, and will not call me 'husband'? 100

My men should call me 'lord'; I am your goodman.

BARTHOLOMEW My husband and my lord, my lord and husband,
I am your wife in all obedience.

SLY I know it well – What must I call her?

93 Daly (1887) had this line as 'pivotal' to the Induction and Sly's 'gradual assumption of lordly state – his complacency, his comic gravity' was praised (*New York Tribune*, 19 January 1887). Barton (1960) played AS 2.26–35 here instead of the Folio text.

94 s.d. The original Bartholomew would have been a boy actor, and his presence onstage could have served to remind the audience, in proto-Brechtian style, that boys originally presented all the women's parts. This metatheatrical effect cannot be achieved in the modern theatre. Bartholomews have varied in their credibility as women and have ranged from convincingly attired, demure boy pages, to a hefty sailor (Kelly 1993), or in Ayliff (1928) a strapping man 'tastefully attired as a modern flapper' (Cochrane 131). In Leach (1978) Bartholomew towered above a diminutive Sly, and Dews (1981) had Bartholomew as an over-rouged young man, who paraded brazenly on the mainstage for the delectation of Sly on the balcony. Later on whenever Sly became too amorous, this Bartholomew simply put him in an arm-lock. Some Bartholomews enter the scene gamely and then, once they see Sly, try to escape, e.g. Bridges-Adams (1920). Daly (534): Bartholomew tripped on his dress as he entered, striding like a man. Anglin (1908): Bartholomew 'carries onion tied to fan' (pbk.)

95 Ayliff (1928): Sly felt in his pocket for a tip but found that the pocket was empty. Harvey (1913) inserted AS 2.27–33 here (McDonald pbk) and delayed Bartholomew's entry until afterwards. Nunn (1967) used AS 2.44–9.

100 Reinhardt (1909): this line is marked as spoken gently.

102–3 Anglin (1908): Bartholomew tried to curtsy but the Lord was standing on his train. Bartholomew kicked out and then seeing it was his master became frightened.

104a Harvey (1913): suggested business here is that Sly kisses his wife with a 'sounding smack' (558).

