

**A PRE-PRODUCTION DRAMATURGICAL CASEBOOK FOR
WILLIAM SHAKESPEARE'S *THE TAMING OF THE SHREW***

Danya Gee Martin

Submitted in partial fulfillment
of the requirements
for the degree of Master of Fine Arts
in the Theatre Arts Program of the School of the Arts

COLUMBIA UNIVERSITY
May 2016

TABLE OF CONTENTS

INTRODUCTION	1
SOURCES & INFLUENCES	5
<i>The Taming of A Shrew</i>	5
<i>The Supposes</i>	10
Folk Background	11
Ovid	12
Hawking	13
<i>A Merry Jest of a Shrewd and Curst Wife</i>	15
SOCIAL & LEGAL CONTEXT	16
Shrews & Scolds	16
Legal Status of Married Women	18
Companionate Marriage	20
SCHOLARSHIP	22
“The Taming UnTamed, or, The Return of the Shrew,” R. Heilman	22
“ <i>The Taming of the Shrew</i> : Shakespeare’s Mirror of Marriage,” C. Kahn	25
“The Induction as Clue in <i>The Taming of the Shrew</i> ,” J. Halio	28
“Civilizing Subordination: Domestic Violence and <i>The Taming of the Shrew</i> ,” E. Detmer	30
“Performing Marriage with a Difference: Wooing, Wedding, and Bedding in <i>The Taming of the Shrew</i> ,” A. Smith	32
PRODUCTION HISTORY	37
Franco Zeffirelli	37
William Ball	38
Michael Bogdanov	39
Jonathan Miller	41
A.J. Antoon	42
Gregory Doran	43
Phyllida Lloyd	45
Edward Hall	46
CONCLUSION	48
APPENDICES	57
Appendix A: Excerpted Scholarly Articles	57
Appendix B: Production Photos	72
Appendix C: Selected Production Reviews	74
WORKS CITED	77
WORKS REFERENCED	87

INTRODUCTION

Few of Shakespeare's plays engender such charged responses as *The Taming of the Shrew*.¹ Heavily influenced by Italian learned comedies and English folk tales, *The Shrew* tells the story of Katherine and Petruchio, the daughter of a wealthy merchant and a bachelor out to seek his fortune. Described as "a devil," "mad," "rough," "curst," "shrewd," "ill-favoured," and an "irksome brawling scold," Katherine remains unwed even as a bevy of suitors vie for the hand of her younger sister, Bianca. Impressed by her considerable dowry and undaunted by her shrewishness, Petruchio marries Katherine and embarks on a regimen to tame his new wife by denying her every conceivable comfort—including food, sleep, new garments, and her family's company—all in the name of love; by play's end, Petruchio's tactics transform "Katherine the Curst" into a model wife, obedient and loving. Set as a play-within-a-play performed for a drunken tinker pranked into believing he is a lord, *The Shrew* also follows a young student named Lucentio as he undertakes a madcap scheme to win Bianca for his wife.

Despite its comic origins, *The Shrew's* sexual and gender politics can prove troubling rather than humorous to modern audiences. In the U.S. today, women account for 57 percent of the workforce, 15 percent of the military, and 58 percent of enrollment at colleges and universities; in addition, roughly 82 percent of Americans believe "men and women should be social, political, and economic equals" ("Data"; Wood; "Table"; Swanson). Despite these tremendous gains, one in three women in the U.S. "have been victims of [some form of] physical violence by an intimate partner within their lifetime" and "nearly half of all women in the United States have experienced at least one form of psychological aggression by an intimate partner" ("Statistics"; "Intimate").

¹ I will refer to the play as *The Shrew*.

Furthermore, while feminism has empowered women in the public realm, the rise of internet porn and the commodification of sexuality teach teenage girls in intimate relationships that “they have to be pleasing, they have to be submissive, that their sexual pleasure is dependent on that of the male partner” (Leive qtd. in Orenstein). Given the confusing state of modern gender politics, critics express concern that by portraying Petruchio’s taming tactics “as laughable and Kate’s affectionate bondage as harmless, the play does the cultural work of figuring a husband’s control over his wife as artful, heroic, and pleasurable for both” (Detmer 289). This begs the question: should we continue to produce a play that can seem not just outdated but even harmful?

I personally believe we can make *The Shrew* relevant and enjoyable without endorsing regressive and harmful gender and sexual politics, a belief that drew me to create this casebook. While some advocate boycotting *The Shrew* entirely as a “brutally sexist polemic,” the play’s “metatheatrical [sic] playfulness and comic artistry” has made it “a perennially compelling favourite, even for latter-day cultures which espouse neither its marital ideologies nor its taming pedagogy” (Hodgdon).² Though no longer appropriate to approach the play as a straightforward marital comedy, I agree with Arden editor Brian Morris when he asserts that *The Shrew*’s issues can be “resolved in many subtly different ways, depending on the actors, the theatre, the aims of the production, and, above all, the text” (104).

A variety of interpretive trends have emerged over the past fifty years as directors and scholars grapple with the play’s more troubling aspects. One trend is to satirize the male characters’ attitudes towards women, with Katherine gaining the upper hand and delivering the

² All Hodgdon quotes are from the Introduction to the 2010 Arden edition of *The Taming of the Shrew* (see Works Cited entry) unless otherwise noted.

final homily ironically; in Phyllida Lloyd's all-female production for Shakespeare's Globe in 2003, Kathryn Hunter played each transition of Katherine's speech "as a false ending (to the relief of the onstage 'men') followed by a renewed (and unwelcome) beginning" (Hodgdon 125). Alternately, many directors use the play to indict contemporary violence against women, such as the all-male production for Propeller Theatre Company, in which director Edward Hall emphasized "Petruchio's manipulative prowess and psychological grip" on Katherine (Jupp).

Some productions take a post-Freudian, psychological approach to the play, finding textual motivation for Katherine's shrewishness and identifying abnormalities in Petruchio's character; for a 2003 production at the RSC, director Gregory Doran explored "the story of two psychologically vulnerable people" who find in one another kindred spirits (Hodgdon 129). Still others emphasize the text's exploration of class and gender roles; Lloyd's all-female production reminded audiences "that everyone in the piece is disguising themselves, putting on an act, playing the part expected in the mating game" (Hemming). These are just a few examples of the seemingly endless variety of possible interpretations, each born out of the text and revealing something new about the play and about ourselves. *The Shrew* can be funny, brutal, tender, dark, happy, sad, or any combination of these at once. It all depends on the director and her vision.

As Morris observes, "the complex, dynamic, developing relationship between Katherina and Petruchio ... lies at the heart of the play's appeal to its audience" and this casebook provides everything a director might need in order to approach it in a thoughtful and nuanced manner (104). In terms of the text itself, there is very little difference between the Arden, Oxford, and Cambridge editions, all of which use the First Folio text of the play with only minor variations, and the scholarship is of a similar caliber in all three. I chose the Arden Shakespeare's 2010 edition, edited by Barbara Hodgdon, as my foundation text for three reasons: the Arden series is

clearly presented, reliable, rigorous, and useful to theatre professionals and academics alike; as one of the most recently published editions, it includes the most up to date scholarship; and the scholarship of a female editor is most relevant to my approach. All quotes and references to *The Shrew* come directly from this edition. However, when referring to the male protagonist, I have chosen to use ‘Petruchio’ rather than Hodgdon’s use of the variant spelling ‘Petruccio.’ Moreover, I have chosen to use Katherine instead of Kate, since Petruchio shortens her name in contravention of her expressly stated preference, the first step towards controlling her identity.

SOURCES & INFLUENCES

A prolific and imaginative borrower, Shakespeare found inspiration for *The Shrew* in other plays, Greek and Latin classics, folk-tales, ballads, and even sporting manuals. Identifying Shakespeare's sources and how he uses them can reveal new ways of understanding the text; the popularity of Elizabethan hawking manuals, for instance, indicates that hawking was a learned rather than hereditary sport, which could explain why Shakespeare chose falconry for Petruchio's taming metaphor.

This section focuses only on those sources that influenced, either directly or indirectly, the Katherine-Petruchio plot. While Commedia dell'Arte possibly offered some inspiration for aspects of the story or characters, for example, it does little to further a director's understanding of their relationship, and so does not warrant inclusion. On the other hand, though Shakespeare confines references to Ovid almost entirely to the Bianca-Lucentio subplot, the classical style of their courtship helps illuminate the nature of the Katherine-Petruchio relationship, and as such is included here.

The Taming of A Shrew

Any discussion of *The Shrew* must start by exploring its complex relationship with *The Taming of A Shrew*,³ an anonymously authored sister play performed and published contemporaneously.

The two different works contain almost identical plots, differing only in the details. As in *The Shrew*, *A Shrew* opens upon a Lord and his retinue convincing Sly, the drunken tinker, that he is actually nobility, after which they present him with a play-within-a-play about Aurelius and

³ I will refer to the play as *A Shrew*.

his friend Polidor. Upon arriving in Athens for a visit, Aurelius promptly discovers that Polidor is in love with the merchant Alfonso's youngest daughter, Emelia. Aurelius becomes enamored of her sister Phylema, but neither woman can wed until someone marries Kate, the eldest sister and a veritable shrew. Luckily, the two men run into Ferando, who, induced by a sizeable dowry and an unyielding belief in his taming prowess, desires Kate for his wife. After negotiations and some bizarre behavior by the groom, Ferando weds Kate and embarks on his taming regimen: withholding food and sleep, tantalizing Kate with new clothes before destroying them, and demanding that she agree with his absurd statements.

With Kate out of the way, Aurelius presents himself as a merchant in order to woo Phylema. Alfonso consents to the marriages of his two remaining daughters, but requires assurances about Aurelius' wealth and dowry, so Aurelius presents a stranger as his father and Alfonso gives his blessing. Unbeknownst to his son, however, Aurelius' real father (the Duke of Sestos) arrives in Athens, discovers the intrigue, and condemns Aurelius for marrying without his consent; in despair, the lovers' pleas for forgiveness soften the Duke into relenting. At the wedding feast, the three bridegrooms lay bets on their wives' obedience but only Kate comes when bid, winning the wager for Ferando before admonishing her sisters in a long homily. The play concludes with an epilogue, during which the Lord returns an unconscious Sly to the tavern where he started; upon waking, Sly heads home while recounting for the Tapster what he believes was a fantastical dream.

No recorded mention of *The Shrew* exists before 1623, when John Heminges and Henry Condell included the play in the First Folio. However, references to Kyd's *The Spanish Tragedy* indicate that Shakespeare wrote *The Shrew* after 1591-2, while stylistic similarities to *Love's Labour's Lost* and *Comedy of Errors* support composition by 1594-5. On the other hand,

surviving evidence provides a relatively precise timeline for *A Shrew*. References to Marlowe's *Dr. Faustus* place the writing after 1591 but before 1594, when theatrical entrepreneur and impresario Phillip Henslowe records seeing *A Shrew* at Newington Butts in Southwark on June 11th of that year. In addition, the listings for May 2nd in the 1594 Stationer's Register include *A Pleasant Conceited Historie called 'The Taming of a Shrew,'* submitted by the printer Peter Short, who produced the first quarto version of the play. In 1596, Short issued a reprint that remained in circulation for eleven years.

The first tenuous connection between *A Shrew* and Shakespeare appears in 1607 when the rights transferred to Nicholas Ling, who entered *A Shrew* into the Stationer's Register along with *Love's Labour's Lost* and *Romeo and Juliet*. Soon after issuing a third quarto, Ling transferred all three plays, along with *Hamlet*, to the printer John Smethwick. Textually, however, *A Shrew* and *The Shrew* do not converge until 1709, when editor Nicholas Rowe imported stage directions and business from the former into his 1709 and 1714 editions of the latter. In 1723, Alexander Pope incorporated the additional Christopher Sly episodes from *A Shrew* into his edition of *The Shrew*, spurring other eighteenth century editors to follow suit.

Attempts to parse the exact relationship between the two texts proves challenging, to say the least. Apparently, Smethwick's copyright to *A Shrew* also gave him copyright to *The Shrew*, the text of which he provided for the First Folio. Moreover, different editions of the Folio use the names of the two plays interchangeably: the Second Folio contains two instances of *A Shrew* as the page header instead of *The Shrew*, while the Third Folio contains nine such instances. In addition, the title page of *A Shrew* mentions Pembroke's Men, a theatre company with which Shakespeare may have been associated in 1594; and since Shakespeare belonged to The Lord Chamberlain's men, who performed at Newington Butts, Henslowe might have actually seen a

production of *The Shrew* on May 2nd. However, no record exists of Shakespeare's membership in The Lord Chamberlain's Men in 1594, and the Admiral's Men also performed at Newington Butts, making it impossible to know whose production Henslowe witnessed.

Over the years, scholars have proposed various theories to solve the issue, the first of which claims that Shakespeare based *The Shrew* on *A Shrew*. This theory relies largely on the assumption that *The Shrew* is the better play; in her introduction to the New Cambridge edition of *The Shrew*, editor Ann Thompson asserts that "the plot is much more explicitly pointed out, explained, and predicted in *A Shrew*" while the subplot "lacks dramatic tension and is rather verbose" (173-4). Geoffrey Bullough, author of *Narrative and Dramatic Sources of Shakespeare*, insists that Shakespeare took *A Shrew* and employed a process of "enrichment and smoothing" to create a new play whose "total effect is more witty and civilized" than the original (64). Some even argue that *A Shrew* is a first draft of *The Shrew*, reasoning that *The Shrew*'s increased length proves that Shakespeare not only edited *A Shrew* but also expanded upon it. However, certain details in *The Shrew* show less development than they do in *A Shrew*, such as the mysterious disappearance of Christopher Sly halfway through.

The second major theory argues that *A Shrew* is a bad quarto of *The Shrew*. Typical of memorial reconstruction, Ferando's speech at the end of scene nine in *A Shrew* contains phrases from other scenes in *The Shrew*, for instance (Thompson 178). In addition, some sections of *A Shrew* capture the general sense of a witticism in *The Shrew* while missing the point: in *The Shrew*'s haberdasher scene, Katherine sets up the punch line for Petruchio when she tells him "I'll have no bigger [hat], this doth fit the time / And *gentlewomen* wear such caps as these [emphasis added]," to which Petruccio replies "[w]hen you are *gentle*, you shall have one too [emphasis added]" (4.3.69-71). In *A Shrew*'s parallel scene, Kate's declaration "I will home

again unto my father's house" lacks the cue word, causing the joke to fall flat (*A Shrew* 8.4; Duthie 338; Hickson). Finally, as Cambridge editor Stephen Roy Miller argues, the sixteen separate instances in which *A Shrew* quotes Marlowe's *Tamburlaine* or *Dr. Faustus*, as well as the more simplified storyline, could indicate a compiler who used some creative solutions when remembering *The Shrew* proved too complex (6-7).

Nevertheless, those who dispute theory two claim that bad quartos are not often as different from their source as *A Shrew* is from *The Shrew*. Not only are all the names and settings different, but *A Shrew* introduces an element of class discord in the subplot: as a prince, Aurelius cannot marry a commoner so he disguises himself as a merchant, prompting the Duke's anger at such a breach of social convention. According to Miller "[s]uch coordination ... between the later actions of a noble father and the earlier actions of his son suggests that the compiler might be following some intelligible plan" (7). This claim leads directly into theory three, that *A Shrew* is not just a memorial reconstruction but also an adaptation of *The Shrew*; Shakespearian scholar Richard Hosley argues that an abundance of "conscious originality" in *A Shrew* makes it "rather a different type from the other bad quartos of Shakespeare" (293).

The fourth and final theory contends that both plays originate from an even earlier, now-missing text. However, unlike the case of *Hamlet*, in which several witnesses attest to the existence of a lost *Ur-Hamlet* text, no proof exists of any such text for the *Shrew* plays. Additionally, the thematic unity of a three-action plot (induction, main plot, and subplot) remains unparalleled in Elizabethan drama. As Hosley notes, "[i]f we concede the brilliance of the three-fold structure of Shakespeare's *Shrew*" but postulate that the play is based on an *Ur-Shrew* text, "we would be assuming, around 1593, the existence of a dramatist other than Shakespeare who

was capable of devising a three-part structure more impressive than the structure of any extant play by Lyly, Peele, Greene, Marlow, or Kyd” (294-5).

The Supposes

With the exception of some minor variations, the majority of the Bianca-Lucentio subplot comes directly from George Gascoigne’s *The Supposes* (1566), an English translation of *Gli Suppositi* (1509) by Italian playwright Ariosto. Considered the first English drama in prose, *The Supposes* appeared in English first in *The Posies of George Gascoigne Esquire. Corrected, Perfected and Augmented by the author* (1575) and later in *The Whole Works of George Gascoigne* (1587), and revolves around twenty-four false suppositions or mistaken identities.

Two years before the start of the play, Erostrato and his servant Dulipo arrived in Ferrara to study, but Erostrato immediately saw and fell in love with Polynesta. In order to get close to and woo her, Erostrato exchanged identities with Dulipo and found employment as a servant in the house of her father, Damon; soon thereafter the lovers started an illicit sexual relationship. After two years, the arrival of the aged doctor Cleander as a suitor prompts Dulipo-as-Erostrato to enter into negotiations with Damon for Polynesta’s hand. However, Damon requires Dulipo-as-Erostrato to provide his father Philogano to verify his monetary claims.

To solve their predicament, Dulipo waylays a stranger entering the city and spins a false tale of a diplomatic crisis that puts the stranger’s life in peril. Dulipo then offers to protect the stranger, who in return must play the part of Philogano. All seems well, until Damon finds out about Polynesta’s illicit relationship and imprisons Erostrato in his dungeon. Meanwhile, the *real* Philogano arrives in the city looking for Erostrato. In a quirk of fate, Cleander realizes that Dulipo is actually his long lost son and heir, after which he retracts his offer for Polynesta,

clearing the way for Erostrato. Finally, a servant verifies the truth about Erostrato, allowing the lovers to wed.

Folk Background

Although not as direct a source as *The Supposes*, folk stories and customs feature greatly in the relationship between Katherine and Petruchio. In *The Taming of the Shrew: A Comparative Study of Oral and Literary Traditions*, Jan Harold Brunvand surveyed 380 oral and thirty-five literary versions of the taming tale and identified certain motifs and narrative elements that a majority of them shared: one of three daughters, the shrew's wealthy father warns off suitors and offers a large dowry; the groom arrives late to the wedding and behaves in a boorish manner before departing hastily with his new bride; the taming occurs on the trip home and at the couple's house, where the husband denies his wife food and makes her agree to his absurd statements; the test—a wager placed on whose wife will come when called—occurs after dinner at her father's house. Though considerable variation exists in the techniques used to tame the wife, the similarity and abundance of “shrew-taming tales throughout Northern Europe and the British Isles suggests that early modern audiences might” have been familiar with and “pre-conditioned to enjoy the taming spectacle” (Oliver qtd. in Hodgdon 45).

Unlike the numerous classical allusions in the Bianca-Lucentio wooing,⁴ Shakespeare places Katherine and Petruchio “in a world of country courtship practices” that relies heavily on “traditional beliefs ... superstitions, [and] folk wisdom” (Thompson 13). Many of Katherine's lines refer to well known proverbs, while Petruchio demonstrates a proclivity for songs and singing, especially of the bawdy variety: while wooing Katherine, he quotes the refrain from an

⁴ See ‘Ovid,’ next page.

early stage jig, a type of song notorious for its obscenity and sexual connotations. Dancing also features prominently in Petruchio's speech, such as the double meaning behind the word maze in his proclamation "I have thrust myself into this maze / Happily to wive and thrive as best I may" (1.2.54-5). Here, maze refers not only to a labyrinth, but also to an Elizabethan dance pattern. In contrast to Lucentio's staid and courtly wooing of Bianca, Shakespeare grounds Petruchio's relationship with Katherine and paints their courtship as a "mating dance with a spirited partner whose sexual appeal he [Petruchio] frankly acknowledges" (West 66).

Ovid

Shakespeare frequently alludes to well-known works by Ovid, specifically *Metamorphoses* and *Ars Amatoria*. A poem in fifteen books, *Metamorphoses* recounts Greek mythological and legendary stories in which transformation plays a key role, probably available to Shakespeare at school either in Latin or in an English translation (Hodgdon 66). When the Lord endeavors to convince Sly that he is a Lord, for instance, his servants tempt the tinker with lewd images from *Metamorphoses*, including pictures of Adonis, Cytherea, and Io.

However, Ovid features most prominently in the Bianca-Lucentio courtship. Upon arrival in Padua, Tranio counsels the bookish Lucentio "Lest be no stocks, I pray, / Or so devote to Aristotle's checks / As Ovid be an outcast quite abjured," a clear reference to *Ars Amatoria*, or *The Art of Love*, three books of mock-didactic elegiacs on the art of seduction and intrigue (1.1.31-3). Furthermore, the young scholar frequently compares Bianca and himself to lovers from *Metamorphoses*; his description of Bianca's beauty, "Such as the daughter of Agenor had / That made great Jove humble him to her hand" (1.1.167-8) refers to the myth of Europa and Jove. Bianca, meanwhile, proves an "accomplished student of Ovidian erotic arts—perhaps even

over-mastering Lucentio.” When Lucentio translates a line from the *Heroides*, for example, he does so idiosyncratically, while Bianca “at least keeps the Latin clauses logically together” (Hodgdon 68, 221n28-9).

Hawking

Newly married and back at his country house, Petruchio takes a moment to clarify for the audience the reasoning behind his current and future treatment of Katherine:

Thus have I politicly begun my reign,
And tis my hope to end successfully.
My falcon now is sharp and passing empty,
And till she stoops she must not be full-gorged,
For then she never looks upon her lure.
Another way I have to man my haggard,
To make her come and know her keeper’s call:
That is, to watch her, as we watch those kites,
That bale, and beat, and will not be obedient. (4.1.177-85)

He will train Katherine as a falconer trains his bird, keeping her awake and underfed in order to “make her come and know her keeper’s call.” Indeed, Petruchio achieves his goal in the final scene, when, of all three wives, only Katherine comes when bid.

But why does Shakespeare use falconry for his analogy, rather than the taming of a horse or hound? First, although usually the sport of gentlemen, the abundance of extant Elizabethan training manuals on the subject suggest that falconry was a learned skill, one that Petruchio could teach to his fellow husbands (Dolan 305); second, these manuals already used the language of

courtship and marriage; third, most trained hawks are actually female, since the male is smaller, slower, and less aggressive; and fourth, the trainer was almost always male and to “man” a hawk meant to make her used to a male presence (Benson 191).

Contemporary reactions to the hawking metaphor range from appreciation to disgust. On the one hand, hawking can be seen as the perfect metaphor for a loving marriage based on “mutuality, trust ... compatibility and equality” (Ranald, “The Manning” 117). The best way for a trainer to cultivate a bond with his hawk, according to Elizabethan hawking expert and author Edmund Bert, is with “sweet and kind familiarity” rather than harshness (4). In addition, it takes thirty to forty days of intense work between master and bird to train a falcon, and the trainer undergoes his own indignities in the pursuit of obedience. Furthermore, since the trainer devotes so much time and effort to training his hawk, he treats her with the utmost care. Just as the “falconer never asks the impossible of his bird, as he cherishes, feeds, and keeps it, not attempting to alter its nature, so too should a husband behave toward his wife, taking care never to lose her friendship” (Ranald, “The Manning” 120).

On the other hand, the “positive evaluation of falconry as a model for marriage” can downplay “the significant disparities between the two parties,” and the “bond that results—reinforced as it is with leather restraints—is hardly between equals” (Dolan 307-8). Though hawking manuals use the language of courtship and marriage, the implication remains that hawks are “fickle, self-willed and recalcitrant” like their human counterparts, and also that the hawks require constant training and attention by their trainer. As for Shakespeare, the hawking language he uses in *The Shrew* centers on “the attempted control of one person over another” (Benson 191, 205).

A Merry Jest of a Shrewd and Curst Wife Lapped in Morel's Skin, for Her Good Behavior

Probably created around 1550, the anonymous ballad known informally as *A Merry Jest* features two sisters, one tractable and pursued by suitors, the other shrewish and cursed. In addition, a suitor courts and marries the eldest daughter for financial gain, enacts a taming regimen away from her father's house, and unveils his improved wife at a large family feast. In contrast to *The Shrew*, the eldest daughter in *A Merry Jest* learns shrewishness from her mother, consents to the wedding, and negotiates a number of demands into the marriage contract, to which the groom falsely agrees.

More importantly, the husband in *A Merry Jest* uses infinitely more violence to tame his wife than Petruchio uses to tame Katherine: in the marriage bed, he hits her and exhorts her to obey his will, and later, when the wife refuses to perform household duties, the husband beats her so that he draws blood before wrapping her in the salted hide of a horse (the titular Morel). Also, unlike the ambiguity of Katherine's transformation in *The Shrew*, *A Merry Jest* explicitly states that she will obey him "in presence of people, and eke [each] alone," meaning that her subservience is more than a performance (l. 101). In addition, the wife in *A Merry Jest* "resists more strenuously, vocally, and persistently" than does Katherine (Dolan 257). For a discussion of why Shakespeare might have used less violence, see the following section, 'Social & Legal Context.'

SOCIAL & LEGAL CONTEXT

Rather than provide a broad overview of all aspects of Elizabethan society, this section explores women's legal and social status in early modern England, especially in regards to marriage. The subsections on 'Shrews & Scolds' and 'The Legal Status of Married Women' reveals the reality of women's lived experiences within a patriarchal society, while 'Humanist Marriage' investigates how changing ideas about marriage may have influenced Shakespeare's portrayal of the religious and civic institution.

Shrews & Scolds

An archetypal figure already popularized in contemporary "[p]roverbs, jokes, ballads ... and oral folklore," the early modern shrew figure borrowed its name from a mole-like animal known for aggressive behavior, sharp teeth, and loud squeaks (Hodgdon 42). The term evolved over the course of several centuries to describe women given to railing or scolding, an epithet second in destructive impact only to "whore." The typical Elizabethan shrew figure forced "men to 'women's work'; they beat and humiliate their husbands; they take lovers; they refuse to have sex with their husbands or blame their husbands for being sexually useless; they drink and frequent alehouses; and they scold. But most of all, they strive for mastery" (Dolan 10). The shrew overturned the domestic order and her violence justified her husband in "reasserting his mastery through reciprocal violence"; as long as he did not disturb the neighbors or actually end her life, a man was legally free to correct his wife as he saw fit (Hodgdon 42).

A woman became a 'scold' when her shrewish behavior began to upset public order and peace, at which time the courts stepped in. Generally, *to scold* meant "to chide and to brawl and had connotations of violence and uncontrolled rage," while *a scold* engaged in "indiscriminate

slander, tale-bearing, the stirring up of strife, the sowing of discord between neighbours, and sometimes also the pursuit of quarrels through needless lawsuits and legal chicanery.” A “common scold” was a legal term for “an individual liable to prosecution and punishment as a nuisance for continually disturbing the neighbours by contentious behavior.” As punishment, the authorities bridled the offender, put her in the stocks, incarcerated her in the town cage, or paraded her around town on a cart. In addition, they could bind the scold to a stool and dunk her in water, a punishment known as cucking (Ingram 51, 68).

Though not often, courts also prosecuted men for disruptive behavior, including railing and other verbal abuse. Furthermore, while many contextual guides to *The Shrew* seem to imply that the punishment of scolds became particularly gruesome in the latter half of the sixteenth century, the evidence suggest that local governments punished scolds no more nor less violently than those convicted of other types of offences. The cucking stool’s exorbitant cost and susceptibility to rot often proved prohibitive to smaller towns and villages; though the name brings to mind a simple three-legged stool, in reality “the apparatus consisted of a wooden or iron armchair ... attached to a long wooden beam” that lowered into the water (Ingram 52, 60; Abbot). Many communities simply placed the offender on an ordinary stool before her peers as a shaming tactic, and judges often formally sentenced scolds to cucking before commuting their punishment to a monetary fine, especially for a first offence (Ingram 62).

The scold’s bridle—a metal cage put over the woman’s head, often with a metal prong to depress the tongue and prohibit speech—appeared mostly in the north and west of England, and possibly served as punishment for offenses besides scolding. In addition, “men did not set down any loquacious, vociferous, or sharp-tongued woman, and far less did they try ... to keep women quiet by threatening them with prosecution. On the contrary, it appears that men were

realistically tolerant ... of some degree of verbal assertiveness” and some men were even willing to speak on behalf of a women accused of scolding (Ingram 57-8, 68).

Legal Status of Married Women

Unlike the modern image of a secure and monolithic society, Elizabethan England was in a state of “flux and uncertainty, with new possibilities, cultural forms and social habits threatening to unsettle a deeply conservative social order” (Stretton 336). An unmarried female monarch ruled over England; decades of population growth created a demand for goods, which in turn helped establish a class of wealthy merchants who called themselves gentlemen and challenged the power of the aristocracy; central government supplanted feudalism; and courtesy (codes of behavior from the court) fell out of favor for civility (the proper behavior of citizens). In this time of instability and change, women were ruled by a complex and often contradictory legal system that embraced the past and the future simultaneously.

Elizabethan marital law subscribed to the doctrine of coverture, which held that husband and wife were one person in the eyes of the law. Upon marriage, a woman’s legal status transformed from a Feme Sole to a Feme Covert, and any property or land she brought to her marriage fell under her husband’s control for the duration of the union. In addition, a wife’s moveable property belonged to her husband outright, along with anything she inherited during their marriage. A woman could not enter into contracts or lawsuits without her husband’s consent unless she thought his corrective ministrations put her life at risk, but she could not sue for bodily harm, since a husband owned his wife’s body. Despite King Henry VIII’s divorces, incompatible couples could only separate *a mensa et thoro* (from bed and board), which left

neither party the right to remarry, and any children remained the property of the father (Mendelson and Crawford 37, 42).

However, the legal system comprised a series of evolving rules rather than clear and codified laws, allowing women to work within the system. Common law unofficially allowed a woman to act as her husband's agent, for instance, while a customary exception to coverture permitted women in London "engaged in certain trades to enjoy Feme Sole status." Likewise, the equity courts sanctioned married women to maintain control over some or all of their property by placing it in the hands of trustees, and in both the common law and equity courts, women "on their own or with others ... claimed dower, contested inheritance and fought or defended actions over debt, bonds, title to lands, trespass, and a host of other matters." Furthermore, under Queen Elizabeth, a growing number of married women wrote wills, and, for the first time in English history, more married than single women or widows entered into lawsuits (Stretton 341).

One of the last female silkwomen in England, Alice Barnham (1523-1604) serves as an excellent case study for women and the law. The wife of London draper Francis Barnham, Alice helped her husband and family become rich through her imports and usury. According to Stretton, she "expanded the family's assets while her husband was absent" and, as a widow who chose never to remarry, "taking on apprentices in her own name and playing an influential role in helping to establish her surviving sons as wealthy and successful country gentlemen." Rather than consider her actions unseemly, Alice probably viewed herself an honest Elizabethan woman: a "good daughter, wife, mother and widow, a successful silk woman, land speculator, matchmaker, mistress and then household head, and a devout servant of God" (Stretton 337). While far from representing the experiences of all Elizabethan women, the details of Alice's life

reveal how much power and authority a woman could exert within the patriarchal framework of the English legal system.

Companionate Marriage

Religious turmoil in sixteenth-century Europe led to the constant definition and redefinition of marriage, especially in England. Elizabethan society ascribed to The Great Chain of Being, whose “major premise was that every existing thing in the universe had its ‘place’ in a divinely planned hierarchical order” from God all the way down to the rocks in the ground (“Introduction to the Renaissance”). In accordance with this worldview, the husband ruled over his wife and family just as God ruled over the angels and a King ruled over his subjects.

However, Henry VIII’s split with Rome and the rise of Christian Humanism led to gradual changes not just to the concept of marriage, but also to religion as a whole. An offshoot of Renaissance Humanism, a cultural movement focused on learning and which emphasized “human dignity, beauty, and potential,” proponents of Christian Humanism believed that “human freedom, individual conscience, and unencumbered rational inquiry are compatible with the practice of Christianity or even intrinsic in its doctrine” (“Christian”). Slowly, the focus of worship in England shifted from form to content, and soon “Protestant reformers argued for the moral prestige and social and spiritual value of marriage” (Dolan 162).

Defined as a “romantic relationship, marriage, etc.: that emphasizes companionship, equality, and mutual respect,” companionate marriage truly gained traction in the seventeenth century, but the concept appeared in writing as early as 1529 (“Companionate”). In *The Office and Duty of an Husband*, Spanish humanist Juan Luis Vives argues that through marriage a man gains not only “an administrator of your possessions and a partner in your fortunes but also a

most trustworthy confidante in your cares and preoccupations and a sensible counselor in moments of doubt” (59). In addition, he promotes the growing opinion that a good and lasting union requires love, which is “elicited by love, honesty, and loyalty, *not exhorted by violence* [emphasis added]” (141).

The anonymously authored sermon *A Homily of the State of Matrimony* presents similar advice, exhorting husbands to be “the leader and author of love, in cherishing and increasing concord, which then shall take place if he will use *moderation and not tyranny* [emphasis added]” (174). Companionate marriage advocated love not for love’s sake, but as a more effective way for a husband to manage his household than violence. As *A Homily* explains, “if thou shouldst beat her, thou shalt increase her evil affections; her forwardness and sharpness is not amended with forwardness and sharpness, but with softness and gentleness” (182).

During Shakespeare’s life the two models coexisted, leading to both contradiction and controversy. Despite his description of wives as partners, Vives also promotes the more traditional view that “the husband is the head of the wife, her mind, her father, and Christ himself” (129). Furthermore, the fact that the Anglican Church issued twenty-two reprints of *Homily of the State of Matrimony* by 1640 indicates that the “official” Anglican position continually evolved, causing sermons to contradict themselves and each other (Dolan 171); while *Homily* exclaims, “yet I mean not that a man should beat his wife. God forbid that, for that is the greatest shame that can be, not so much to her that is beaten, as to him that doth the deed,” it goes on to encourage wives to endure beatings as best they can, since “thereby is laid up no small reward hereafter, and in this lifetime, no small commendation to thee, if thou canst be quiet” (180).

SCHOLARSHIP

In order to make theoretical scholarship helpful on a practical level, this section provides the director with a brief survey of selected opinions regarding the Katherine-Petruchio relationship. Focusing on twentieth and twenty-first century criticism, the articles included only go as far back as the mid-1960s, when second wave feminism initiated a consistent and meaningful shift in the conversation surrounding the play. In addition, the articles endeavor to represent not only a variety of interpretations, but also as many different stages in the evolution of critical discourse as possible.

“The Taming Untamed, or, The Return of the Shrew”

Robert B. Heilman (1966)

Though published in 1966 and influenced by the era’s more conservative gender politics (at least in relation to those of today), Heilman’s article about the farcical nature of *The Shrew* provides relevant insights for a modern production. Seemingly disgruntled by the effects of burgeoning feminist ideologies on American theatre, Heilman lambasts contemporary productions for “hacking away at its [*The Shrew*’s] bounding and boisterous freedom, and, with inclinations that would doubtless be called liberal, imprisoned the play in a post Ibsen world” (48). Not content simply to call out this disquieting trend, Heilman posits two reasons for its development: first, that modern theatre-makers misunderstand the spirit of farce, and second, that Katherine and Petruchio display a “fuller range of personality” than is typical of the genre (53). In rebuttal, Heilman dissects the elements of farce in order to demonstrate how they work within the play, and investigates how Shakespeare’s characterizations stay within the confines of the genre.

According to Heilman, the “essential procedure of farce is to deal with people as if they lack, largely or totally, the physical, emotional intellectual, and moral sensitivity that we think of as ‘normal’.” Farce looks like daily life, but lets audiences participate “without the responsibilities and liabilities that the situation would normally evoke ... [in] a realm without pain or conscience” (49). No one worries that the Lord really hurts Sly with his prank, for example, or that the suitors scar Katherine with their rough jokes, while only in farce could Hortensio’s run-in with Katherine’s lute leave no mark.

Because the characters lack depth, the action of farce moves quickly, unhindered by thought or the “friction of competing motives. Everything goes at high speed with no time to take stock; in 1.1 alone, Bianca’s suitors

plan to find a man for Kate, Lucentio falls in love with Bianca and hits on an approach in disguise, Petruchio plans to go for Kate, Bianca’s lovers promise him support, [and] Petruchio begins his suit and introduces Hortensio into the scramble of disguised lovers. (49)

Furthermore, farce “simplifies life by making it not only painless but also automatic,” imbuing the characters’ actions with a mechanical quality. In this world, Katherine responds “automatically to a certain kind of calculated treatment, as automatically as an animal to the devices of a skilled trainer” (51). In real life, her almost instantaneous transformation of personality would require “a long, gradual, painstaking application of psychotherapy ... but farce secures its pleasurable effect by assuming a ready and total change in response to the stimuli” of Petruchio’s taming regimen (54).

For the second portion of his thesis, Heilman asserts that Shakespeare’s more detailed characterization of Katherine and Petruchio may stretch the boundaries of farce but never breaks

them. Shakespeare is “unwilling to leave them automatons, textbook types of reformer and reformee [sic],” Heilman writes, so “he equips them both with a good deal of intelligence and feeling.” While basic farce portrays sex as a simple biological response unencumbered by emotion, Petruchio actually develops a connection with Katherine that makes him “strive to bring out the best in her, keep the training in a tone of jesting, well-meant fantasy ... repeatedly protest his affection for her, and, by asking for a kiss at a time she thinks unsuitable, show that he really wants it” (53). He is “a gay and witty and precocious artist and beyond that, an affectionate man” (56). However, only farce “makes it possible for Petruccio to be so skillful a tamer, that is, so unerring, so undeviating, so mechanical, so uninhibited an enforcer of the rules of training” (52). If he were truly a callous trainer, Heilman asserts, Petruchio could not change at the end, but if he were really a good man all along, he would have trouble carrying out the training

Likewise, Heilman considers Katherine an actual shrew. Some argue that Katherine’s behavior results from her ill-treatment at the hands of Baptista, but Baptista requires Petruchio to win Katherine’s love, consoles her when Petruchio hasn’t shown up to the wedding, and “at the risk of losing husbands for both daughters ... rebukes Petruchio” for his behavior at the ceremony (52). Furthermore, the fact that Shakespeare shows us Katherine’s hurt feelings is an expansion of the shrew figure rather than a deviation from it, since “a shrew may be defined—once she develops beyond a mere stereotype—as a person who has an excess of hurt feelings and is taking revenge on the world” (53). Yet Katherine displays creativity and a “gay, inspired gamesomness [sic]” in response to Petruchio’s demands about the sun and the moon in 4.5 (54). In Katherine, Shakespeare creates not just an incurable harridan, but also a woman “who

combines willfulness with feelings that elicit sympathy, with imagination, and with a latent cooperativeness” (56).

Finally, Heilman argues that Katherine delivers her homily with earnestness rather than irony. First, he claims that only the last seven to eight lines actually display any irony, although he presents no evidence to support this assertion. Furthermore, Heilman believes that forty lines of irony would be too much, is inconsistent with the straightforwardness of the rest of the play, and would turn Katherine back into a hidden shrew. If we admire Katherine’s open defiance, Heilman asks, why not admire Bianca and the Widow as well? Why should we admire Katherine’s victory over an attractive male, but not admire Petruchio’s victory over a very unattractive woman? And what is Katherine’s victory, anyway? “The play gives no evidence that from now on she will be twisting her husband around her finger” and instead “Kate’s great victory is over herself” (55).

“The Taming of the Shrew: Shakespeare’s Mirror of Marriage”

Coppélia Kahn (1975)

Unlike more conservative interpretations, which often consider Katherine’s transformation and submission as genuine, Kahn was one of the first to argue that Katherine actually wields power over Petruchio by *playing* at submission, and that the play satirizes “male attitudes towards women.” Furthermore, Kahn argues that Katherine subverts her husband’s power “in a gamesome spirit” rather than in hostility or bitterness (287).

From the beginning, the play sets up the audience to question the very idea of male supremacy. As a lord, Sly receives a new wife as well as the right to dominate her, but the “humor lies in the fact that Sly’s pretensions to authority and grandeur, which he claims only on

the basis of sex, not merit, and indulges specifically with women, are contradicted in his real identity, in which he is a woman's inferior" (288). Indeed, his "temporary and skin-deep" transformation suggests that "Kate's switch from independence to subjection may also be deceptive, and prepares us for the irony of the dénouement" (287).

Next, Kahn places Katherine's behavior in context and asserts that her shrewishness is merely a reaction. Baptista literally invites Bianca's suitors to court Katherine, after all, and the men not only decline the invitation but also actively insult Katherine, all within her presence. In addition, while Medieval mystery plays and Tudor interludes presented married shrews, Shakespeare portrays Katherine as "maid and bride" as well as wife in order to sketch her as "a victim of the marriage market," and unlike the typically garrulous shrew figure, Katherine only speaks twelve lines in her first scene (288). The "disparity between the extent and nature of Kate's 'shrewish' behavior and the male characters' perceptions of it," Kahn reasons, "focuses our attention on masculine behavior and attitudes towards women as either submissive and desirable or rebellious and shrewish" (289).

In addition, the play illustrates how male supremacy denies woman's humanity and offers critical scrutiny of Petruchio's actions. While Petruchio makes clear at the wedding feast that he legally owns Katherine, it "is impossible that Shakespeare meant us to accept Petruccio's [goods and chattel] speech uncritically" since "it is the most shamelessly blunt statement of the relationship between men, women, and property to be found in the literature of the period" (290). Indeed, right after, Petruchio reveals an awareness of how base he must sound when he switches to chivalrous language. Once at their new home, Petruchio reduces Katherine's humanity even further by taming her as he would an animal, an action that Kahn believes would have shocked

contemporary audiences as much as modern ones. Finally, Shakespeare uses 4.5, “the most brilliant comic scene of the play,” to show how male supremacy actually defies reason (291).

Finally, Kahn argues that Katherine only acquiesces to Petruchio’s outrageous demands on the road to Padua in order to fulfill her most basic needs, overturning Petruchio’s expectations while also mocking them. When Katherine affirms for Petruchio “sun it is not when you say it is not, / And the moon changes even as your mind,” she emphasizes just how crazy she finds his behavior, and responds to Petruchio’s claim that Vincentio is a young woman “by pretending so wholeheartedly to accept it that we know she can’t be in earnest” (4.5.14-15; Kahn 291). In her final homily, Katherine steals the scene and “treats us to a pompous, holier-than-thou sermon which delicately mocks the sermons her husband has delivered to her and about her” (292). While the speech pleads subservience, the act of delivery allows Katherine to dominate the audience and assume “the role of the preacher whose authority and wisdom are, in the terms of the play, thoroughly masculine.” And though Katherine places her hand under Petruchio’s foot, “her words speak louder than her actions” (293).

Despite the ironic critiques within the text, Kahn asserts that *The Shrew* is a romantic comedy. Elizabethan comedies always concluded happily, which in this case means Katherine and Petruchio falling in love. In order to achieve this, Katherine walks “a tightrope of affirming her husband’s superiority through outward conformity while questioning it ironically through words.” Katherine matches wits with Petruchio in their first meeting before he lectures her “to dumb amazement during their honeymoon,” but she eventually finds freedom in the act of submission and by “creatively evolving a rhetoric of satirical exaggeration. This rhetoric and the irony it produces” allow Shakespeare to critique marriage in a comedy that must also celebrate the institution (292).

“The Induction as Clue in *The Taming of the Shrew*”

Jay L. Halio (2005)

The induction often becomes collateral damage in the quest for a briefer production, but Halio argues for its inclusion since it “provides an important clue to how we should understand the main action of the play proper” (346).

Far from inconsequential, the induction reveals to the audience that Katherine’s “[s]hrewishness is an assumed identity, like the role of a drunken tinker that the lord and his servants convince Sly that he was playing earlier or that he dreamt he was.” The Lord and his attendants treat the tinker as nobility so thoroughly that they actually convince Sly “that what he seems to be he is ... essentially the same technique that Petruccio uses in dealing with Katherine,” except that “what he sees in her really is there” (346). In addition, Halio suggests that Shakespeare purposefully omits the concluding frame because it reminds the audience that Sly “has merely been the victim of a trick,” and might make them assume the same of Katherine’s metamorphoses (347).

Using the induction as a guide, Halio maintains that Katherine is really a normal woman forced into the role of shrew by her family. Although the eldest child, “she is not Baptista’s favored daughter ... it is Bianca’s beauty that is praised, and it is her sister, not Kate, who is wooed persistently by more than one man.” Perhaps Katherine really longs for marriage but “pride prevents her from displaying her innermost feelings” (347). With this subconscious motivation in mind, Katherine’s shrewish behavior when she meets Petruchio serves not to scare him off, but “to test the quality of the man who woos her, to be sure he understands and truly loves her” (348). Moreover, Katherine curses and cries when Petruchio doesn’t show up for the wedding, but never once does she suggest breaking off the match.

But how does Petruchio transform Katherine from a shrew into a more affable woman? According to Halio, Petruchio patiently and persistently allows Katherine's better qualities to emerge by letting her know that he sees her true self beneath the cantankerous veneer, and also by mirroring her shrewish behavior back at her. In 2.1, for instance, he calls her "pleasant, gamesome, passing courteous," "sweet as springtime flowers," "gentle," "soft," and "affable," not out of wishful thinking but because he "perceives a woman who may really have all the qualities he attributes to her" (2.1.247-53; Halio 348-9). Later, Petruchio gives Katherine a dose of her own medicine when he beats the servants exactly as she beat and bound Bianca, causing Katherine to plead on their behalf, and in his excessive anger toward the haberdasher he teaches Katherine to control her own temper. Rather than taming Katherine like an animal, Petruchio uses psychology to show Katherine what she would become without his intervention.

Katherine finally acquiesces in 4.5 not merely for survival but because she "recognizes at last Petruccio's deep care of her and with that recognition her need to behave shrewishly disappears" (350). Although the kiss they share in the street, it occurs under duress (Petruchio threatens once again to return home), shortly thereafter Katherine addresses Petruchio as "love" (5.1.139). At the end of his article, Halio addresses the question of the final homily, although it does not necessarily tie into his thesis. Far from ironic, Halio asserts that Katherine's speech shows her true self "emerged in all its lovely glory." In full earnestness she comments on past behavior, confesses earlier faults, and pleads with Bianca and the widow to follow her example. Although Katherine offers to place her hand under Petruchio's foot, often a target of modern feminist ire, it remains unclear whether she actually does so, and instead of accepting her gesture, Petruchio immediately praises Katherine and asks for a kiss. "The play ends as her husband summons Katherina to bed," Halio concludes, "their marriage at last to be

consummated, fittingly now, at the culminating moment of Kate's rebirth or recovery of her self" (350).

"Civilizing Subordination: Domestic Violence and *The Taming of the Shrew*"

Emily Detmer (1997)

Participating in a more recent trend of feminist interpretation, Emily Detmer argues that Petruchio's methods for taming Katherine adhere to the less than beneficent early-modern wife-beating reforms, and can "be read as abusive through the lens of twentieth-century feminist work on domestic violence" (283). More specifically, Detmer finds similarities between Petruchio's coercive methods and Stockholm syndrome, and considers his regimen no less damaging because it refrains from physical violence.

First, Detmer disputes the claim that Elizabethan women benefitted from the new modes of domination, since they focused on the behavior of the aggressor rather than the experience of the victim. Christian Humanism championed policy as more efficacious rather than more humane, and reformers were "careful to construct their arguments against wife-beating without questioning the wife's subordinate position" (278). In addition, violence towards one's wife became the mark of the common and vulgar, and true Elizabethan gentlemen used "'skillful' and civilized dominance" to achieve his ends. In this argument, "honorable treatment of women is for the sake of men's honor," not because women inherently deserve such treatment as human beings. Detmer argues that contemporary audiences would have understood Petruchio's methods "as ingeniously complying with early modern wife-beating reforms," while the absence of physical violence and the happy outcome allowed them to "judge and enjoy the method's permissibility" (274, 279).

Next, Detmer explores Katherine's experience against a twenty-first century understanding of domestic violence, and concludes that she suffers from Stockholm syndrome, "a psychological response wherein a captive begins to identify closely with his or her captors, as well as with their agenda and demands" ("Stockholm Syndrome"). The first step in Stockholm syndrome occurs when "a person threatens another's survival and is perceived by the other as able and willing to carry out his/her threat" (284); at the wedding Katherine learns that "this community will not discipline a head of household," and establishes "that in this early modern marriage a husband can carry out any threat against his wife" (286). Later, Katherine doesn't know how long Petruchio will withhold food and sleep, and admits her fear that it may lead to "deadly sickness or else present death" (4.3.14). Second, Stockholm syndrome occurs when "the threatening person shows the other kindness"; after the betrothal, Katherine's status depends on marrying Petruchio, and he "delays long enough to make his arrival seem like a special kindness" (286, 285). In addition, Petruchio's "mock rescue at the end of the wedding feast combines kindness with aggression and confuses Kate's sense of domination," while everything he does afterwards is ostensibly in love and care of her (286, 288).

Third and fourth, the victim of Stockholm syndrome cannot escape the threatening person and is isolated from outsiders (284). Petruchio sequesters Katherine in his country home, a place away from friends and family, and she cannot even harbor the hope of rescue, since all the men at the wedding ignored the obvious fact that she did not want to marry Petruchio in the first place. Furthermore, in Stockholm syndrome "[b]oth the abuser and the hostage taker assert complete control over the victim's thoughts and actions through fear and intimidation," such as Petruchio's claim over Katherine's thoughts when they first meet and he interprets "meanings of her words contrary to her intent" (2.1.284). And despite the lack of overt violence, Petruchio's

taming by policy often relies on bondage and threats; in their wooing scene, Petruchio physically holds Katherine prisoner for twenty-seven lines.

More than four-hundred years later, American society still accepts physical violence as legitimate abuse while discounting the effects of emotional manipulation, and according to Detmer, *The Shrew* not only participates in but also reinforces this cultural tradition. Katherine seems happy at the end, so we admit that the ends justify the means, yet her “romanticized surrender” is not consensual, but rather “a typical response to abuse” (289). Productions that focus on the farce, ironize the content, or render Katherine an equal partner with Petruchio, simply make male domination more palatable to contemporary audiences. “If we are to continue to read, perform, and teach Shakespeare’s play,” Detmer concludes, “we gain by trying to understand our own ways of making meaning out of violence” (283).

Performing Marriage with a Difference: Wooing, Wedding, and Bedding in *The Taming of the Shrew*

Amy L. Smith (2002)

Smith argues that previous investigations of performance theory as it connects to patriarchy in *The Shrew* consistently fall into one of two groups: antirevisionists, who believe that Katherine’s taming and eventual conformity to her role as subservient wife reflects the patriarchal status quo; and revisionists, who assert that Katherine engages ironically in the role of subservient wife as an act or game. However, Smith suggests that both interpretations “pretend that early modern patriarchal ideologies are unified and static” and that Katherine either “submits or escapes subjection to them.” Instead, *The Shrew*’s “particular reiteration of marriage enacts a series of negotiations for power, none of which results in a marriage based on simple domination

and submission or perfect egalitarianism” (289). Essentially, Shakespeare uses the performative nature of marriage to critique rather than uphold or condemn the religious institution.

According to Smith, Elizabethan “wedding ceremonies and festivities, and the marriages which resulted from them, were far more complex than a simple indoctrination to husbandly domination and wifely submission” (293). Under the *1559 Act of Uniformity of Common Prayer and Divine Service*, all early modern marriage ceremonies followed the same service, but the performative nature of the event allowed for deviations that altered meaning. While the words of the wedding ceremony defined marriage as a solemn and holy union, for example, the wedding feast often included raucous and sexualized dancing before guests escorted the bride and groom to the marriage bed. In 1572, the ecclesiastical court indicted an Essex minister for allowing “dancing in the house [church] during service time,” to which the minister replied that he lost control over the youth (292). As Smith’s example illustrates, patriarchy was and is not monolithic, and competing tenets sometimes clashed: even as the new husband gained dominion over his wife, the elder lost dominion over the youth.

From the induction onward, Smith argues, Shakespeare encourages the audience “to examine performance’s role in loosening even naturalized hierarchies.” The Lord’s trick on Sly “is not simply about the ability of characters to switch gendered or classed identities, but rather about their ability to create those identities *through performance*.” The “marriage” of Sly and Bartholomew the Page serves to remind us that the roles of husband and wife “always consist of a series of performances rather than fixed entities; and as such, they leave room for a series of power negotiations” (296). It is Bartholomew’s wifely submission that finally convinces Sly he is truly a Lord and the scene causes us to focus not on the husband’s dominance, but the woman’s conscious performance of subjection and the power she can derive from it to influence

her “lord.” Moreover, seeing a fake husband and wife watch a play about marriage “highlights *that* marriage’s performativity in a specific light and prepares audiences for performances of subjection and domination that actually reshape rather than reinforce gender hierarchies” (298).

Smith maintains that Petruchio’s courtship of Katherine, “often described as the beginning of Petruchio’s domination, is better seen as part of a series of more fluid negotiations for power” (298). In a scene often staged to evoke a boxing match, one never knows moment to moment who is on top, and Katherine matches Petruchio’s sexual overtures with her own, thus demonstrating their mutual desire. Their courtship enacts “changeable roles rather than static domination and submission” and the scene’s fluid power shifts “contradict the idea that [early modern] courtship and marriage are exchanges in which women, by definition, lose” (300).

Furthermore, the negotiation between Petruchio and Baptista is far from a simple financial transaction. The witty, erotic banter of the wooing scene interrupts the business dealings, and although Petruchio ends “the betrothal negotiations with a declaration of his dominance,” his words juxtapose with the “complex courting and betrothal we have both seen and will continue to see Kate and Petruchio perform” (308). In addition, Baptista presents Katherine’s love as something earned rather than bestowed, and when Petruchio instructs Baptista to “[l]et specialties be therefore drawn between us, / That covenants may be kept on either hand,” the phrase carried a double meaning for Shakespeare’s audience, since covenant implied a marital as well as monetary bond (2.1.126-7). Compare this to Bianca’s betrothal, a purely financial transaction from beginning to end: Baptista literally gives away her love to the highest bidder, and unlike her sister, Bianca plays little part in her own engagement other than to fret about Biondello and Lucentio’s plan.

In addition, Shakespeare's use of narration shapes how we receive the "male-dominated courting and marital scenes in the play" in two distinct ways. First, "Petruchio's vision of courtship and marriage is often challenged by the play's dramatization of it," thus reworking "the stage convention of the knowing character"; before meeting Katherine he asserts that all women either fall silent or start railing, but instead Katherine engages Petruchio in clever and sensual repartee (304, 298). Second, "when other characters narrate stories of Petruchio's dominance, they are able to shape that dominance and influence the offstage (as well as the onstage) audience's reactions to it through their tellings [sic] of the tales" (304). Gremio's negative narration of the wedding portrays Petruchio's actions not as an "admirable or wife-threatening performance" but one that ultimately brings Petruchio shame (305).

Returning to Katherine, Smith suggests that "*because* Kate performs subjection that subjection is open to critique" (307). In the sun/moon debate in 4.5, Katherine "reiterates [Petruchio's] claim and hence emphasizes her exaggerated acceptance of his every thought and mood." Instead of quietly matching her moods to those of her husband, as the conduct books of the period suggest of good wives, Katherine "not only repeats what Petruccio says" but "tells him, the onstage audience of servants, and us that she is doing so ... thereby exposing her wifely submission as a calculated performance" (308). And because Katherine's submission "consists of obediently calling the Old Vincentio a young maid and just as obediently admitting it is mad to do so ... it mocks completely wifely obedience" (309).

Finally, Smith proposes that the placement of Katherine's homily during the wedding banquet "situates it as part of a larger cultural context within the play which thereby ensures that it, too, is understood as performative" (309). An ideal wedding banquet reaffirms gender and social hierarchies, but the "witty sexual banter about husbands' (in)ability to control their wives"

in 5.2 “does not set the scene for a neat incorporation into a patriarchal society made up of submissive women and dominant men, but rather into a society whose banquet enacts an uneasy mixture of love, sexuality, and unstable gender hierarchies” (310). In addition, placing Katherine’s homily during the wedding banquet “encourages us (and early modern audiences) to reflect on power dynamics that a less performative ending might naturalize” (311-2). Katherine emphasizes not the husband’s dominance, but the wife’s submission, and “thereby gives the power of future performances to the wives” (314). As Smith concludes, Elizabethan marriage “was never simply patriarchal or companionate, but an unwieldy combination of the two” (316).

PRODUCTION HISTORY

Franco Zeffirelli (1967)

In his cinematic debut, Franco Zeffirelli directed a feature film adaptation of *The Shrew*, produced by and starring Hollywood power-couple Elizabeth Taylor and Richard Burton. Set in a relatively realistic Padua complete with a prostitute lounging in a window and live chickens ready for market, the film is a “brawling, bawdy, barrel-throwing free-for-all highlighted by imaginative sets, [and] rich costuming” (Terry). Harnessing the visual power of the medium, Zeffirelli often shows what Shakespeare only describes, and in order to devote more screen time to the relationship between Katherine and Petruchio, he cuts not only the induction but also much of the Bianca-Lucentio subplot.

Taylor, who portrayed the fractious and volatile Martha in the film adaptation of Edward Albee’s *Who’s Afraid of Virginia Wolf* only a year earlier, performs Katherine’s shrewishness with relish, actually hurling a stool at Hortensio from an upper-story window. However, she occasionally pauses from her ranting and raving to flash her “National Velvet smile and make Kate a more sensitive and vulnerable person, a mustang who really wants to be broken” (Schafer 49). Burton’s Petruchio is “a crude, strong-willed, good natured slob who wears down the marital resistance of Katherina by becoming ‘more shrew than she,’” yet also goes through his own transformation, ending the film “less of a drunkard and boor” than when he started (Terry; Schafer 49). Sparks fly between Katherine and Petruchio, who battle not just verbally but also physically: after pursuing her wildly through Baptista’s house, Petruchio pins Katherine down in a moment of intense but fleeting erotic tension.

Many contemporary critics read Taylor’s performance of the final homily as subtly ironic rather than submissive or vindictive; Taylor quietly sends “Petruchio up for putting her through

hoops” and “the triumph is really hers ... because she chooses to tell the steady truth about love” (Gilliat). Likewise, in an opinion truly worthy of a cis-gendered male from the 1960s, *Washington Post* critic Richard L. Coe declared “[m]ost everyone will relish this high-speed battle of the sexes. The boys will think they’ve won and the girls will learn to convey that superficial impression.”

Yet not every critic appreciated the film so unabashedly. The *Chicago Tribune*’s Clifford Terry admitted that “the kicking and pommeling, the crashing through rooftops, and falling into mud-puddles become tiresomely repetitious” while Harold Hobson of *The Christian Science Monitor* acknowledged that Burton “is not naturally funny.”

William Ball (1974)

Two years after winning a Los Angeles Drama Critics’ Circle Award, American Conservatory Theatre’s hit production of *The Shrew* reached audiences across America through a telecast on PBS. Originally directed by William Ball and adapted for television by Kirk Browning, the “lusty, exuberant romp of a show” explores the play’s Commedia dell’Arte roots. The actors sit around the perimeter of the stage while not in a scene, and onstage musicians provide background music and comedic sound effects. It’s “a production of pratfalls, of wild sight gags and tumbling entrances and exits” in which blows are glancing and the characters rebound with alacrity, always ready for more (C. Smith, “ACT’s”).

As Katherine and Petruchio, Marc Singer and Fredi Olster are “beautiful young animals who understand from the moment they lay eyes on each other that this is the one: The Life Force demands it” (Sullivan E1). In their first meeting, the two spend several moments silently sizing each other up—Katherine looks lustfully at Petruchio’s tight rear end—before launching into

their clever jousting. The “jaunty boasts and rigorous [taming] methods” of Singer’s Petruchio “are underscored at times by secret indications that he is really taken with this woman” (C. Smith, “ACT’s”). In certain moments “his swagger fails him and you see the kid he was before ... shy and not quite knowing what to do with his hands” (Sullivan E1). Halfway through the taming process, Petruchio finds his will power shaken when Katherine seems close to tears; they almost kiss, but he pulls away at the last moment, with obvious difficulty.

In the end, Katherine capitulates because “[t]his roaring boy isn’t really a bully and won’t force her to play the scold in private ... beneath the shot and shell, he is offering peace and she’ll take it.” Katherine hasn’t been tamed, but has “merely found a male worthy to share co-billing with her ... she is still stronger than anybody else in the room except one; and him she can manage” (Sullivan E1-E22).

Michael Bogdanov (1978)

Michael Bogdanov’s critically acclaimed 1978 production at the RSC emphasized “the patriarchal society of Padua and Petruchio’s abuse of Katharine” (“Michael”). Bogdanov welcomed his audience with “an Italianate set that fitted smoothly into proscenium-arch, pictorial expectations,” but soon a drunken patron began to fight with a female usher before destroying the set and falling asleep in the middle of the debris (Werner 79). Moments later the usher (Paola Dionisotti) transformed into the hostess while the sleeping drunk (Jonathan Pryce) became Sly, and the pair later metamorphosed into Katherine and Petruchio; according to critic Tamie Watters, Bogdanov used the triple-casting to frame the play as “the dream of a male chauvinist.” By “literally destroying the timeless Bard and replacing him with a twentieth-

century version, Bogdanov strove to jolt the audience into seeing the piece ... as an indictment of male violence against women rather than a comedy” (Werner 79).

Set in a modern day Italy reminiscent of the Godfather, Bogdanov transformed merry Padua into “a mercantile milieu where ... women become objects of the male gaze” (Hodgdon 111). As Baptista, actor Paul Brooke portrayed a “contemporary Italian tycoon living in a barbed wire fortress, bribing the cops and shamelessly spoiling his younger daughter” before selling her off to the highest bidder (Billington, “A Shrew”). Pryce portrayed the Drunk, Sly, and Petruchio as “brutish” men who “used violence crudely,” yet also exuded a masculinity that fascinated Katherine, smoldering and erupting “like a volcano, while exhibiting the coolness of a calculating terrorist” (Schafer 47; Watters). That male brutishness “was socially acceptable under the veneer of conventional behaviour was indicated in the final scene, set in a traditionally male club-like setting ... with men smoking, drinking port or brandy, and casually gambling” (Schafer 47).

Critics contrasted considerably in their reactions to the final scene. One described Katherine as a “dead-eyed” woman who “submissively attempts to place her neck beneath his [Petruchio’s] foot and then clings compulsively to him,” after which Petruchio, “looking more Pimp than husband, moves nervously away” (Watters). Yet others interpreted her final speech as exaggerated suppliance delivered with a “vein of retributive irony” (Billington, “A Shrew”). Returning to the Sly frame, the production closed with the sound of hunting horns while an actor dressed as Sly appeared onstage to watch “the final moments of his dream” (Schafer 59).

Jonathan Miller (1980)

Jonathan Miller's televised version of *The Shrew*, adapted for the television series BBC Shakespeare, presents the play "as a 400-year-old period piece rather than a raunchy burlesque of today's social milieu or a stinging indictment of male chauvinism" (McLean). Starring John Cleese of Monty Python fame, the telecast takes a "cool, cerebral approach inspired by Miller's view of Petruchio as an early Puritan" (Brooke). In order to "offer the play realistically and to make its comedy human," Miller opts to cut the Sly frame completely (C. Smith, "Show").

Cleese's "wry sensitivity" and "earnestness" helps Miller to "humanize the methods if not the message of the comedy" (Groen). An "intelligent, practical and thoughtful" man, Petruchio sees the "highly desirable woman" beneath Katherine's veneer of anger (C. Smith, "Show"). "At once precise, carefully modulated, and ever-so-slightly insane," he is also "one part dapper, two parts cunning, and three parts wacky" (Sterritt). A reading of Petruchio as therapist was "central to all of Miller's productions of the play" and Petruchio's "therapy consisted of imitating and mocking Sarah Badel's Katherine, treating her like a small child in need of behaviour therapy, and making chicken-like noises at her" (Schafer 49). A shrill Katherine uses her defiant behavior to hide the truth that she really wants a husband, but after Petruchio's taming regime she ends "with a blowsy compassion that nicely amplifies the moral context" (Groen). When Petruchio finally commands Katherine to come to bed, "you have the feeling not only that he means it but that he has in his now submissive wife a very willing partner" (C. Smith, "Show").

Responses to the telecast varied, and while Rick Groen of *The Globe and Mail* described "a daring production filled with an immense sense of fun," critic Benedict Nightingale of *The*

New York Times thought the production too analytical, lamenting Miller's choice to opt "for modern relevance rather than entering the play's heart" (H6).

A.J. Antoon (1991)

For the 1991 season of the New York Shakespeare Festival, director A.J. Antoon transported *The Shrew* to a glamorized version of 1890s Oklahoma. Starring American movie star Morgan Freeman and English comedienne Tracey Ullman, the populist production eliminated obscure phrases and modernized some of the Shakespearean language. In an interview for *The New York Times*, Antoon declared "I want them [the audience] to get it from beginning to end. I don't want any lines or any esoteric analogies or puns ... to get in the way of appreciating the story" (qtd. in Rothstein C13).

Set in a time when "men walked tall and uppity women could count themselves lucky that electric cattle prods had not yet been invented" the production evoked "the bucolic interludes of John Ford movies, which themselves had a bawdy Elizabethan sense of rustic comedy" (Nightingale H5; Rich). John Lee Beatty's "high-spirited Main Street set" conjured a Hollywood back lot, and tumbleweeds danced across the stage to a score that reeked of manifest destiny (Rich). Of his concept, Antoon explained:

I tried to find a milieu that would illuminate the play in some way ... in the Old West women were a prize because there weren't that many of them on the frontier ... And the very macho feeling that happens in many of the scenes felt really like saloon scenes to me. (qtd. in Rothstein C13)

According to Hodgdon, Antoon's setting proved successful because it gave "comic permission to macho masculinity and violent taming tactics ... seen through an optic of nostalgia" (102).

For the play's central relationship, Antoon explored contemporary changes in the idea of masculinity. "I'm trying to show that it happens to Petruchio too," clarified Antoon, "to get into the mind of someone who is really smitten by this girl, and simply doesn't know any other way, in this 'country' kind of philosophy, of dealing with her, except dealing with her in the way that he does" (qtd. in Bilowit). At times reminiscent of the legendary John Wayne, Freeman's performance rescued Petruchio "from Piggishness without any sacrifice of masculine strength or wit. His proud, intelligent shrew-tamer is genial and firm, not vindictive and cruel"; Ullman's Katherine's combined "the innocence of the average western heroine with the toughness of Annie Oakley" (Rich; Weatherby). The chemistry between the two leads helped finesse the play's "problematic sexual politics" and by the end Katherine and Petruchio were "laughing together as equals, a true couple at last" (Rich).

In his review for *The Guardian*, W.J. Weatherby described the production as a "tamed version" of *The Shrew*, one that refused to delve deeply into the text's "sexual confrontations," and in "The Performance of Feminism in The Taming of the Shrew," Margaret Loftus Ranald called the concept original, but feared that "the horse-taming aspect went by default ... and the sexual conflict was not well resolved" (325). Frank Rich agreed, admitting that "[s]ome of the staging is static and some of the ludicrous vocal twangs wear out their welcome," but "every time the whole stunt seems about to pall, Mr. Freeman and Ms. Ullman ride to the rescue, tongues and pistols ablazing [sic]."

Gregory Doran (2003)

On November 26 and 28, 1633, King Charles I and Queen Henrietta Maria enjoyed court performances of *The Shrew* and John Fletcher's 1611 sequel, *The Tamer Tamed*, at St. James

Palace, the first time the two plays appeared together in production. Three-hundred-and-seventy years later, the RSC reunited the plays, produced in repertory and directed with “bravura echoes of commedia dell’arte extravagance” by Gregory Doran (Tarloff AR30).

Hailed as “robust,” “unapologetic,” “touching,” and “funny,” Doran’s production of *The Shrew* treated the Katherine-Petruchio courtship as “a legitimate relationship” in which they “each find a psychological complement in the other” (Clapp; Weber). Something about “the wild and seemingly uncontrollable Kate” appealed to Petruchio, “a nervy, self-hating psychotic in deep shock over his father’s death” (Weber; Sweeting). Doran eliminated the Sly frame, allowing the production to focus on “the story of two psychologically vulnerable people” and the affection that blossoms between them. Having found herself through love, Katherine delivered the final homily as “neither the obedient wife nor the resistant shrewish woman but a learned metamorphosis” of the two (Hodgdon 129). Despite the gravity of the production, however, Doran never lost sight of the play’s humor, saturating “his love story with funny business, most of it inventive and witty” (Weber).

In contrast, Doran directed *The Tamer Tamed* as a “full-throttle comedy with unswerving intent,” ratcheting up “the comic ante to the level of slapstick burlesque” (Clapp; Weber). Doran viewed Fletcher’s play as the solution to the problematic ending of *The Shrew*, and created a “lively dialectic” between the two works; by doubling the role of Katherine and Petruchio’s second wife, for example, he provided the audience “and the put-upon Mrs. Petruchio – with two alternate fates, depending upon how she responds to her husband’s bullying” (Tarloff AR30). While some thought the arrangement made “Shakespeare’s most wretched play infinitely more interesting,” others felt that “by uncovering the humanist subtext” in *The Shrew*, Doran undercut “the premise of Fletcher’s 1611 sequel” (Clapp; Weber).

Phyllida Lloyd (2003)

In 2003, Phyllida Lloyd directed an all female production of *The Shrew* as part of the “Season of Regime Change” at Shakespeare’s Globe. Honoring the 400th anniversary of Elizabeth I’s death and the resulting change from a Tudor to a Stuart monarchy, the productions explored changes of power in various forms, including “the change from individual to married couple” in *The Shrew* (Rylance qtd. in Webb). Though some anticipated a “dour, stridently feminist staging, heavily underlining the fact that all men are bastards,” the show was both “a revelation and a comic delight” (Spencer).

Joyfully “guying the rituals and mannerisms of men,” the cast adopted “its male personas with relish, slapping each other on the back ... and lounging with their legs apart” (Gardner; Hemming). By casting only women, the production highlighted “the absurdities of the male of the species” and reminded audiences “that everyone in the piece is disguising themselves, putting on an act, playing the part expected in the mating game” (Spencer; Hemming). While many critics found the concept charming, *The Independent*’s Rhoda Koenig regretted that “too much of the fun depends on our awareness that there's nothing in those codpieces.” For Koenig, Petruchio was “clearly female through and through, and not one who poses any threat.”

Most of the theatrical criticism surrounding the play focused on the Katherine-Petruchio relationship; “Kate's humiliation at Petruchio's hands should be intensified by her being sexually initiated at the same time,” argued Koenig, “but there's no spark of passion or pain between them.” Conversely, *The Telegraph* critic Charles Spencer admired the “gender-bending sexual chemistry between these superbly matched lovers, triumphantly reviving the dying art of articulate romantic comedy,” while Lyn Gardner of *The Guardian* noted the “heightened erotic charge” between Petruchio and Katherine.

As for the ending, “a light touch [gilds] through the usually squirm-making speech in which Kate counsels two other brides to defer to their husbands” (Koenig). Breaking the speech down into beats, Kathryn Hunter played each transition of Katherine’s final homily “as a false ending (to the relief of the onstage ‘men’) followed by a renewed (and unwelcome) beginning; finally, she and the other wives, giggling uncontrollably, prostrated themselves before their husbands.” Afterwards, Katherine refused to kiss Petruchio and left unnoticed, thus “robbing him of a triumphal exit.” Having cut the Sly frame, Lloyd substituted an epilogue in Italian, during which Katherine and Petruchio engaged in “a full-blown domestic quarrel ... seemingly designed to mock the Slys among the audience with hints of what’s in store for them.” Unfortunately, “joining over-the-top farcical exaggerations to a post-feminist moment blunted or neutralized any potential for critical edge” (Hodgdon 125).

Edward Hall (2006)

In a reversal of Lloyd’s concept, Propeller Theatre Company’s critically acclaimed production of *The Shrew* featured an all *male* cast. Based out of London, Propeller “specializes in knuckle-duster Shakespeare that digs for the harshness beneath the lyricism” (Brantley E1). Though the actors wore gender appropriate clothing, director Edward Hall chose not to obscure their true gender with wigs or fake breasts. Set in contemporary England, all the actors doubled roles, including Bruce-Lockhart as both Sly and Petruchio.

Filtering into the theatre, Katherine and the priest welcomed the audience to Sly’s wedding, but the drunken tinker arrived late to the ceremony. As punishment, the company tricked Sly into believing he was a lord and made him perform in the play-within-the-play, emphasizing “the brutality of the main storyline” in order to teach him a lesson. While the

audience started “in happy expectation that both Shrew and Chauvinist are to be equally tamed,” the ending left them horrified (Smout 247-8).

In a twenty-first century interpretation, Hall addressed “the apparent misogyny of the play head-on, without trying to excuse Petruchio’s behaviour” (Smout 247). Petruchio was “less the customary cunning strategist than ... a muscle-flexing, ale-swilling lout” whose purpose is simply to break Katherine (Brantley E7; Shilling). In a review for the academic journal *Shakespeare*, Clare Smout described Simon Scardifield’s defiant Katherine as “the most silenced and marginalized Kate I have yet seen”; in the final scene she clings “wanly to her Petruchio,” having become “a textbook case of Stockholm syndrome. And the laughter among the audience, so hearty in the show’s first half, fades into guilty silence” (Brantley E7). At the play’s conclusion, Petruchio’s “unbridled violence to his wife is not resolved in a harmonious partnership, [and] instead we are left with the unsettling suggestion that Sly will now return to his real-life wife and repeat the brutality played out in his dream” (Jupp).

According to critic Jane Shilling, the all-male casting permitted “the abject crushing of Katherine in a way that might be distractingly brutal with a female in the role.” Katherine “doesn’t pull her punches and could definitely take Petruchio in a fight, which serves to emphasise [sic] Petruchio’s manipulative prowess and psychological grip on her” commented *The Independent’s* Emily Jupp, who called the production choice “an interesting comment on domestic violence against both men and women.” In addition, the production “underscores the malice and absurdity of treating women in such a way, when nothing distinguishes them save a few bits of cloth” (Soloski). However, for *The Guardian’s* Michael Billington, “when you see Petruchio taming a male Kate, the play loses much of its erotic charge” (“Twelfth Night”).

CONCLUSION

Producing *The Taming of the Shrew* in the twenty-first century is a sensitive endeavor. Though the play has enjoyed more than three centuries of popularity as a comedy, the rise of second wave feminism initiated a sea change in *The Shrew*'s critical reception. Prompted in part by the 1963 publication of Betty Freidan's *The Feminine Mystique*, "feminist critics argued that ... reading *The Shrew* through a comic lens ignored real differences in husbands' and wives' access to economic and socio-cultural power in the early modern period" (Hodgdon 113). In the cultural landscape of the new millennium, in which "[p]rivilege and rape culture are phrases in common parlance; sexual inequity and assault are seen (finally) as an epidemic" and traditional fashion magazines are publishing "explicitly feminist articles, exploring abortion and birth control," one cannot simply ignore the problematic gender and sexual politics of a play in which a man marries a woman for money and then tames her as he would an animal (Tolentino; Rankin).

Yet *The Shrew* continues to "find fresh ways to speak to the moment," proving fertile interpretive and imaginative ground for modern directors (Shapiro 304). As tastes and sensibilities evolve so too does the play, which has taken shape as "a pleasant comedy ... a knockabout farce ... a portrait of early modern marriage ... [a] historical treatise on the humiliation of women ... a Puritan polemic ... a gothic tragedy," and more recently, a "problem play" (Hodgdon 4). Perhaps *The Shrew*'s "most compelling attraction lies ... in the contradictions it engenders between Kate's seemingly circumscribed position and its openness to the phantasmatic scenarios viewers [and directors] bring to it" (Hodgdon, "Katherina Bound" 2). Additionally, the play's divisiveness can foster dialogue about critical issues such as domestic violence (Bogdanov), the evolution of relationships and marriage (Antoon), or the intersection of

gender and performance (Lloyd, Hall). Why ban *The Shrew* when there are “permutations of this story yet to be explored,” ones that could potentially help us grapple with the world around us (Thompson 49)?

Additionally, I find Katherine one of Shakespeare’s most compelling female protagonists. In an effort to dispel deep-rooted female stereotypes, modern writers have accidentally created yet another disempowering trope: the Strong Female Character, or SFM (Valibeigi). The problem is that strong does not necessarily mean well written, and the SFM often manifests as a one-dimensional character whose power lies in traditionally masculine traits, who shows little emotion besides anger, and who harbors no discernable flaws, creating yet another set of unachievable expectations for female behavior. Besides shrewishness, Katherine is also witty, sexual, vulnerable, affectionate, and playful, which I find makes her a more interesting character. Furthermore, she comes to understand that strength can be found in traditionally female traits such as compassion and love. Finally, the fact that Katherine learns from Petruchio does not necessarily mean that she is inferior, since “strong doesn’t mean [a female character] won’t need to be rescued or coached or guided in her personal journey by another character” (Weiland). In between Katherine the dependent wife and Katherine the super-feminist exists a complicated woman whose strengths and weaknesses make for a realistic, relatable, and compelling character.

Identifying Shakespeare’s sources and influences, and how he uses them, can reveal an inordinate amount of information about the play. While Shakespeare pulled most of the Bianca-Lucentio subplot directly from *The Supposes*, for instance, the way he deviates from Gascoigne’s original proves just as instructive. Though the characters in *The Supposes* consciously assume new identities, the fact that the Lord forces Sly to transform can raise questions about Katherine’s agency in her own metamorphosis (Dolan 7). Does she actually choose to become an

obedient wife, or does Petruchio force her evolution? Furthermore, instead of following Gascoigne's Italian double plot, in which one plot casually interferes with the other, Shakespeare employs thematic alternation "whereby scenes from one plot react on scenes from another by way of latent psychological parallels of repetitions of imagery, without any strict temporal connection"; though separated in the script, Katherine's "grotesque but aboveboard" ceremony reveals Bianca's wedding as "decorous but deceitful" (Salingar 223). By characterizing Bianca and Lucentio as chaste rather than promiscuous, as in the original, the earthy bawdiness of the Katherine-Petruchio relationship becomes more prominent (Hosley 81).

Shakespeare also borrows heavily from Ovid for the Bianca-Lucentio courtship, and while some scholars maintain that the frequent instances of Roman elegiac could signify the couple's authentic love, recent "commentators have tended to stress the genre's preoccupation with role play, manipulation, and rhetoric ... especially the explicitly didactic *Ars Amatoria*." As Vanda Zajko suggests, the formulaic and unoriginal interactions between the couple can cast doubt on their ability to interest one another in the long term, relying as they do on the thoughts and behaviors of others (36). Finally, the details of both the hawking analogy and *A Merry Jest* reveal how little physical violence Petruchio actually uses to tame Katherine. Early modern falconry manuals reveal that the best way for a trainer to cultivate a bond with his hawk is with "sweet and kind familiarity," relying on skill and gentleness rather than violence to man his haggard (Bert 4). As for *A Merry Jest*, Petruchio's methods in *The Shrew* seem downright temperate when compared to a husband beating his wife until he draws blood and then imprisoning her in the salted hide of a dead horse.

One way to deal with the play's ambiguity is to import the Sly epilogue from *A Shrew* in order to close the frame. With the recent visibility and focus on the American transgender

community, the cultural perception of gender has started to shift. We now understand that sex is biological, while gender “refers to society's expectations about how we should think and act as girls and boys, and women and men. It is our biological, social, and legal status as women and men” (“Gender”). Psychologists, activist, and every day people are beginning to realize that gender is a social construct, and the complete Sly frame can suggest that “class and gender identities are ... roles—a matter of how one dresses, acts, and is treated—and as such can be changed” (Dolan 6). If everyone treats Sly as a lord, they effectively turn him into one, and Bartholomew’s brief time as the lady of the manor reveals the performative constructs of femininity. Seeing Sly transformed back into a tinker in the epilogue can remind the audience of the illusion behind the reality, and that his role as husband is just as outwardly constructed as that of Lord. In order to use the Sly epilogue, however, a director must first understand the convoluted relationship between *A Shrew* and *The Shrew*.

With so much of the play’s controversy focusing on Katherine’s experiences in courtship and marriage, understanding the complexity of gender relations in Elizabethan England is particularly important. Despite the contemporary image of a secure and monolithic society, early modern England existed in a state of “flux and uncertainty,” and this held especially true for women (Stretton 336). The legal system which ruled their lives comprised a series of evolving rules rather than clear and codified laws; though Elizabethan marital law officially subscribed to the doctrine of coverture, common law unofficially allowed a woman to act as her husband’s agent. During Shakespeare’s life, patriarchal and companionate marriage models coexisted, leading to both contradiction and controversy. In *The Office and Duty of An Husband*, Vives argues that a wife is her husband’s partner while simultaneously promoting the traditional view that “the husband is the head of the wife, her mind, her father, and Christ himself” (129). Even

the issue of shrews and scolds proves less black-and-white than we might imagine: despite the existence of cucking stools and scold's bridles, evidence suggest that local governments punished scolds no more or less violently than those convicted of other types of offences, and sometimes prosecuted men for similarly disruptive behavior. Understanding the nuance of women's lived experiences in early modern England can keep a director from making false assumptions about what the text meant to Shakespeare and his audience, both male and female.

No pre-production research is complete without at least a passing familiarity with the major modern interpretive arguments regarding *The Shrew*. In "The Taming Untamed, or, The Return of the Shrew," Heilman promotes the conventional interpretation of the play as farce so threatened by feminist scholars. Though mostly a diatribe against productions that hack "away at [*The Shrew's*] bounding and boisterous freedom, and ... imprisoned the play in a post Ibsen world," Heilman does make solid arguments about the mechanics of comedy in *The Shrew*. Kahn's seminal article "*The Taming of the Shrew*: Shakespeare's Mirror of Marriage" represents the movement "to reclaim *The Shrew* from Petruchio and for women" that influenced much of the criticism from the 1970s (Hodgdon 113). According to Kahn, Katherine's submission is a falsehood, a subversive act that allows her to wield power over Petruchio. The Lord's trick on Sly sets up the audience to question the very idea of male supremacy, while the "disparity between the extent and nature of Kate's 'shrewish' behavior and the male characters' perceptions of it focuses our attention on masculine behavior and attitudes towards women as either submissive and desirable or rebellious and shrewish" (289). Yet Kahn exhorts her readers to remember that in order to achieve the happy ending of an Elizabethan comedy, Shakespeare makes Katherine walk "a tightrope of affirming her husband's superiority through outward conformity while questioning it ironically through words" (292).

Embracing the modern trend of psychologizing Shakespeare, Halio urges directors to retain the induction, since its emphasis on role-play exposes Katherine's "[s]hrewishness [as] an assumed identity" (346). In "The Induction as Clue in *The Taming of the Shrew*," Halio argues that Katherine is actually a normal woman forced into the role of shrew by her family, and that Petruchio plays the role of therapist rather than tamer, patiently and persistently allowing her better qualities to emerge. In the end, Katherine acquiesces because she "recognizes at last Petruccio's deep care of her and with that recognition her need to behave shrewishly disappears" (350).

In the 1970s, the Battered Women's Movement increased awareness of domestic violence in the U.S., and in the following decades, scholars began to investigate the relationship between Katherine and Petruchio through the lens of spousal abuse. In "Civilizing Subordination: Domestic Violence and *The Taming of the Shrew*," Detmer contends that Petruchio's methods are the result of early-modern wife-beating reforms, which focused on the experience of the aggressor rather than the victim and benefitted husbands more than wives. In addition, she argues that Katherine suffers from what we now identify as Stockholm syndrome, which occurs when a person threatens another's survival and is perceived by the other as able and willing to carry out his/her threat (Katherine has no way of knowing whether Petruchio would actually kill her); the threatening person shows the other kindness (his actions ostensibly spring from his love for her); the victim is unable to escape the threatening person and is isolated from outsiders (Katherine is isolated at Petruchio's country house with no means of escape). To Detmer, Katherine's "romanticized surrender" is not consensual, but rather "a typical response to abuse" (289).

In Amy Smith's "Performing Marriage with a Difference: Wooing, Wedding, and Bedding in *The Taming of the Shrew*," she reveals a nuanced understanding of the play, heavily

influenced by the complicated context of Shakespeare's world. As Smith argues, Elizabethan weddings and marriages "were far more complex than a simple indoctrination to husbandly domination and wifely submission," and *The Shrew's* "particular reiteration of marriage enacts a series of negotiations for power, none of which results in a marriage based on simple domination and submission or perfect egalitarianism" (293, 289). Petruchio's courtship of Katherine "is better seen as part of a series of more fluid negotiations for power," and Shakespeare's use of narration shapes how we receive the "male-dominated courting and marital scenes in the play" (298, 304). Additionally, Smith claims that Shakespeare uses the play to critique rather than uphold or condemn the institution of marriage, and it is precisely "*because* Kate performs subjection that subjection is open to critique" (307).

Theatre doesn't exist in a vacuum, especially a play that has endured more than four centuries of social change. Exploring *The Shrew's* production history can allow a director to see what has worked, what didn't, and what needs more exploration. Disregarding productions that focus exclusively on the play's violence, whether physical or mental, I believe that effective productions tend to emphasize Katherine and Petruchio's mutual desire for one another. Much of the success of William Ball's 1974 production for A.C.T. stemmed from the fact that Petruchio's taming tactics were "underscored at times by secret indications that he [was] really taken" with Katherine, who finally "found a male worthy to share co-billing with her" (C. Smith, "ACT's"; Sullivan E22). If the love Katherine feels for her husband remains unrequited then Petruchio holds all the power, but if Petruchio also falls in love with Katherine, then the balance of power is equal between them and more suited to modern sensibilities.

Another effective approach is to explore the psychological motivations behind not just Katherine's shrewishness, but also Petruchio's bravado, since it raises the stakes and levels the

playing field. Productions that focus only on Katherine's psychological transformation risk perpetuating the stereotype of the emotionally irrational woman who needs a man to save her from herself; in Miller's televised production for the BBC, for instance, Petruchio's "therapy consisted of imitating and mocking Sarah Badel's Katherina, treating her like a small child in need of behaviour therapy, and making chicken-like noises at her" (Schafer 49). By exploring both of their psychologies, *The Shrew* becomes the story of two people who must overcome their own restrictions if they want to truly experience love, a far more difficult and rewarding process than simple behavior training. In Gregory Doran's production for the RSC, something about "the wild and seemingly uncontrollable Kate" appealed to Petruchio, "a nervy, self-hating psychotic in deep shock over his father's death," and their union was all the sweeter for their arduous journey towards self-discovery (Weber; Sweeting).

In addition to closing the Sly frame, a director can choose to explore the concept of gender as an artificial construct through the use of single-gender casting. Lloyd's all-female production for Shakespeare's Globe reminded audiences "that everyone in the piece is disguising themselves, putting on an act, playing the part expected in the mating game," while Hall's all-male production for Propeller Theatre Company "underscore[d] the malice and absurdity of treating women in such a way, when nothing distinguishes them save a few bits of cloth" (Hemming; Soloski). Unfortunately, single-gender casting can also fundamentally alter the audience's perception of mixed-gender relationships: for critic Rhoda Koenig, a female Petruchio was not masculine enough to pose any actual threat to Katherine, while Michael Billington found that an all-male production did away with much of the play's erotic charge.

Finally, I find that the most compelling productions of *The Shrew* retain the play's humor and heart. Doran's psychological approach succeeded because he never lost sight of the play's

humor despite the gravity of the production, saturating “his love story with funny business, most of it inventive and witty”; however, some critics found Miller’s approach too analytical, lamenting his choice to opt “for modern relevance rather than entering the play’s heart” (Weber; Nightingale H6). *The Shrew* was written as a comedy, and despite the evolution of gender politics in Western society, it can still be genuinely funny—the sparring match between Katherine and Petruchio upon first meeting remains an audience favorite, for example, and one of the play’s most memorable scenes.

This casebook is like a collection of maps for the same piece of land. One map charts topography, the next climate, a third political boundaries, and so on and so forth until the land has been analyzed from every possible perspective. However, only when the maps are combined does a complete picture of the area emerge. Likewise, I have produced a number of distinct maps of the play (sources and influences, context, scholarship, production history, etc.) that, when combined, allow the director to understand the work as a whole. *The Shrew* can seem daunting in relation to today’s gender politics, but if directors analyze all the maps and embrace the play’s various and often contradictory facets, I believe it will continue to find relevance well into the twenty-first century and beyond.

APPENDIX A:
Excerpted Scholarly Articles

Excerpted From “Performing Marriage with a Difference:
Wooing, Wedding, and Bedding in *The Taming of the Shrew*.”

Amy L. Smith

While my essay centers on Kate and Petruchio’s performance of marriage, their marriage is best seen as part of a larger set of marital performances. After all, the play begins with a page pretending to be the wife of a poor drunk tricked into believing he is a lord and husband. It is significant that *The Taming of the Shrew* begins not with the courtship and marriage of Kate and Petruchio but with the “marriage” of Sly and the Page because the Induction encourages us to examine performance’s role in loosening even naturalized hierarchies. That the Induction highlights the constructedness of gender and class hierarchies has been duly noted by a number of feminist critics. Barbara Hodgson, for example, suggests that “the Induction teaches that there is no such thing as discrete sexed or classed identity.”²⁰ Yet it is not merely that identities are constructed but that they are in continual formation which is important here. Indeed the lord’s trick in the Induction is not simply about the ability of characters to switch gendered or classed identities but rather about their ability to create those identities *through performance*. Thinking of the Induction as an opportunity to watch the creation of new gendered and classed identities emphasizes the instability of those identities—identities dependent on performance. As one of the huntsman makes clear in his description of the trick, the key to convincing Sly lies in performance: “My lord, I warrant you we will play our part/As he shall think by our true diligence/He is no less than we say he is” (Ind.1.69–71).²¹ Indeed the Induction’s emphasis on performance can serve to remind us that the roles of husband/lord and wife always consist of a series of performances rather than fixed entities; and as such, they leave room for a series of power negotiations.

Thus it is not only that Sly is finally convinced that he is a lord/husband but *how* he is convinced that is at stake in my reading of the Induction and its “marriage.” Margie Burns has called the scene in which the page is brought to Sly “an obvious burlesque of comedy’s traditional celebratory ending” where a lady is bestowed on her husband.²² Yet just what is being parodied here and what that means to this performance of

marriage and its gender hierarchies could use further elaboration. If this scene burlesques a “traditional celebratory ending,” it does so by parodying an aspect of marriage about which many of those comedies are silent: the submission of wives to their husbands. It is in fact the performance of wifely submission that ultimately convinces Sly of his lordship. And the lord makes the theatricality of this subjection clear by assigning the page a costume, stage directions, and lines.²³ The page, in a remarkable display of class and gender malleability and transferability, is to be “dress’d in all suits like a lady” and “bear himself with honorable action, / Such as he hath observ’d in noble ladies” (Ind. 1.106, 110–11):

Such a duty to the drunkard let him do,
 With soft low tongue and lowly courtesy,
 And say, “What is’t your honor will command,
 Wherein your lady, and your humble wife,
 May show her duty and make known her love?”
 (Ind.1.113–17).

It is this manifestly clever performance of wifely subjection that leads Sly to ask in verse, “Am I lord, and have I such a lady? / Or do I dream? Or have I dream’d till now?” (Ind.2.68–69). But the performativity of the scene—the costumes, the vocal training, the script—calls our attention not so much to a husband’s power over his wife as to a pseudo-wife’s pseudo-performance of subjection.

In fact, the scene encourages us to consider how a wife’s knowing performance of subjection could give her a measure of power over the very husband to whom she subjects herself. Thus while reading the Induction as an ironic suggestion of “how in this androcentric culture men depended on women to authorize their sexual and social masculine identities” is convincing,²⁴ we could perhaps consider whether the authorization of masculinity is the only possible outcome of such dependence. The “wife’s” and servants’ performances of subjection do not, after all, “authorize” an already formed masculine identity but rather contribute to the shaping of the dominant member’s identity within certain limited but not absolutely determined directions. Indeed, much of the power in this relationship seems to lie with the “wife.” While Karen Newman has argued that Sly’s realization of this “newly discovered self involved calling for the lady [and] demanding from her submission to his authority,”²⁵ the details of the scene reveal almost the opposite: it is the “wife’s”

“submission” that *elicits* the “husband’s” “authority.” It is the page/wife who “herself” asks Sly “What is thy will with her?” (Ind.2.103). And while Sly is attempting to understand what noble husbands and wives call each other—“Are you my wife and will you not call me husband?”—his “wife” is using his lesson in semantics to insist on “her” submissive obedience: “My husband and my lord, my lord and husband, /I am your wife in all obedience” (Ind.2.105–07). Thus it is the “wife,” manifestly aware of “her” own clever performance, who shapes “her” unwitting lord. Because wifely submission is marked as a performance, this scene is less about the lord’s power than about how through enacting subjection the wife can establish a powerful position of her own. As audience members we are privy to the “wife’s” trick from the beginning and see “her” as the one in control of the scene; Sly merely follows her lead. Thus, the fact that this “husband” and his clever “wife” sit down to watch a play about the marriage of Kate and Petruchio highlights *that* marriage’s performativity in a specific light and prepares audiences for performances of subjection and domination that actually reshape rather than reinforce gender hierarchies.

Having come to *The Taming* through the Induction, we can therefore read it not only as a play within a play but as one that emphasizes performance’s ability to reiterate courtship and marriage with a difference. Thus Kate’s ongoing relationship with Petruchio need not be seen as merely empowering his masculine identity but rather as participating in the formation of it. In fact, Kate’s shaping of Petruchio begins so early in the play that much of his behavior can be attributed, at least in part, to it. Petruchio is altered both by Kate’s witty shrewishness and his desire for her from the moment he hears of her. Thus, their courtship, while often described as the beginning of Petruchio’s domination, is better seen as part of a series of more fluid negotiations for power. Indeed even the odd verb form in Petruchio’s infamous declaration that he has come to “wive it wealthily in Padua” suggests process rather than stasis (1.2.75). While Petruchio makes frequent declarations about what will occur, the audience comes to realize that he is often proven wrong because the course of that “wiving” is shaped in large part by Kate. This frequent juxtaposition of what Petruchio *predicts* in his sometimes lengthy monologues or soliloquies with what the audience later *sees happen* reworks the stage convention of the knowing character (like Iago in *Othello* or Toby and

Maria in *Twelfth Night*).²⁶ Often in Renaissance drama, the spectator is encouraged to side with the better-informed party—the party who has confidential chats with other characters in the know and who offers frequent monologues or audience addresses. Petruchio's frequent conversations about Katherine with Grumio, Baptista, and Hortensio along with his confident and seemingly knowing predictions may set him up as such a character. But because his predictions often prove false, those audience members who felt in the know because they listened to Petruchio's monologues may be forced to admit that he is less knowledgeable and perhaps even less in control than he first appeared.

In act 2, for example, Petruchio claims that his wooing will subdue Kate: "Though little fire grows great with little wind, / Yet extreme gusts will blow out fire and all; / So I to her, and so she yields to me" (2.1.134–36). And his pre-emptive descriptions of their first meeting represent a similarly simplistic view of courtship which assures him that women are either silent or railing and that either way they can be dominated. Yet although he has already decided that if she rails, he'll "tell her plain / She sings as sweetly as a nightingale," and if she's silent he'll "commend her volubility" (2.1.170–71, 175), Kate neither rails nor remains silent and instead draws him into witty sexual banter. Indeed, their meeting does not follow the script of male dominance he has rehearsed nor the Petrarchan wooing he predicts, but it is instead derailed by Kate.

The courtship that actually occurs between Kate and Petruchio offers a much more fluid reiteration than the one Petruchio described, for it enacts sexual desire and changeable roles rather than static domination and submission. Petruchio begins as he claimed he would with an attempt to create an idealized vision of Kate:

Hearing thy mildness prais'd in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
Myself am mov'd to woo thee for my wife.
(2.1.191–94).

But as the scene progresses Kate pulls Petruchio into erotic banter during which the audience is never quite sure for long who's on top:

Kath. Mov'd! in good time! Let him that mov'd you hither
Remove you hence. I knew you at the first
You were a moveable.

Pet. Why, what's a movable?
Kath. A join'd-stool
Pet. Thou hast hit it; come sit on me.
Kath. Asses are made to bear, and so are you.
Pet. Women are made to bear, and so are you.
Kath. No such jade as you, if me you mean.
 (2.1.195–201)

Petruchio's claim that he was "moved to woo" Katherine for his wife seems meant to establish his right to woo whom he wishes and when he is "moved" to do so. But he is not able to keep his dominant stance because Katherine immediately alters the roles being played in this encounter. By telling him to "remove" himself and defining him as a "moveable," she emphasizes her role as one capable of rejecting his advances and his role as an exchangeable commodity. Thus, while Petruchio attempts to regain his dominant position by categorizing Kate and all women as "made to bear," their banter is far too dynamic to support a reading which claims that Petruchio intimates and Kate recognizes "that marriage is a sexual exchange in which women are exploited for their use value as producers."²⁷ Indeed, this banter precipitates a series of fluid power shifts between Kate and Petruchio—first one, then the other is "on top"—and thereby contradicts the idea that courtship and marriage are exchanges in which women necessarily, by definition, lose.

The mutual desire suggested by the give and take of Katherine and Petruchio's sexual innuendoes further weakens the claims of those who want to focus solely on Petruchio's domination or Kate's exploitation. In fact, in the passage quoted above, Kate takes Petruchio's comment that all women are meant to bear and shifts the meaning from the bearing of children to a second sexual meaning that calls attention to Petruchio's desire for her. Here and elsewhere Kate playfully rejects Petruchio's overtures by suggesting that he is not up to her (sexual?) standards ("no such jade as you") rather than merely acquiescing to his "willingness" to woo her as he predicted she would. This relationship as performed here is based on the desires of Kate as well as Petruchio; she emphasizes his desire for her, and she makes overtures of her own:

Kath. If I be waspish, best beware my sting.
Pet. My remedy is then to pluck it out
Kath. Ay, if the fool could find it where it lies.

Pet. Who knows not where a wasp does wear his sting?

In his tail.

Kath. In his tongue

Pet. Whose tongue?

Kath. Yours, if you talk of tales, and so farewell.

Pet. What, with my tongue in your tail?

(2.1.210–18)

By inviting Petruchio to find her “sting,” Kate initiates the most sexually explicit dialogue in the scene—a dialogue that suggests that the energy in this relationship is sexual as well as verbal: tongues and tales both have double meanings or functions. And the rapid-fire puns and sexual invitations and rejections combine to form a scene in which there is no clear winner or loser but rather a series of sexually charged power plays between mutually desiring partners.

The witty complexity of Kate and Petruchio’s wooing scene is further highlighted by its contrast to Bianca’s more demure courtship. In fact, the play’s dual wooings, weddings, and banquets often contrast each other in ways that emphasize Kate’s performative power. Petruchio attempts to shape Kate into the role of a mild, virtuous maid, but her actions belie his attempts. While Bianca, who is in some ways more like the Shakespearean heroine we may expect because she gets the man she wants to marry by bypassing parental authority (like Hermia in *A Midsummer Night’s Dream*), performs the role of the obedient submissive lover and daughter throughout much of the play. Lucentio describes Bianca’s words as if they are silently “perfum[ing] the air,” and we see her submit to her father: “Sir, humbly I subscribe to your pleasure” (1.1.175, 81). Thus her performances rarely bring the suitor’s original visions of her “[m]aid’s mild behavior and sobriety” into question (1.1.71). Unlike Kate who leads Petruchio through a series of sexual puns, Bianca replies to Lucentio and Hortensio’s brief and stilted Latinate wooing by repeating the Latin lines spoken to her. Bianca’s words here are, as Karen Newman claims, “as close as possible to the silence we have come to expect from her.”²⁸ Bianca’s portrayal of “mild ... sobriety” highlights not only Kate’s rejection of that role but her performance of another one—a maid witty and verbal enough to play a part in a wooing that places her not as an object of exchange but as a vocal participant.

Yet Kate and Petruchio's courtship involves more than erotic banter; in fact, Kate is disturbingly quiet during the scenes that flank the witty banter. Petruchio and Baptista negotiate the contracts of the marriage largely without her participation in what at least one critic argues are "cut and dried negotiation[s]" which "show that most marriages in the gentry were unquestionably property deals."²⁹ Yet such an argument not only places literature in a reflective position (showing us what marriages were "really" like) but also oversimplifies early modern marriage arrangements as well as *The Taming's* presentation of them. Social historians such as Keith Wrightson have cogently argued that early modern marriages were much more than simple "property deals." Even arranged marriages did not necessarily rule out all choice on the part of children; "parents could provide matches or advise children but in general the right of parents to approve (not create) their children's matches was valued but not insisted upon."³⁰ Thus marital arrangements were rarely "cut and dried," but rather each instance involved the balancing of parents' and children's desires. While the betrothal scenes in *The Taming* do not give Kate much performative space, what may seem to be monolithically patriarchal/economic negotiations are punctured not only by the middle scene of her witty banter with Petruchio but also by hints that this betrothal negotiation is less monolithic than it first appears. Deal-making does perhaps at first seem most prevalent. In fact, Petruchio begins the betrothal dealings by being what even Gremio considers "too blunt":

Signior Baptista, my business asketh haste,
And every day I cannot come to woo.

. . .
Then tell me, if I get your daughter's love,
What dowry shall I have with her to wife?

. . .
Let specialties be therefore drawn between us,
That covenants may be kept on either hand.

(2.1. 114–15, 119–20, 126–27).

Petruchio's emphasis may seem to be on covenants between financial partners rather than on covenants of love, but the word *covenant* itself has a rich marital as well as financial valence in early modern England. In fact, the phrase "keepe the vowe and couenaunt betwixt them made" is part of the solemnization of matrimony in *The Book of Common Prayer*,

thus Petruchio's comment about covenants may have at least sounded like a double entendre to the contemporary audience. Petruchio also seems to recognize that the negotiations are subject to concerns other than financial. He does, after all, begin with "if I get your daughter's love"—a sign that Kate's love is somehow a necessary passage to her dowry. Even Baptista, who rarely speaks up for Kate's possible needs or desires argues that the covenant is dependent on those very needs and desires: "Ay, when that special thing is well obtain'd/That is, her love, for that is all in all." (2.1.128-29). While critics rightly point out that Baptista does nothing to ensure that Kate's love is "obtain'd," his demand, left hanging over the scene, prevents reading this representation of a betrothal as a "cut and dried" exchange between men.

The complexity of Kate's betrothal negotiation seems especially clear when we compare it to Bianca's—a parody of purely financial dealings and their objectification of women. Baptista, in a reversal of his demand that Petruchio get Kate's love before he gets her money, argues that whoever gives the most money will get Bianca's love:

Faith, gentleman, now I play a merchant's part,
And venture madly on a desperate mart.

[He] ... [t]hat can assure my daughter greatest dower
Shall have my Bianca's love.

(2.1.326–27, 343–44)

Her love as represented here is not something that must be earned but rather something that can be given by her father: "Now ... shall Bianca/Be bride to you, if you make this assurance;/If not, to Signior Gremio" (2.1.395–97). This parody of a betrothal agreement as a blatant bidding war certainly seems to use exaggeration to critique rather than to reify the objectified exchange of women. But it does so without giving Bianca much stage time to perform a reiteration of wooing or betrothal which could provide an alternative. Even the planning of the forged betrothal document that allows her to bamboozle her mercantile father is concocted onstage by Biondello and Lucentio, not Bianca and Lucentio. Thus while Bianca's secret wedding allows her to marry the man of her choosing without her father's permission, all we see her do onstage is worry about her father's reaction while Lucentio comforts her: "Look

not pale, Bianca, thy father will not frown" (5.1.138). Although Bianca and Lucentio's secret betrothal and wedding circumvent fatherly authority, the play does not dramatize a sexually charged or dynamic relationship between them. In contrast, Kate and Petruchio's vexed performance of betrothal, which enacts a combination of financial, patriarchal, erotic, and mutual definitions of marriage, makes visible an exciting alternative. Thus although Petruchio may end the betrothal negotiations with a declaration of his dominance—"I am he born to tame you, Kate,/and bring you from a wild Kate to a Kate/Conformable as other household Kates" (2.1.276–78)—his words are juxtaposed to the complex courting and betrothal we have both seen and will continue to see Kate and Petruchio perform.

Excerpted from "Civilizing Subordination:
Domestic Violence and *The Taming of the Shrew*."
Emily Detmer

2. BONDING WITH THE ABUSER: MANNING THE HAGGARD

Examining the history of scold bridles and community rituals aimed at women who resist subordination and silence, Lynda Boose argues that Shake-

⁴² For an analysis of the differences between feminist models of domestic violence and other concepts of "family violence," see Kersti A. Yllö, "Through a Feminist Lens: Gender, Power, and Violence" in *Current Controversies on Family Violence*, Richard J. Gelles and Donileen R. Loseke, eds. (Newbury Park, CA: Sage Publications, 1993).

⁴³ A study of the early modern model can inform a critique of contemporary theories by reminding us of the pitfalls of fighting domestic violence simply on the grounds of tactics (hitting) or gender-appropriate behavior ("real" men don't hit women). Establishing these kinds of connections between current feminist projects and historical inquiry can show how the project of "doing women's history" participates in feminist activism.

⁴⁴ See Kim F. Hall, *Things of Darkness: Economies of Race and Gender in Early Modern England* (Ithaca, NY: Cornell UP, 1995), 261.

speare's "zesty comedy" romanticizes the cruel history of punishing shrews.⁴⁵ But where Boose exposes and laments the actual violence hidden behind and mitigated in the comedy of the play, I want to emphasize the harm inherent in Petruchio's new and improved method of taming. Instead of critiquing the offstage history of violence against women, as Boose does so convincingly, I want to emphasize the violence that is represented onstage and to question why people don't see it.

The controlling and coercive methods Petruchio uses to tame Kate are similar to the actions found in one particular kind of domestic-violence dynamic, known as the Stockholm syndrome.⁴⁶ The name of this syndrome refers to a 1973 bank-robbery/hostage situation in which the hostages bonded with their captors. The syndrome explains why hostages appear to submit to rather than resist their captors; it describes the paradoxical bond, even affection, that arises in many hostage situations. While the Stockholm syndrome was originally identified in relation to the extraordinary event of hostage-taking, it evolved into a diagnostic tool to explain the more frequent situation of the abusive household. Feminist sociologists found a correlation in the survival behaviors of both hostages and victims of domestic violence. Both the abuser and the hostage-taker assert complete control over the victim's thoughts and actions through fear and intimidation. The Stockholm syndrome occurs when: 1) a person threatens another's survival and is perceived by the other as able and willing to carry out his/her threat; 2) the threatening person shows the other kindness; 3) the victim is unable to escape from the threatening person; and 4) the victim is isolated from outsiders.⁴⁷

Shakespeare's Petruchio is, in terms of Stockholm-syndrome categories, the quintessential abuser: he isolates Kate from those who could intervene on her behalf, and he threatens her survival "in the name of perfect love" (4.3.12). Kate, like other hostages, finds that the key to survival will be to "actively develop strategies for staying alive."⁴⁸ In Kate's situation these strategies entail denying her sense of reality and speaking as if she sees the world through Petruchio's eyes.

At the heart of violent and coercive behavior is the desire for control. Throughout the play, Petruchio makes clear that he tames Kate in order to make her "conformable" (2.1.267); he wants total control over her thoughts and actions, no matter how trivial.⁴⁹ Even before they meet, Petruchio plans

⁴⁵ Boose, "Scolding Brides," 212; see also Underdown; Newman; and Wayne, "Refashioning."

⁴⁶ The Stockholm syndrome was first described by L. Kuleshnyk in "The Stockholm Syndrome: Toward an Understanding," *Social Action and the Law* 10.2 (1984): 37–42. Graham, Rawlings, and Rimini found the Stockholm syndrome useful to their understanding of what our culture finds more troubling than men beating their wives: namely, why women don't leave abusive husbands. As feminist activists often point out, the more pertinent question might be, why won't husbands let women leave? Feminists note that the most lethal time for a woman caught in a violent relationship is when she tries to escape. Just as the culture assumes that if the abuse was indeed life-threatening, women would leave, readers of *Taming* have assumed that since Kate seems happy in the end, the abuse was not intolerable.

⁴⁷ Adapted from "The Stockholm Syndrome, based on the work of Dee Graham and Edna Rawlings," an in-house training manual for volunteers at the Dove House Battered Persons Shelter (Hamilton, Ohio, 1991). See also Graham et al., 219.

⁴⁸ Graham et al., 224.

⁴⁹ For a persuasive argument regarding a more specific goal in domesticating Kate, see Natasha Korda, "Household Kates: Domesticating Commodities in *The Taming of the Shrew*," *SQ* 47 (1996): 109–31. Korda's analysis usefully shows how Kate is trained to support Petruchio's desires: taming

to interpret the meanings of her words contrary to her intent, thereby staking a claim over her language. Petruchio outlines his method of “woo[ing] by contradiction”;⁵⁰ he will misread the meaning of either her words or her silence:

Say she be mute and will not speak
Then I'll commend her volubility
And say she uttereth piercing eloquence.
If she do bid me pack, I'll give her thanks
As though she bid me stay by her a week.
If she deny to wed, I'll crave the day
When I shall ask the banns, and when be married.
(ll. 170–76)

Simply thus contradicting her meaning, however, might leave her confused but not under his control. He therefore issues his first threat at their initial meeting. Although they toss words to each other in a seemingly playful way, by the end of the scene, Petruchio stops playing and lays down his intent in a menacing way: “And will you, nil you, I will marry you” (l. 270).⁵¹ Here Petruchio establishes that, while their mutual wordplay has been fun, he will take her as his wife with or without her consent. When their marriage proves how little her consent matters, Petruchio’s power over her language and her person is secured.

Rather than beat Kate into submission, he threatens her in a manner that recalls the Stockholm syndrome, coercing her into internalizing his wishes if she is to eat or sleep or escape isolation: “She ate no meat today, nor none shall eat; / Last night she slept not, nor tonight she shall not” (4.1.168–69). Depriving her of both food and sleep will make her weak and materially dependent on him. Like the method used to train a falcon, he tells the audience, his method to “man” his “haggard” will make her “stoop” and “make her come and know her keeper’s call” (ll. 164, 162, 165).⁵² While these are particularly egregious examples, the subtle coercions of the Stockholm syndrome appear throughout the play.

Petruchio demonstrates to Kate that he can carry out even the most outrageous threats. He aggressively pursues the “clapped up” wedding but then does not come at the appointed time. Although she is marrying him “against her heart” (3.2.9), Kate’s status now depends on his arrival. Being left standing at the altar is here a kind of violence—even her father pities Kate by saying the “*injury* would vex a saint” (l. 28, emphasis added)—and Petruchio delays long enough to make his arrival seem like a special kindness. When he

does not create a passive victim but one who will actively work to please the abuser in order to stave off further violence.

⁵⁰ I borrow this phrase from Dolan, ed., *Texts and Contexts*, 19.

⁵¹ Shirley Nelson Garner also recognizes this as a particularly troubling moment in the play because of Petruchio’s ultimatum and his ability to enforce it; see “*The Taming of the Shrew: Inside or Outside of the Joke?*” in “*Bad Shakespeare: Revaluations of the Shakespeare Canon*,” Maurice Charney, ed. (Rutherford, NJ: Fairleigh Dickinson UP, 1988), 105–19, esp. 113.

⁵² While many critics have commented on the analogy to falconry, I believe that Brian Morris summarizes the tradition best in his introduction to the Arden edition of *Taming* (London: Methuen, 1981), 125–28. See also Martha Andresen-Thom, “Shrew-taming and other rituals of aggression: Baiting and bonding on the stage and in the wild,” *Women’s Studies* 9 (1982): 121–43; Hartwig; and Margaret Loftus Ranald, “The Manning of the Haggard: or The Taming of the Shrew,” *Essays in Literature* 1 (1974): 149–65.

does finally appear, he is dressed in ridiculous garb described as "an eyesore" and a "shame to [his] estate" (ll. 90–91). When the wedding guests express outrage, Petruchio claims, "To me she's married, not unto my clothes" (l. 107). While this scene is often regarded as evidence that Petruchio is a "madcap" fool, it also demonstrates his power to do as he pleases. Tranio alerts the audience to the possibility that Petruchio's choice of "unreverent robes" (l. 102) is a strategy ("He hath some meaning in his mad attire" [l. 114]) but concludes that the best the men of Padua can hope for is to "persuade" him to change his clothing before going into church (l. 115). Though everyone onstage is aghast at Petruchio's behavior, none dares interfere. According to Gremio's report, no one intervenes in Petruchio's aggression during the wedding either. As Kate "trembled and shook," Petruchio "stamped and swore" (l. 157) while striking a priest, throwing wine-soaked cake in the sexton's face, and acting as if he were "carousing with his mates" (l. 161). Although Gremio feels shame at the unseemly behavior ("And I, seeing this, came thence for very shame" [l. 170]), neither he nor anyone else stops it. Obviously this community will not discipline a head of household. This sets up Petruchio's behavior as threatening and aggressive, even to the bystanders, as well as establishing that in this early modern marriage a husband can carry out any threat against his wife.⁵³

Although none of the men challenge his behavior, Kate stands up to him. She tries several strategies to negotiate a more acceptable response. Trying to persuade him to stay for the customary wedding feast, she first entreats Petruchio through an exchange of affection: "Now, if you love me, stay" (l. 193). But once this fails, she reverts to an earlier strategy of anger and frank speech: "Gentlemen, forward to the bridal dinner./I see a woman may be made a fool / If she had not a spirit to resist" (ll. 208–10). Petruchio establishes his dominance by verbally confirming her command while physically preventing her words from achieving their intent. Urging the others to feast without her because "she must with me. . . . I will be master of what is mine own" (ll. 216, 218), he then transforms his role as "master" into a gesture of kindly protection. Acting as if the wedding guests intend to abduct Kate ("we are beset with thieves" [l. 225]), he draws his sword and threatens her family. While refusing Kate her wedding feast, a simple pleasure she regards as her due, he converts her forced removal into a rescue: "Fear not, sweet wench, they shall not touch thee, Kate" (l. 227). Petruchio's mock rescue combines kindness with aggression and confuses Kate's sense of his domination. Kate will later complain that Petruchio "rails and swears and rates" all through their wedding night, and yet he calls it love (4.1.155). When they have arrived at Petruchio's own residence, he orders a dress and cap made for Kate but then refuses to allow her to accept them: "When you are gentle you shall have one too, / And not till then" (4.3.71–72). He repeatedly alternates kindness with aggression, and that which at first appears an act of kindness and provision becomes another chance to deprive her and thus confirms his control of her environment. As researchers have found, in a situation that is totally violent, victims soon give up trying to please. When, however, abusers show kindness

⁵³When onstage spectators find amusement in the situation, declaring Kate "madly mated" and that Petruchio is "Kated" (3.2.233–34), Shakespeare dilutes the aggression of this scene for the audience. Rather than register the potential for abuse in this relationship, the audience is given permission to enjoy the coming violence as a legitimate response to Kate's earlier aggression.

and concern for their victims, it creates an emotional bond; abusers "ease the emotional distress they have created and . . . set the stage for emotional dependency."⁵⁴ Alternating coercive threats and kindness sets up a situation where victims *actively* look for ways to please rather than upset their captors.

A key factor in the development of the syndrome is isolation and the inability to escape. When Kate is taken to Petruchio's house, where even the servants refuse to sneak her food, she is isolated from anyone who can help her. Her father, traditionally the person who would protect her, has established that he wishes to be rid of her; she feels as if she has been put up for sale; "is it your will / To make a stale of me?" (1.1.57–58). Even though Baptista has said "love is all," no one seems to care whether Kate consents to the marriage or not.⁵⁵ At first Gremio notices that her words are words of protest: "Hark, Petruchio, she says she'll see thee hanged first" (2.1.289). But Tranio silences him, pointing out that paying attention to her wishes will not help their mutual cause. Then Petruchio intervenes and undermines any further verbal refusal on her part by saying that he and she have made a "bargain" between them that "she will still be cursed" in public (l. 295). Since all the men around her conspire to ignore the fact that she does not consent to a marriage to Petruchio, Kate has little hope that they will later intervene on her behalf.

The scenes that take place in Petruchio's house in Act 4 best exemplify the Stockholm syndrome. Some may question whether Kate's "survival" was ever really at stake, but from Kate's point of view, there is no way to know how long this "brawling" might last; she states explicitly her fear that it may lead to a "deadly sickness or else present death" (4.3.14). Food and sleep have been withheld from her for no apparent reason.⁵⁶ While the threat to Kate's survival is most keen at this point, Petruchio's repeated use of violence against subordinates also contributes to a state in which she fears for her life, another of the key elements of the syndrome.

Because Kate is completely isolated and convinced that Petruchio could carry out any of his threats, she must bond with her abuser in order to survive. Dee Graham and Edna Rawlings argue that the Stockholm syndrome in abused women follows this pattern:

The abuser traumatizes the victim (who cannot escape) with threat to survival. The traumatized victim needs nurturance and protection. Being isolated from outsiders, the victim must turn to the abuser for nurturance and protection, as she denies her rage. If the abuser shows the victim some small kindness, the victim bonds to the positive side of abuse. . . . The victim works to see the world from the abuser's perspective so that she will know what will keep the abuser happy.⁵⁷

Petruchio's and Kate's actions at his house and on the road back to Padua match this description. Kate learns that to survive she must see (or at least claim to see) the world from his perspective, just as she learns to bond with this side of his abuse.

⁵⁴ Graham et al., 225.

⁵⁵ Unlike the contemporary play titled *The Taming of a Shrew*, Shakespeare's version lacks Kate's verbal consent.

⁵⁶ While some readers point out that Petruchio also goes without food and sleep, he knows he could stop this process at any point. He consents and he is in control; neither is true for Kate.

⁵⁷ "Stockholm Syndrome, based on the work of Dee Graham and Edna Rawlings"; see also Graham et al., 219.

It takes repeated effort for Kate before she can learn to “deny her rage.” She struggles against Petruchio’s systematic destruction of her will by demanding to be heard:

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.
(4.3.77–80)

This eloquent speech about her vital need to speak is the last one the audience hears in which Kate has a substantial sense of self and autonomy. Petruchio denies her language (and her sense of self) by pretending to hear in her words merely a comment on a cap: “Why, thou say’s true, it is a paltry cap. . . . I love thee well in that thou lik’st it not” (ll. 81–83). Again combining kindness with aggression, he performs his absolute power and control over her without touching her. He tests her tendency “to cross” him until she submits, that is, until she “incorporates the world view of the aggressor.”⁵⁸

Petruchio offers her a bit of kindness and an escape from her isolation with a visit to her father’s house. But he threatens to retract the offer if she does not second his perverse reading of time and space. When he asserts that the present time is seven, Kate corrects him. He demands:

It shall be seven ere I go to horse.
Look what I speak, or do, or think to do,
You are still crossing it. Sirs, let ’t alone.
I will not go today, and ere I go,
It shall be what o’clock I say it is.
(ll. 185–89)

Petruchio has the power to say what time it is against any authority (such as the sun). What is at stake is Kate’s willingness to “cross” him. His assertion must be sovereign, even if it is absurd or contrary to everything Kate knows. His goal is complete power and control over her thoughts and actions. In one of the most widely discussed scenes of the play, Hortensio urges Kate to speak against her own knowledge: “Say as he says, or we shall never go” (4.5.11). Petruchio again offers his test, “I say it is the moon that shines so bright” (l. 4), and Kate responds out of her own knowledge: “I know it is the sun that shines so bright” (l. 5). But when Petruchio threatens to take her back to the isolation of his home, Kate begins to “see” the world—that is, the sun and the moon—through Petruchio’s eyes. She shifts her strategies and, when he repeats his “I say it is the moon,” responds as he wished all along: “I know it is the moon” (l. 17). Her language of “know[ing]” here underscores Petruchio’s gesture as an effort to change her source of knowledge.

From Petruchio’s point of view, Kate’s resistance has been about crossing him: “Ever more crossed and crossed, nothing but crossed” (l. 10). When she finally goes along with Petruchio’s claims about the sun and the moon and later about Vincentio, Hortensio announces that the war is over. Defeated, Kate has surrendered herself as hostage: “The field is won” (l. 23). While the field is not bloody and her body is not black and blue, the process that Kate

⁵⁸ Graham et al., 219.

has undergone is nonetheless abusive because it signifies Petruchio's domination over her speech and actions.

A model of domestic violence that includes tactics other than physical violence gives readers a way in which to understand Kate's romanticized surrender at the end of the play as something other than consensual, as, in fact, a typical response to abuse. Although Kate's final speech is her longest, it does not necessarily reflect her own thoughts, desires, and wishes. Like a victim of the Stockholm syndrome, she denies her own feelings in order to bond with her abuser. Her surrender and obedience signify her emotional bondage as a survival strategy; she aims to please because her life depends on it. Knowing how the Stockholm syndrome works can help us to see that whatever "subjectivity" might be achieved is created out of domination and a coercive bonding.

The heterosexual romance plot of the play encourages readers to see this bonding as "love" and to disregard the violence of taming. Even though the play's spectators witness a husband attaining a coercive emotional bond with his wife through systematic abuse, the violence is easily discounted because there are no physical blows. While we have little sympathy with women who stay with (and continue to "love") a physically abusive husband, we still seem to follow the model put forth in the play. If the victim's injuries are physical, our culture doesn't see the accompanying coercive bonds as romantic; if the injuries are invisible, our culture, like the early modern, tolerates them. *The Taming of the Shrew* participates in a cultural tradition that accepts coercive bonding and oppression as long as they are free of physical violence.

The Taming of the Shrew reproduces cultural desires for masculine domination as well as assures its audience that Kate pleases herself when she finally learns to please Petruchio. The harmony reached at the end allows readers and audiences to find the method worthy, even if they judge it harsh at times, because Kate seems happy at the end. By displaying these practices as laughable and Kate's affectionate bondage as harmless, the play does the cultural work of figuring a husband's control over his wife as artful, heroic, and pleasurable for both.

APPENDIX B: Production Photos



Katherine (Elizabeth Taylor) meets Petruchio (Richard Burton): Zeffirelli, 1967.



Katherine (Freda Parfitt) meets Petruchio (Marc Singer): Ball, A.C.T., 1974.



Katherine (Taylor) and Petruchio (Burton) go to bed: Zeffirelli, 1967.



Gremio (Paul Webster), Baptista (Paul Brooke), and Tranio (Ian Charleson) bid for Bianca's hand: Ball, A.C.T., 1974.



Petruchio (Jonathan Pryce) arrives in Padua: Bogdanov, RSC, 1978.



Katherine (Paola Dionisotti) places her hand beneath the foot of Petruchio (Pryce): Bogdanov, RSC, 1978.



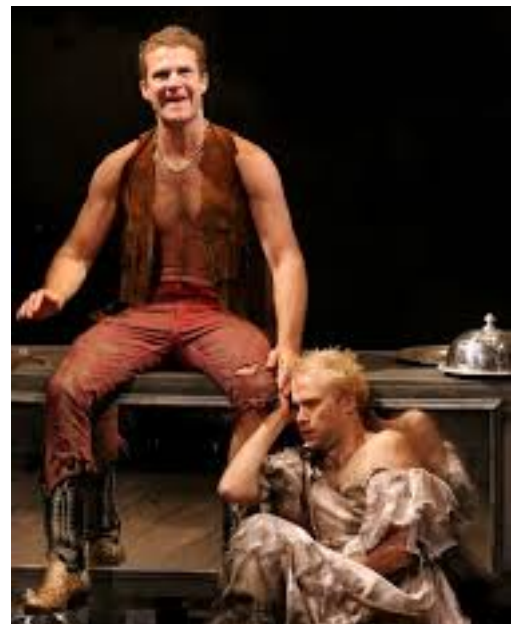
Katherine (Sarah Badel) meets Petruchio (John Cleese):
Miller, BBC, 1980.



Katherine (Simon Scardifield) and Petruchio (Dugald Bruce-Lockhart) eat dinner: Hall, Propeller, 2006.



Katherine (Badel), Petruchio (Cleese), and Hortensio
(Jonathan Cecil) arrive home: Miller, BBC, 1980.



Katherine (Scardifield) clutches Petruchio
(Bruce-Lockhart): Hall, Propeller, 2006.



Katherine (Kathryn Hunter) and Petruchio (Janet McTeer):
Lloyd, Shakespeare's Globe, 2003.

APPENDIX C: Selected Reviews

“‘Second Debut’ for ACT in ‘Shrew’”

By Dan Sullivan
Los Angeles Times

San Francisco's American Conservatory Theater hasn't performed in Southern California for so long that its production of "The Taming of the Shrew" at the Claremont Colleges amounts to a kind of second debut. It is a very strong one.

It is, of course, "theatrical." Being directed by ACT founder-leader William Ball, it would have to be. It has brightness and speed and a million laffs, spelled just that way.

None of the gags is new, nor is meant to be. When somebody gets bopped on the head we know there will be a rude noise from the on-stage musicians, and there is, and we laugh. It's *commedia dell'arte*; it's Harpo Marx; it's Terrytoons.

It could get tiresome. One reason it doesn't is that Ball's actors don't insist that we find them funny. In fact, they don't have time to notice our reaction at all.

Like the White Rabbit, they have already dashed off to their next appointment. Heavy slapstick comedy can wear an audience down but the light, clean kind exhilarates. These performers are masters of it.

Beautiful Young Animals

And you would have to go far back in time—as far back, maybe, as the Lunts—to find a more delightful Kate and Petruchio than Fredi Olster and Marc Singer. You will recall how unpleasant "Shrew" seemed in the late film versions starring the Burtons—a cruel and pointless joke about a blackguard breaking a bitch, the both of them just a little over the hill.

That's not at all the impression here. This Kate and Petruchio are beautiful young animals who understand from the moment they lay eyes on each other that this is the one: The Life Force demands it. The only question is, who will have the upper hand?

Their fights—which somehow manage to look real without our fearing for a moment that anyone is getting hurt—are a mating dance, a prelude to the fantastic time they are going to have in bed once the order of the relationship is established.

Sailor on Shore Leave

Which is no easy task for Singer, who comes on as cocky as a sailor on shore leave but soon finds that this is not one of your town bimbos or coy virgins. Indeed, there are moments when his swagger fails him and you see the kid he was before he joined the Navy—shy and not quite knowing what to do with his hands.

Miss Olster is touched by this and it is one of the reasons she eventually capitulates. This roaring boy isn't really a bully and won't force her to play the scold in private, although they'll be devastating together at parties. Beneath the shot and shell, he is offering peace and she'll take it, once she has shown him how tough a fight she can put up.

The fire in Miss Olster's eye in the final scene (her wink after the capitulation speech is quite unnecessary) says that she hasn't been tamed at all.

Please Turn to Page 22, Col. 3

Continued from First Page

She has merely found a male worthy to share co-billing with her—a Kate who has finally met her Spencer Tracy. She will make the required curtsy to the principle of female submission but she is still stronger than anybody else in the room except one; and him she can manage.

Their final clinch has the true mythic 1940s movie look to it and if this were 1940, Louis B. Mayer's talent scouts would have Miss Olster in the boss' office even as you are reading this.

And Singer, too, a fabulous stage athlete who can take the production in his hands and swing it over his head like a rock on a rope while looking as innocent as the boy next door. When I add that these two have all the voice and technique needed to make Shakespeare sound clear and unhurried at any speed from 10 to 55 m.p.h. (and sometimes they go over the limit), you will agree that a trip to Claremont makes sense.

In the large and talented supporting cast I was especially happy with William Paterson's Baptista, a third-rate Prospero who still can't imagine having sired a whirlwind like this. I also liked Claire Malis, who plays Kate's little sister, Bianca, not as the sugary bitch of modern tradition but as a tousle-haired beauty with no great mental capacity but no real meanness either. It's not her fault that she's Daddy's darling.

Earl Boen's shaky (but still aspiring) old suitor,

Gremio, is also a treat, but then so is nearly everyone else. All that is best in ACT's exuberant, play-it-out style comes together here. And Ralph Funicello's scenery, Robert Fletcher's costumes and F. Mitchell Dana's lighting are wise enough to simply stand back and let it happen.

"Taming of the Shrew" continues tonight and Thursday at 8:30 p.m. on the Claremont Colleges campus, then plays four additional performances May 31 and June 1 at 2:30 and 8:30 p.m.

Chekhov's "The Cherry Orchard," which plays in repertory with it, opens Friday (2:30 and 8:30 p.m.), then plays Saturday (2:30 and 8:30) and Monday through May 30 at 8:30 p.m.

For more information call (714) 626-4523.



The cast
of *Twelfth Night*

Richard Termine

**Taming of the Shrew
Twelfth Night**

By William Shakespeare
BAM Harvey Theater
651 Fulton Street
718-636-4100

As You Like It

By William Shakespeare
HERE Arts Center
145 Sixth Avenue
212-352-3101

Sweet Love Adieu

By Ryan J-W Smith
Lion Theatre
410 West 42nd Street
212-279-4200

The Propeller Company, led by director Edward Hall, has previously graced BAM with well-received productions of *A Midsummer Night's Dream* and *The Winter's Tale*. They now return with this comedy diptych. As in Shakespeare's day, males play the female roles, though Propeller casts men rather than boys. While those men are afforded some make-up, they don't hold with the Elizabethan practice of wigs, farthingales, and corsets that might have transformed the male figure into a female one. Yes, the men wear dresses—often most unflattering ones—but men they remain.

At worst (see *Twelfth Night*), this casting and costuming seem merely novel, frills adorning a pleasant if unexceptional production. (It's the third *Twelfth Night* at BAM in four years and the second this season.) But at its best, as in *Shrew*, the

homosocial universe of the Propeller production offers commentary on and criticism of the text itself, laying bare its assumptions regarding sex and gender, the cruelty toward women it seems to unthinkingly endorse.

For *Shrew*, Edward Hall and co-adaptor Roger Warren have relied not only on the 1623 Folio text, but also on a 1594 curiosity titled *The Taming of a Shrew*, a similar play in which the marginal character Christopher Sly has a more active and sustained presence. In Propeller's production Sly (Dugald Bruce-Lockhart) eventually assumes the role of Petruchio. Bruce-Lockhart plays Petruchio as strutting, preening, vulgar—devoid of taste or empathy. At first this paramour seems as much as quarrelsome Kate (Simon Scardifield) deserves. But as the taming itself begins, the pleasure curdles and

laughs stick in the throat. Hall's production gradually unveils the viciousness of Petruchio's treatment—indeed, you might call it torture. The audience moves from siding with him to despising him, even as the other male characters like sweet Lucentio and sound Hortensio endorse his views. By casting actors of all one sex, Hall underscores the malice and absurdity in treating women in such a way, when nothing distinguishes them save a few bits of cloth. When Petruchio brays, "Come on, and kiss me, Kate!" you half wish she'd bite his lips off. Instead, the conquered Kate quietly obliges.

Comparisons, as a *Much Ado*—er once noted, are odorous. The current production of *As You Like It* might have smelled sweeter were it not judged against Propeller's comedies. It marks the inaugural endeavor of Poor Tom Productions, a New York all-male Shakespeare company. Under director Moritz von Stuelpnagel's ministrations the acting isn't unskilled, but neither is it inspired. Here, the men in women's roles—again unwigged—don't do much to illuminate the text, though they do provoke the odd giggle. Neither actors nor director seem to delight much in the verse. The best bits are extratextual moments: a riotous wrestling scene and a jolly dance that concludes the play. Poor Tom has assembled an able company—an some very lively designers—but they may wish to rethink their Shakespeare focus.

So might Ryan J-W Smith. Women and wigs do appear onstage in his *Sweet Love Adieu*, but to no great effect. Smith's Elizabethan pastiche is most pleased with itself, seeming not to understand that the

When Petruchio brays, "Come on, and kiss me, Kate!" you half wish she'd bite his lips off.

ability to write lines in iambic pentameter does not another Shakespeare make. Smith and director Don Harvey subject the audience to more than two hours of verse, often in rhymed couplets, as young poet Will and his beloved Anne attempt to wed and bed each other. But this is less *Shakespeare in Love* than *Shakespeare in Vain*. Smith wrote the piece while an undergrad at Trinity College, perhaps explaining its sophomoric quality. It's sweet natured, surely, but lacking structure, character, or notable language. However, Smith does muster some sage counsel: In *Sweet Love's* final lines, the chorus says, "I entreat thee be merry, let's go have a drink."

In the Company of Men

Boys will be girls in an assortment of current Shakespeare comedies

BY ALEXIS SOLOSKI

In 1660, Sir Edward Hyde advised the newly restored King Charles II that "women on the stage beget disquiet" and that he shouldn't allow them to perform. Charles didn't heed that advice; English-speaking stages have had actresses ever since. But men on stage are quite capable of begetting their own disquiet. Witness the all-male productions of *Taming of the Shrew* and *Twelfth Night* currently running at BAM. In the former, a plastered Petruchio arrives for his wedding attired solely in fringed jacket, cowboy boots, thong underwear, and a Stetson hat, into which he proceeds to urinate. Disquieting—and hilarious.

King Hedley II

By August Wilson
Signature at Peter Norton Space
555 West 42nd Street
212-244-PLAY

Divine Disrepair

Resurrecting August Wilson's *King*

King *Hedley II*, the eighth in August Wilson's 10-play cycle of the African American experience in the 20th century, ends in resurrection. From its grave, a dead cat yowls—a sudden, violent return to life. We can hardly expect a similar recovery for Wilson, who died one and a half years ago, but the Signature Theater's

revival of *King Hedley II* shows that his plays, at least, are enjoying a spirited posthumous existence.

Last seen in New York in 2001 on Broadway, *King Hedley II* reuses some characters from Wilson's 1940s play *Seven Guitars* (which also played at the Signature this season) and introduces new ones. King (Russell Hornsby), purportedly the son of Ruby and the tubercular King Hedley I, is an ex-con trying to scrape by—honestly or otherwise. On David Gallo's lavishly ugly set, King shares a crumbling row house with his wife, Tonya and his mother, Ruby. Though his neighborhood and life have fallen into sore disrepair, he's still trying to coax beauty from it, using a flick knife to plant flower seeds in his trash- and gravel-strewn backyard. He explains to

his mother, "This is the only dirt I got."

From the decrepitude of the 1980s cityscape and the oddments of earlier histories, Wilson similarly entices a kind of poetry. As the play progresses, conversation gives over to impassioned, savage monologues, making rough verse of vernacular speech. Derrick Sanders directs at excellent cast, especially Lynda Gravatt as a full-bodied Ruby and Russell Hornsby as a mighty, wounded King. As King, Hornsby laments his circumstance, claiming, "I used to be worth twelve hundred dollars during slavery. Now I'm worth \$3.35 an hour. I'm going backwards. Everybody else moving forward." King's lot may not improve—it's the rare Wilson play that ends happily—but *King Hedley II's* and Wilson's worth are great, extending well beyond the grave. ALEXIS SOLOSKI

“‘Shrew’ for male chauvinists”

By Tamie Watters

Christian Science Monitor

The recent openings at Stratford – a modern-dress version of “The Taming of the Shrew” and “The Tempest” in period costume – seek once again to prove Shakespeare our contemporary.

The plays have in common a striking metamorphosis. The transformation of the shrew Katerina is such that her father awards Petruchio “another dowry for another daughter.” In shipwrecking the usurpers of his dukedom,

Theater review

Prospero lands them on an isle where the penitent “suffer a sea-change/ Into something rich and strange.” But these Royal Shakespeare Company productions, rife with 20th-century uncertainty, undercut any notion of established harmony.

Moving like a roller coaster and conveying as many thrills, young Michael Bogdanov’s free rendering of Shakespeare’s early comedy makes marvelous theater. Petruchio, leather coated, speeds into moneyed Padua on a gleaming motorbike. He quite literally has come “to wive it wealthily in Padua.” Jonathan Pryce’s physically slight and seedy Petruchio exudes a masculinity which fascinates Paola Dionisotti’s drawn but spirited Katerina. A remarkable actor, Mr. Pryce smolders and erupts like a volcano, while exhibiting the coolness of a calculating terrorist. It is as the countryman, the patient falconer who deprives his prey of rest and nutriment, that Petruchio tames Katerina.

A chauvinist dream

In the final scene where the company sit round a green baize gaming table, the bewitched audience shuffles uncomfortable as shadows fall on Shakespeare’s romp. Wholly in her master’s power, a dead-eyed Katerina submissively attempts to place her neck beneath his foot and then clings compulsively to him. Petruchio, looking more pimp than husband, moves nervously away.

With Jonathan Pryce doubling as Petruchio and Christopher Sly (the drunken tinker for whom “The Shrew” is performed in Shakespeare’s text), Mr. Bogdanov passes the play off as the dream of a male chauvinist. In his innovative version, Sly, first glimpsed in the stalls resisting an usherette (clearly Paola Dionisotti), mutters surlily, “No woman is going to tell me what to do.”

Updating the play to modern Italy fleshes out the secondary characters. David Suchet as Petruchio’s servant Grumio resembles a hatchet man in the Mafia. For once Gremio (Paul Webster), a spry and dapper senior citizen, seems a credible suitor for Bianca (a sultry minx in Zoë Wanamaker’s characterization). Paul Brooke’s silver-haired Baptista at an empire desk looks the modern tycoon, but dissolves into the familiar ineffectual parent confronted by his daughters. The adding machine with which he tots up the sums offered by Bianca’s suitors explodes when the fast-talking, wheeler-dealer Tranio (an outstanding performance by Ian Charleson) negotiates for his master, Lucentio.

Works Cited

- Abbot, Geoffrey. "Cucking and Ducking Stools." *Encyclopedia Britannica Online*. Encyclopedia Britannica, n.d. Web. 6 Mar. 2016.
- BBC Shakespeare: The Taming of the Shrew*. Dir. Jonathan Miller. Perf. John Cleese and Sarah Badel. *Amazon.com*. N.p., n.d. Web. 8 Mar. 2016.
- Benson, Sean. "'If I Do Prove Her Haggard': Shakespeare's Application of Hawking Tropes to Marriage." *Studies in Philology* 103.2 (2006): 186-207. *JSTOR*. Web. 24 Nov. 2015.
- Bert, Edmund. *Treatise of Hawks and Hawking: For the First Time Reprinted from the Original of 1619*. Ed. James E. Harting. London: B. Quaritch, 1891. *Internet Archive*. Web. 19 Nov. 2015.
- Billington, Michael. "A Shrew Tempered According to the times." Rev. of *The Taming of the Shrew*, dir. Michael Bogdanov. *The Guardian* 30 Apr. 1979: 11. *ProQuest Historical Newspapers*. Web. 5 Jan. 2016.
- Billington, Michael. "Twelfth Night/ The Taming of the Shrew." Rev. of *The Taming of the Shrew*, dir. Edward Hall. *The Guardian* [London] 18 Jan. 2007. Web. 6 Jan. 2016.
- Bilowit, Ira J. "Shrew'd romantic: A.J. Antoon moves Kate and Petruchio to the American West." *Back Stage* 13 July 1990: 20+. *Business Insights: Essentials*. Web. 15 Jan. 2016.
- Brantley, Ben. "Be It Padua or Illyria, Boys Will Be Boisterous." Rev. of *The Taming of the Shrew*, dir. Edward Hall. *The New York Times* 20 Mar. 2007: E1+. *ProQuest Historical Newspapers*. Web. 6 Jan. 2016.
- Brooke, Michael. "Taming of the Shrew, The (1980)." *BFI Screenonline*. British Film Institute, n.d. Web. 11 Jan. 2016.

- Brunvand, Jan Harold. *The Taming of the Shrew: A Comparative Study of Oral and Literary Versions*. New York: Garland Pub., 1991. Print.
- Bullough, Geoffrey. "'The Taming of the Shrew.' Introduction." *Narrative and Dramatic Sources of Shakespeare*. Vol. 1. London: Routledge & Kegan Paul, 1957. 57-68. Print.
- "Christian Humanism." *New World Encyclopedia*. MediaWiki, 23 Sept. 2008. Web. 8 Dec. 2015.
- Clapp, Susannah. "The shrew must go on - and on." Rev. of *The Taming of the Shrew / The Tamer Tamed*, dir. Gregory Doran. *The Observer* [London] 13 Apr. 2003: D11. *ProQuest Historical Newspapers*. Web 13 Jan. 2016.
- "Companionate, Adj." Def. 3. *Oxford English Dictionary*. OED, n.d. Web. 8 Dec. 2015.
- "Data & Statistics: Women in the Labor Force." *United States Department of Labor*. N.p., n.d. Web. 1 Apr. 2016.
- Detmer, Emily. "Civilizing Subordination: Domestic Violence in *The Taming of the Shrew*." *Shakespeare Quarterly* 48.3 (1997): 273-94. *JSTOR*. Web. 31 Dec. 2015.
- Dolan, Frances E. *The Taming of The Shrew: Texts and Contexts*. Boston: Bedford of St. Martin's, 1996. Print.
- Duthie, G. I. "'The Taming of a Shrew' and 'The Taming of the Shrew'" *The Review of English Studies* 19.76 (1943): 337-56. *JSTOR*. Web. 9 Nov. 2015.
- Gardner, Lyn. "The Taming of the Shrew." Rev. of *The Taming of the Shrew*, dir. Phyllida Lloyd. *The Guardian* [London] 22 Aug. 2003. Web. 5 Jan. 2016.
- Gascoigne, George. *Supposes. Early Plays from the Italian*. Ed. R. Warwick Bond. New York: B. Blom, 1967. 10-73. Print.
- "Gender and Gender Identity." *Planned Parenthood*. N.p., n.d. Web. 28 Mar. 2016.

- Gilliatt, Penelope. "Woman Tamer--Italian Style." Rev. of *The Taming of the Shrew*, dir. Franco Zeffirelli. *The Observer* [London] 5 Mar. 1967: 24. *ProQuest Historical Newspapers*. Web. 8 Jan. 2016.
- Groen, Rick. "Python's Petruchio a Fine Bit of Casting." Rev. of *The Taming of the Shrew*, dir. Jonathan Miller. *The Globe and Mail* [Toronto] 10 Nov. 1980: 17. *ProQuest*. Web. 11 Jan. 2016.
- Halio, Jay L. "The Induction as Clue in *The Taming of the Shrew*." 2002. *Shakespearean Criticism* 87 (2005): 346-52. *Literature Criticism Online*. Web. 2 Jan. 2016.
- Heilman, Robert B. "The Taming Untamed, Or, The Return of the Shrew." 1966. *The Taming of the Shrew: Critical Essays*. Ed. Dana E. Aspinall. New York: Routledge, 2002. 45-57. Print.
- Hemming, Sarah. "Girls know how to have fun with Shakespeare REVIEW THE TAMING OF THE SHREW - GLOBE THEATRE." *Financial Times* 23 Aug. 2003: 8. *Business Insights: Essentials*. Web. 9 Mar. 2016.
- Hickson, Samuel. "The Taming of the Shrew." Notes and Queries 22 (1850). Project Gutenberg. Web. 4 Mar. 2016.
- Hobson, Harold. "The Burton's in Damp Shrew." Rev. of *The Taming of the Shrew*, dir. Franco Zeffirelli. *The Christian Science Monitor* 4 Mar. 1967: 6. *ProQuest Historical Newspapers*. Web. 8 Jan. 2016.
- Hodgdon, Barbara. Introduction. *The Taming of the Shrew*. London: Arden Shakespeare, 2010. 1-131. Print. Third.

- Hodgdon, Barbara. "Katherina Bound, or Play(K)ating the Strictures of Everyday Life." *The Shakespeare Trade: Performances and Appropriations*. Philadelphia: U of Pennsylvania, 1998. 1-38. Print.
- "A Homily of the State of Matrimony." *The Taming of the Shrew: Texts and Contexts*. Ed. Frances E. Dolan. Boston: Bedford of St. Martin's, 1996. 172-84. Print.
- Hosley, Richard. "Sources and Analogues of 'The Taming of the Shrew'" *Huntington Library Quarterly* 27.3 (1964): 289-308. *JSTOR*. Web. 9 Nov. 2015.
- Ingram, Martin. "'Scolding Women Cucked or Washed': A Crisis in Gender Relations in Early Modern England?" *Women, Crime and the Courts in Early Modern England*. Ed. Jennifer Kermode and Garthine Walker. Chapel Hill: U of North Carolina, 1994. 48-80. Print.
- "Intimate Partner Violence: Facts and Resources." *APA*. American Psychological Association, n.d. Web. 4 Apr. 2016.
- "Introduction to the Renaissance." *Department of English: Lilia Melani*. Brooklyn College, 29 Mar. 2009. Web. 6 Mar. 2016.
- Jupp, Emily. "Theatre review: The Taming of the Shrew, Rose Theatre, Kingston-upon-Thames." Rev. of *The Taming of the Shrew*, dir. Edward Hall. *The Independent* [London] 25 April 2013. Web. 6 Jan. 2016.
- Kahn, Coppélia. "The Taming of the Shrew: Shakespeare's Mirror of Marriage." 1975. *Shakespearean Criticism* 80 (2004): 286-95. *Literature Criticism Online*. Web. 3 Jan. 2016.
- Koenig, Rhoda. "Theatre: The Taming of the Shrew." Rev. of *The Taming of the Shrew*, dir. Phyllida Lloyd. *The Independent* [London] 21 Aug. 2003. Web. 5 Jan. 2016.

McLean, Robert A. "The Shrew Gets a Modern Taming." Rev. of *The Taming of the Shrew*, dir.

Jonathan Miller. Boston Globe 26 Jan. 1981, First ed.: 1. ProQuest. Web. 11 Jan. 2016.

Mendelson, Sara Heller, and Patricia Crawford. "Contexts: The Law and Its Administration."

Women in Early Modern England, 1550-1720. Oxford: Clarendon, 1998. 34-49. Print.

"A Merry Jest of a Shrewd and Curst Wife, Lapped in Morel's Skin, for Her Good Behaviour."

The Taming of the Shrew: Texts and Contexts. Ed. Frances E. Dolan. Boston: Bedford of St. Martin's, 1996. 254-88. Print.

"Michael Bogdanov 1978 Production." RSC. Royal Shakespeare Company, n.d. Web. 26 Feb. 2016.

Miller, Stephen Roy. Introduction. *The Taming of a Shrew: The 1594 Quarto*. Cambridge: Cambridge UP, 1998. 1-55. Print.

Morris, Brian. Introduction. *The Taming of the Shrew*. London: Methuen, 1981. 1-149. Print. Arden.

Nightingale, Benedict. "Wild Bill Shakespeare in Central Park." Rev. of *The Taming of the Shrew*, dir. A.J. Antoon. *The New York Times* 1 July 1990: H5-6. ProQuest Historical Newspapers. Web. 14 Jan. 2016.

Orenstein, Peggy. "Inside the New York Times Book Review Podcast." Interview by Cindi Leive. *The New York Times*. N.p., 25 Mar. 2016. Web. 5 Apr. 2016.

Ranald, Margaret L. "The Performance of Feminism in *The Taming of the Shrew*." *The Taming of the Shrew: Critical Essays*. By Dana E. Aspinall. New York: Routledge, 2002. 318-30. Print.

- Ranald, Margaret Loftus. "The Manning of the Haggard: Or 'The Taming of the Shrew'" *Shakespeare and His Social Context: Essays in Osmotic Knowledge and Literary Interpretation*. New York: AMS, 1987. 117-33. Print.
- Rankin, Lauren. "Feminism Is In. And So Is Misogyny." *Dame Magazine*. DameMedia, n.d. Web. 17 Apr. 2016.
- Rich, Frank. "Shakespeare in the Wild West, In the Park." Rev. of *The Taming of the Shrew*, dir. A.J. Antoon. *New York Times* 13 Jul. 1990: C3. *ProQuest Historical Newspapers*. Web 14. Jan. 2016.
- Rothstein, Mervyn. "Taking Shakespeare's Shrew to the Old West of the Late 1800s." *New York Times* 19 Jun. 1990: C13+. *ProQuest Historical Newspapers*. Web 14 Jan. 2016.
- Salingar, Leo. "Double Plots in Shakespeare." *Shakespeare and The Traditions of Comedy*. London: Cambridge UP, 1974. 218-42. Print.
- Schafer, Elizabeth. "Introduction." *The Taming of the Shrew*. Cambridge, U.K.: Cambridge UP, 2002. 1-76. Print. Shakespeare in Production.
- Shakespeare, William. *The Taming of the Shrew*. Ed. Barbara Hodgdon. London: Arden Shakespeare, 2010. Print. Third.
- Shapiro, James. *The Year of Lear: Shakespeare in 1606*. New York: Simon & Schuster, 2015. Print.
- Shilling, Jane. "Twelfth Night and The Taming of the Shrew, Hampstead Theatre, review." Rev. of *The Taming of the Shrew*, dir. Edward Hall. *The Telegraph* [London] 5 July 2013. Web. 6 Jan. 2016.

- Smith, Amy L. "Performing Marriage with a Difference: Wooing, Wedding, and Bedding in *The Taming of the Shrew*." *Comparative Drama* 36.3/4 (2002): 289-320. *JSTOR*. Web. 28 Dec. 2015.
- Smith, Cecil. "ACT's 'Shrew' On Tap Tonight." Rev. of *The Taming of the Shrew*, dir. William Ball. *Los Angeles Times* 10 Nov. 1976: F18. *ProQuest Historical Newspapers*. Web. 4 Jan. 2016.
- Smith, Cecil. "Show of the Week." Rev. of *The Taming of the Shrew*, dir. Jonathan Miller. *Los Angeles Times* 25 Jan. 1981: N3. *ProQuest*. Web. 11 Jan. 2016.
- Smout, Clare. "Review of *The Taming of the Shrew* (directed by Edward Hall for Propeller) at the Courtyard Theatre, November 2006." Rev. of *The Taming of the Shrew*, dir. Edward Hall. *Shakespeare* 3.2 (2007): 247-50. *EBSCOhost*. Web. 10 Mar. 2016.
- Soloski, Alexis. "In the Company of Men." *The Village Voice*: 46. Mar 2007. *ProQuest*. Web. 20 Apr. 2016.
- Spencer, Charles. "Gender Bending Revives Dying Art." Rev. of *The Taming of the Shrew*, dir. Phyllida Lloyd. *The Telegraph* [London] 25 Aug. 2003. Web. 5 Jan. 2016.
- "Statistics." *NCADV*. National Coalition Against Domestic Violence, n.d. Web. 1 Apr. 2016.
- Sterritt, David. "Shakespeare's 'Shrew': Lot's of Fun--even If Some Say It's Sexist." Rev. of *The Taming of the Shrew*, dir. Jonathan Miller. *The Christian Science Monitor* 23 Jan. 1981: 19. *ProQuest Historical Newspapers*. Web. 11 Jan. 2016.
- "Stockholm syndrome". *Encyclopædia Britannica*. *Encyclopædia Britannica Online*. Encyclopædia Britannica Inc., 2016. Web. 28 Apr. 2016
- Stretton, Tim. "Women." *The Elizabethan World*. Ed. Susan Doran and Norman L. Jones. NY: Routledge, 2011. 335-51. Print.

- Sullivan, Dan. "STAGE REVIEW: 'Second Debut' for ACT in 'Shrew'" Rev. of *The Taming of the Shrew*, dir. William Ball. *Los Angeles Times* 22 Mar. 1974: E1+. *ProQuest Historical Newspapers*. Web. 4 Jan. 2016.
- Swanson, Emily. "Poll: Few Identify As Feminists, But Most Believe In Equality Of Sexes." *The Huffington Post*. TheHuffingtonPost.com, 16 Apr. 2013. Web. 1 Apr. 2016.
- Sweeting, Adam. "Reviews: Shakespeare survives the taming." Rev. of *The Taming of the Shrew/The Tamer Tamed*, dir. Gregory Doran. *The Guardian* [London] 11 Apr. 2003: 30. *ProQuest Historical Newspapers*. Web 13 Jan. 2016.
- "Table 303.10." *National Center for Education Statistics*. Institute of Education Sciences, n.d. Web. 1 Apr. 2016.
- Tarloff, Erik. "The Play That Tamed 'Taming of the Shrew'." Rev. of *The Taming of the Shrew/The Tamer Tamed*, dir. Gregory Doran. *New York Times* 14 Dec. 2003: AR7+. *Proquest Historical Newspapers*. Web 13 Jan. 2016.
- Terry, Clifford. "From Farce, Fluff, an Earthy, Mirthy 'Shrew'" Rev. of *The Taming of the Shrew*, dir. Franco Zeffirelli. *Chicago Tribune* 23 Apr. 1967: A4. *ProQuest Historical Newspapers*. Web. 8 Jan. 2016.
- The Taming of A Shrew: The 1594 Quarto*. Ed. Stephen Roy Miller. Cambridge: Cambridge UP, 1998. Print.
- The Taming of the Shrew*. Dir. Franco Zeffirelli. Perf. Richard Burton, Elizabeth Taylor. Columbia Pictures, 1967. Putlocker. Web. 6 Jan. 2016.
- The Taming of the Shrew*. Dir. William Ball and Kirk Browning. Perf. Fredi Olster and Marc Singer. PBS, 1976. *Broadway Theatre Archive*. Web. 4 Jan. 2016.

- Thompson, Ann. Introduction. *The Taming of the Shrew*. Cambridge: Cambridge UP, 2010. 1-49. Print.
- Tolentino, Jia. "Is This the End of the Era of the Important, Inappropriate Literary Man?" *Jezebel*. N.p., 28 Mar. 2016. Web. 17 Apr. 2016.
- Valibeigi, Bijhan. "Strong Female Characters Are Rarely Strong and Barely Characters." *The Mary Sue*. N.p., 21 Sept. 2015. Web. 7 Apr. 2016.
- Vives, Juan Luis. *De Officio Mariti*. Ed. Charles Fantazzi. Vol. 8. Leiden: Brill, 2006. Print.
- Watters, Tamie. "Stratford: 'Shrew' for Male Chauvinists." Rev. of *The Taming of the Shrew*, dir. Michael Bogdanov. *The Christian Science Monitor* 8 June 1978: 26. *ProQuest Historical Newspapers*. Web. 5 Jan. 2016.
- Weatherby, W.J. "A Bard on the Wild Frontier." Rev. of *The Taming of the Shrew*, dir. A.J. Antoon. *The Guardian* [London] 23 July 1990: 37. *ProQuest Historical Newspapers*. Web 14 Jan. 2016.
- Webb, Paul. "'Regime Change' Season Set for London's Globe Theatre." *Playbill*. N.p., 12 Feb. 2003. Web. 9 Mar. 2016.
- Weber, Bruce. "A Shrew and Her Tamer: Two Views, One Famous." Rev. of *The Taming of the Shrew/The Tamer Tamed*, dir. Gregory Doran. *New York Times* 23 Dec. 2003: E5. *ProQuest Historical Newspapers*. Web 13. Jan. 2016.
- Weiland, K. M. "Busting 6 Strong Female Character Stereotypes." *Helping Writers Become Authors*. N.p., 20 Nov. 2015. Web. 7 Apr. 2016.
- Werner, Sarah. "The Taming of the Shrew: A Case Study in Performance Criticism." *Shakespeare and Feminist Performance: Ideology on Stage*. London: Routledge, 2001. 69-95. Print.

West, Michael. "The Folk Background of Petruchio's Wooing Dance: Male Supremacy in 'The Taming of the Shrew'" *Shakespeare Studies* 7 (1974): 65-73. *Proquest*. Web. 11 Nov. 2015.

Wood, Jennie. "A History of Women in the U.S. Military." *Infoplease*. Infoplease, n.d. Web. 1 Apr. 2016.

Zajko, Vanda. "Petruchio Is Kated: 'The Taming of the Shrew' and Ovid." *Shakespeare and The Classics*. By Charles Martindale and A. B. Taylor. Cambridge, U.K.: Cambridge UP, 2004. 33-48. *ProQuest Ebrary*. Web. 19 Nov.

Works Referenced

- Chocano, Carina. "Tough, Cold, Terse, Taciturn and Prone to Not Saying Goodbye When They Hang Up the Phone." *The New York Times Magazine*. The New York Times, 2 July 2011. Web. 7 Mar. 2016.
- Cox, Nicholas. *The Gentleman's Recreation*. London: Freeman Collins, 1686. *Archive.org*. Web. 28 Mar. 2016.
- Erasmus. "The Uneasy Wife." *Colloquies of Erasmus*. Vol. 1. N.p.: n.p., n.d. N. pag. *Project Gutenberg*. 12 Nov. 2004. Web. 28 Mar. 2016.
- Michalopoulos, Andreas. "Ovid: Heroïdes." *The Literary Encyclopedia*. N.p., 6 Mar. 2009. Web. 8 Dec. 2015.
- Ranald, Margaret Loftus. *Shakespeare and His Social Context: Essays in Osmotic Knowledge and Literary Interpretation*. New York: AMS, 1987. Print.
- Thompson, Ann. "Textual Analysis." *The Taming of the Shrew*. Cambridge: Cambridge UP, 2003. 163-82. Print.
- Tillyard, E. M. W. *The Elizabethan World Picture*. New York: Vintage, n.d. Print.