

Free, Mary. "Hortensio's Role in Closing *The Taming of the Shrew's* Induction," *Renaissance Papers* 1999 (1999): 43-53.

Hortensio's Role in Closing *The Taming of the Shrew's* Induction

The minor characters in *The Taming of the Shrew* receive little critical attention and to an extent rightly so. As Laurie E. Maguire points out, "To say that Shakespeare's [play] is . . . about taming is to state the obvious: the 'wooing' of Katherine by Petruchio, perhaps more than any other main plot in Shakespeare, dominates performance and criticism."¹ The minor characters serve primarily, according to Larry S. Champion, as "comic pointers" to the main plot's action or as dupes to the more clever.² To relegate Hortensio to either of these categories, however, ignores his centrality as motivator of the main plot, and although David Bevington finds Hortensio "laughably inept"³ --he functions, in fact, as the main plot's lynchpin. Hortensio is the first to draw our attention to the shrewish Katherine, and it is he who seizes the opportunity

¹ Laurie E. Maguire, "Cultural Control in *The Taming of the Shrew*," *Renaissance Drama* 26 (1995): 83.

² Larry S. Champion, *The Evolution of Shakespeare's Comedy: A Study in Dramatic Perspective*, (Cambridge: Harvard University Press, 1970), 38.

³ David Bevington, *The Complete Works of Shakespeare*, updated 4th ed. (New York: Longman 1997), 110.

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to suggest Katherine as a wife for Petruchio. More important to my purpose, however, is Hortensio's function in the play's final two acts. While several critics—Martha Andrensen-Thom, Ann Barton, Emily Detmer, Jean E. Howard, Natasha Korda, and Murray J. Levith—have commented on the schooling he receives at Petruchio's country house, I wish to suggest that Hortensio does more than emulate the lessons he learns from his mentor⁴. He, in fact, serves two significant functions: after reentering the main plot and attending Petruchio's "taming school," Hortensio serves as the primary agent in Katherine's seeming transformation. Further, in the witnessing of Katherine's public display of that transformation in act five, Hortensio, along with Lucentio, provides a surrogate ending for the unfulfilled conclusion to the Sly Induction. While Richard A. Burt argues that "The frame cannot return. . .," I believe Jeanne Addison Roberts's view that "the frame. . .is open-ended" is a more accurate reading.⁵ That very open-endedness allows for a form of closure to the Sly Induction. Rather than abandoning it, the play's final

⁴See Martha Andrensen-Thom, "Shrew-Taming and Other Rituals of Aggression: Baiting and Bonding on the Stage and in the Wild," *Women's Studies* 9, no. 2 (1982): 121-143; Ann Barton, Introduction to *The Taming of the Shrew*, in *The Riverside Shakespeare*, 2d ed., gen. ed. G. Blakemore Evans (Boston: Houghton, 1997), 138-41; Emily Detmer, "Civilizing Subordination: Domestic Violence in *The Taming of the Shrew*," *Shakespeare Quarterly* 48, no. 3 (fall 1997): 273-294; Jean E. Howard, Introduction to *The Taming of the Shrew*, in *The Norton Shakespeare*, gen. ed. Stephen Greenblatt (New York: Norton, 1997), 133-141; Natasha Korda, "Household Kates: Domesticating Commodities in *The Taming of the Shrew*," *Shakespeare Quarterly* 47, no. 2 (summer 1996): 110-131; and Murray J. Levith, *Shakespeare's Italian Settings and Plays* (New York: St. Martin's, 1989), 46-53.

⁵See Richard A. Burt, "Charisma, Coercion, and Comic Form in *The Taming of the Shrew*," *Criticism* 26, no.4 (fall 1984): 295-311; and Jeanne Addison Roberts, "Horses and Hermaphrodites: Metamorphoses in *The Taming of the Shrew*," *Shakespeare Quarterly* 34, no.2 (summer 1983): 159-171.

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scene provides a closure to *the Shrew's* Induction by creating a parallel ending to *The Taming of a Shrew* with a change of name and place not unlike, however, that which Sly has undergone.

The Induction itself is a rich source of themes that recur throughout the play and culminate in the final act. From gaming to taming, from animal imagery to commodity imagery, each finds its way into both the main and sub-plots.⁶ One of the most crucial of these themes, however, lies in the role inversions that begin the Induction and how they manifest themselves once we enter the players' Padua. Sly is the Induction's shrew, albeit male, and constitutes a loud and disruptive threat to public peace. The Lord deems him a "monstrous beast, how like a swine" (Ind. 34).⁷ He is something that disgusts, but he is at the same time a human, someone who has the potential to transform under the right circumstances. He is, after all, merely "like a swine." As a man he should be noble in his mind and carriage, he should be able to control his excesses, and he should have the capacity to defer to the authority that comes to surround him. And the Induction shows him capable of doing just that--to an extent. We witness his shift from prose to blank verse, for example, which illustrates Tita French Baumlin's view that the Induction is "an introduction to. . . themes of identity and transformation through language."⁸ After first maintaining his identity then learning of his "wife" and assessing his immediate circumstances,

⁶For a discussion of how themes work to form a "code-exposing subtext" to the main plot, see Dorothea Kehler, "Echoes of the Induction in *The Taming of the Shrew*," *Renaissance Papers 1986* (1987): 31-42.

⁷All references to *The Taming of the Shrew* are to *The Riverside Shakespeare*, ed. G. Blakemore Evans (Boston: Houghton, 1974).

⁸Tita French Baumlin, "Petruccio the Sophist and Language as Creation in *The Taming of the Shrew*," *SEL: Studies in English Literature, 1500-1900* 29, no.2 (spring 1989): 251.

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he willingly declares himself "a lord indeed, / And not a tinker, nor Christopher Sly" (Ind. 72-3). He is up for the Lord's game and will put off bedding his wife as he is "loath to fall into [his] dreams again" (Ind. 26-7).⁹ Sly is consciously aware of what is going on around him and is willing to play it out as long as he is able. His words, however, suggest that his dreams can vanish as quickly as they have appeared.

When we move into the world of Padua, the Induction's *Hic Mulier, Haec Vir* situation is put right so to speak. Here we find the so-called "natural" predicament of the female shrew who threatens the social order and who is, therefore, in need of behavioral modification. As the Lord is the first to comment on Sly's inappropriate behavior and to project that given other circumstances Sly could be something other than what he is, so Hortensio informs us of what Katherine is and what she must needs become--that is, something "of gentler, milder mould"(1.1.60)--to inherit a so-called appropriate and natural state for a woman.¹⁰ Of course, that "natural state" of maid, wife, widow is male-defined, being determined by those whom Margaret L. King calls "the bearers of ideas--preachers and theologians, philosophers and physicians, lawyers, humanists, and poets"¹¹

Hortensio serves as the catalyst for Katherine's first shrewish outburst although it is Gremio who offers the first insult to which she could respond. Instead of directing herself to Gremio and his rude comment that a man must needs "cart" her in a public shaming rather than "court" her,

⁹The page disguised as Sly's wife serves as another unnatural element in the Induction and comments wryly on the levels of cognition and cross-dressing at play in this comedy as well as its self-referentiality.

¹⁰Margaret L. King, *Women of the Renaissance* (Chicago: University of Chicago Press, 1991), 23-24.

¹¹*Ibid.*, 23.

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Katherine addresses her first lines--"I pray you, sir, is it your will / To make a stale of me amongst these mates" (1.1.57-8)--to her father, posing an appropriate question to her father's peddling of her in the streets of Padua.¹² I suggest that we should read Gremio's lines immediately following Baptista's edict as an aside directed to Hortensio. Such a reading makes Hortensio the first character to confront Katherine openly and provides motivation for her snarling reply. Hortensio preempts any response from Baptista and, as the Lord earlier has observed on Sly's drunken condition, calls immediate public attention to Katherine's defects. Both the Lord and Hortensio serve as the overt societal voice condemning aberrant behavior. Yet both voice the possibility for change.

At this point in the play, however, circumstances differ significantly for Sly and Katherine. Sly, surrounded by luxury, sees palpable virtue in transforming himself in order to accept his new role. By way of contrast, when Hortensio admonishes Katherine that there will be "No mates for [her], / Unless [she] were of gentler, milder mould," (1.1.60-1) Katherine has no motivation for altering her behavior, especially if her marital options are Hortensio and Gremio. By act four, however, she has motivation. Her only means for escaping what Detmer sees as a captor-hostage situation at Petruchio's country house and attending Bianca and Lucentio's wedding is through change.¹³ The direct catalyst for that change, interestingly enough, is Hortensio--not Petruchio. Another important theme initiates with Hortensio as well. He

¹²For a discussion of commodification of women in the play, see Korda, 110-31.

¹³Detmer compares the circumstances of Katherine's situation with those of the "Stockholm syndrome," 284.

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acknowledges the fact that marriage oftentimes brings financial rewards and that "there be good fellows in the world. . . would take [Katherine] with all faults, and money enough" prior to Petruchio's arrival in Padua (1.1.128-30). Everyone, it seems, wants to or will "wive it wealthily" in Padua as Hortensio's subsequent marriage to the widow demonstrates. Nor should we necessarily be hasty in our condemnation of the men's expectations concerning dowry. The concept of dowry was widespread throughout Western Europe in the Early Modern Period and escalated from the fourteenth to sixteenth centuries. As King points out, dowry excess reached such heights throughout Italy that the Venitian Senate legislated dowry expenditure to be set at 5,000 ducats maximum and notes that one dowry exceeded that limit by 3,000 ducats.¹⁴ We should perhaps recall here that immediately after identifying Juliet's mother for the masked Romeo at the Capulet's ball the Nurse sees fit to add that "he that can lay hold of [Juliet] / Shall have the chinks" (1.5.116-17). This importance of dowry allows Hortensio to set the main plot. When Petruchio announces that his purpose to Padua is, "Happily to wive and thrive as best [he] may," Hortensio lights upon what he believes to be the solution to his own dilemma and Petruchio's desire (1.1.56). And Lucentio, for all of his romantic love for Bianca, may stand to profit financially as well. Given that Baptista has promised Petruchio that Katherine will receive "After [his] death, the one half [his] lands / And in possession twenty thousand crowns" (2.1.121-2), we might infer that the same at least will fall to the fair Bianca's spouse.¹⁵

¹⁴King, 26.

¹⁵Ann Jennalie Cook offers a caveat, however. In *Making a Match* (Princeton: Princeton University Press, 1991) Cook offers the following observation regarding the bidding for Bianca between the disguised Tranio and Gremio: "Incredibly, they ask for no dowry, and Baptista offers none. Though

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At this juncture in the play Hortensio moves into the sub-plot disguised as music master, a "credible" role given that "Shakespeare directs his audience to the important. . . theme of . . . education, the social lessons taught and learned in a purposefully selected university city," according to Levith.¹⁶ Hortensio's undertaking a disguise also reminds us of Sly's disguise and his new role as lord. Disguise—a change of clothing—affords Sly the opportunity to rise to the role of married lord, Hortensio to lower himself in hopes of garnering riches of his own. In this role Hortensio draws our attention to Bianca, the Bianca of the play's end, and reminds us of the Induction's issue of social class.¹⁷ He notes her changeability as she devotes her attention to Cambio and reveals to the equally disguised Tranio his personal "scorn to live in this disguise / For such a one as leaves a gentleman, / And makes a god of such a cullion" (4.2.18-20). His further reference to Bianca as a "proud, disdainful haggard" (4.2.39) reemphasizes Petruchio's metaphor for Katherine in his taming soliloquy and suggests the uncertainty that is Bianca and the Katherine-like self she reveals in the play's final scene.¹⁸ We should, however, remain

presumably Bianca, like Kate, would get half his lands at her father's death, he never mentions such an inheritance"; and further, "What Shakespeare's audience would also have seen is a bankrupting jointer for a bride with no formal promise of dowry," 241. See also Korda, 110-31; and Carol F. Heffernan, "The Taming of the Shrew": The Bourgeoisie in Love, *Essays in Literature* 2, no.1 (spring 1985): 3-14.

¹⁶Levith, 46-7.

¹⁷For additional discussion of class issues see Burt, 295-311; Heffernan, 3-14; and Thomas Moisan, "'Knock me here soundly': Comic Misprision and Class Consciousness in Shakespeare," *Shakespeare Quarterly* 42, no. 3 (fall 1991): 276-290.

¹⁸Hortensio's comments here on Bianca's "beauteous looks" being a facade to inner truth also serve to confirm Tranio's act one admonition to Lucentio that he "look'd so longly on the maid, / Perhaps [he] mark'd not the pith of all" (1.1.165-6).

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cautious about Petruchio's influence on Hortensio. As Wayne A. Rebhorn notes, "All men in the play identify maleness with power," and that "Hortensio's use of the falcon image serve[s his] own interests—in this case, Hortensio's wounded vanity—putting [Bianca] down by raising himself up and justifying the position he constructs for himself as a superior male".¹⁹ To Hortensio's way of thinking, he resumes that superiority by a change of clothes. Once Hortensio's disguise has served his purpose, he resumes his original social rank and nature just as Sly returns to his lesser status as tinker in *a Shrew*.

Tossing aside the light Bianca, Hortensio moves back into the main plot. Tranio announces that Hortensio has "gone unto the taming-school" where "Petruchio is the master, / That teacheth tricks. . . / To tame a shrew and charm her chattering tongue" (4.2.54, 56-8). By the time Hortensio arrives, Katherine has already endured a goodly amount of what some deem sheer torture and brainwashing and others as teaching by example that leads to a companionate marriage.²⁰ Still, he bears witness to Katherine's starvation and the incident with the haberdasher and tailor and joins Katherine and Petruchio on the return to Padua.

Hortensio here serves his most important function in regard to the Katherine-Petruchio

¹⁹Wayne A. Rebhorn, "Petruchio's 'Rope Tricks': *The Taming of the Shrew* and the Renaissance Discourse of Rhetoric," *Modern Philology* 92, no.3 (February 1995): 320; 321.

²⁰ For a discussion of theatrical interpretations of Petruchio's method see Penny Guy, *As She Likes It* (London: Routledge, 1994), 86-119. For discussions on domestic violence see Detmer; Linda Boose, "Scolding Brides and Bridling Scolds: Taming the Woman's Unruly Member," *Shakespeare Quarterly* 42, no.2 (summer 1991): 179-213; Linda Woodbridge, *Women and The English Renaissance: Literature and the Nature of Womankind, 1580-1680* (Urbana: U of Illinois P, 1984). For more sympathetic treatment see John C. Bean, "Comic Structure and the Humanizing of Kate in *The Taming of the Shrew*, in *The Woman's Part*, eds. Carolyn Ruth Swift Lenz, Gayle Greene, and Carol Thomas Neely, (Chicago: Chicago UP, 1980), 65-78; and Irene Dash, *Wooring, Wedding, and Power: Women in Shakespeare's Plays* (New York: Columbia UP, 1982).

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relationship. If Petruchio has been teaching by example that Katherine must agree with him-- that the cap and gown are unfashionable, for example--Katherine has yet to learn the correct lesson despite the fact that she has presented a somewhat modified behavior during her stay at Petruchio's country home. It takes Gremio fourteen lines to bate the starving Katherine into striking him after all, and while Katherine asserts her opinion during the haberdasher/tailor interlude, she quickly becomes silent rather than flying into a rage. Petruchio, however, demands more. It falls to Hortensio to understand and explain what that more is.

On the journey toward Padua Hortensio hears their disagreements. Because he is of Petruchio's party, and therefore comprehends Petruchio's linguistic subtext, he understands exactly what Katherine must do to win Petruchio's approval. Hortensio knows that Katherine must conform to Petruchio's construction of language, something she has not been able to comprehend or perhaps has been unwilling to do to this point. Only through Hortensio's awareness of the linguistic conformity that Petruchio demands and his agency in communicating that awareness to Katherine does she come to full understanding of Petruchio's desire. Petruchio has demonstrated the power of language throughout the play, yet it falls to Hortensio to reveal the language of power to Katherine.

Here I take issue with Detmer's view that "Petruchio proves his manliness. . .by working alone."²¹ Petruchio indeed makes no explicit request for aid in his treatment of Katherine, yet as Janet Adeleman notes, "Petruchio initially undertakes the wooing and subduing of Katherina as part of a male pact; and the demonstration to the other men of the superiority of this technique

²¹Detmer, 281.

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shapes the ending as decisively as concerns about romantic love."²² A tacit complicity or even conspiracy exists among the men in the play. All agree that Katherine needs taming. While they find Petruchio's wedding behavior odd, to say the least, they accept and allow it. Once at Petruchio's country house we move beyond the tacit. Grumio tells the household staff of Petruchio's "sermon of continency." He emulates Petruchio in baiting Katherine and then withholding food. The closest moment of directly asking for any form of aid comes when Petruchio asks Hortensio to see the tailor paid which creates a complicity between the two. Just as Bartlemew the page will assure the smooth running of the practicing on Sly, so will his household and Hortensio serve Petruchio. As a gentleman and friend, however, Hortensio's importance goes beyond that of page. He becomes Petruchio's agent, his voice, if you will, on the journey to Padua.

The journey is, to be sure, an on-again, off-again affair. The first setting forth comes to a halt when Katherine disputes Petruchio's assessment of the time of day. To his observation that it is seven o'clock, Katherine counters with the reality that the time is two. Petruchio admonishes her: "Look what I speak, or do, or think to do / You are still crossing it. . . . / I will not go to-day, and ere I do, / It shall be what a' clock I say it is" (4.3.192-5). In *The Riverside Shakespeare* the "Look what" of those lines carries the gloss "whatever," suggesting that the actor playing Petruchio might give a shake of his head and a glance heavenward in an appeal to the powers

²²Janet Adeleman, "Male Bonding in Shakespeare's Comedies," in *Shakespeare's Rough Magic: Renaissance Essays in Honor of C.L. Barber*, eds Peter Erickson and Copellia Kahn (Newark: University of Delaware Press, 1985), 75. See also Burt, 295-311; and Rebhorn, 83-104.

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that be. The context, I believe, suggests the imperative instead, a command with the sense of "Look what" being "examine." That reading acquires additional force from the use of "will" and "shall" in the same passage. As Bevington notes, "Shall is. . .in Shakespeare. . .the usual future tense. . ."; additionally, he points out that while "will" was "beginning to encroach on shall for the expression of futurity in the second and third persons. . .its use usually. . .retains. . .its original meaning [of] intention, determination, or willingness" (his emphasis).²³ Petruchio's "will not go today" expresses all three while the continuation--"and ere I do, / It shall be what a' clock I say it is"--emphasizes a future inevitability. His "will," in other words, *shall* become reality, but that reality comes through Hortensio's agency.

On the next setting fourth Petruchio begins his power play anew. Katherine again refuses to comply or does not comprehend Petruchio's subtext. If she has attempted to examine the prior day's experience, she has seemingly gleaned nothing from the process. To Petruchio's pronouncement--"I say it is the moon that shines so bright"--Katherine replies, "I know it is the sun that shines so bright," and Petruchio calls a halt once more (my emphasis, 4.5.4-5). The difference here is between "saying" and "knowing," and for Petruchio at least, "saying makes it so." That notion is further reinforced by his statement that "It *shall* be moon, or star, or what I list / Or ere I journey to your father's house" (my emphasis, 4.5.7-8). The inevitable futurity there expressed confirms his desire for absolute authority.

At this point Hortensio offers the single-most important line in the play in relationship to

²³Bevington, lxxxiii.

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Katherine's transformation: "Say as he says, or we shall never go" (4.5.11).²⁴ As Rebhorn quite rightly acknowledges, "[Petruccio] insists that she speak just as he does and, more important, that his words be allowed to determine the very reality of their world."²⁵ Hortensio's repetition of "say/says" underscores that Petruccio will be the sole arbiter of the social construction of reality, and his use of "shall" reinforces the fact. For Katherine the moon dawns, as it were. She immediately responds, "And if you please to call it a rush-candle / Henceforth I vow it *shall* be so for me" (my emphasis, 4.5.14-15). Petruccio's exempla and exhortations have failed to communicate. Hortensio, however, offers Katherine the key to Petruccio's language. The very tutor who had told her in act one to change her ways and who in act two could "not break her to the lute"(2.1.147), now tells her again to follow his instruction, and she complies. Petruccio may have been the instructor, but Hortensio conveys the lesson. For the first time, Katherine becomes consciously aware that in order to receive she must give Petruccio his construction of the world. To comply fully she must do so in Petruccio's language.

Despite her vow to agree to whatever Petruccio calls anything, he initiates another verbal test. The two repeat almost verbatim the earlier dialogue. Petruccio states, "I *say* it is the moon," and she replies, "I *know* it is the moon" (my emphasis, 4.5.16), which prompts Petruccio to call her a liar because, as he says, "it is the blessed sun" (4.5.17). She must change her language to conform to his. She complies by saying:

²⁴Both Andrusen-Thom and Detmer mention Hortensio's role in Katherine's compliance by citing his "Say as he says, or we shall never go" (4.5.11), but their foci remain centered on the relationship between Katherine and Petruccio rather than pursuing Hortensio's significance to what follows.

²⁵Rebhorn, 302.

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Then God be blest, it [is] the blessed sun,

But sun it is not, when you *say*.

And the Moon changes even as your mind.

What you *will* have it nam'd, even that it is,

And so it *shall* be so for Katherine.

(my emphasis, 4.5.18-22)

This second vow repeats the "say/will/shall" nexus of the dialogue in this scene, and the scansion lends it weight. In line nineteen the final stress falls on "say," reinforcing the idea of Petruchio's linguistic determinism. While the stress does not fall on "will" in line twenty-one, it falls squarely and significantly on "shall" in line twenty-two, as it does in the earlier vow, signifying Katherine's understanding of and capitulation to Petruchio's desires. Whatever he says then, whatever he wills or says something to be, she acknowledges as the, and her, inevitable future.

The play does not end here, of course. More than Hortensio must bear witness to Katherine's change, and the play must move to some form of closure. I wish to suggest that the play's end affords us a dual closure through that open-ended quality that Roberts finds in the play and that through Hortensio we move full circle back to the Induction. If we accept that the Katherine-Petruchio union remains unconsummated until after the play's end, we should recall that we left Christopher Sly in another unconsummated situation; he will and cannot not bed his "wife" until some future time, certainly not until the end of the "comonty" playing out before him. While, as Burt notes, "the *Shrew* ends without the frame returning," I disagree with his reading that in so

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doing the play fails to give us a "complete and balanced closure."²⁶ A close look at Hortensio in relationship to Christopher Sly at the play's end, I believe, does offer us a closure to the frame. Burt's comments on the ending are informative here: "Shakespeare does not stage the subversion of patriarchy but stages a subversive threat to patriarchy—the unruly and insubordinate woman—in order to contain it."²⁷ As with Sly, who has moved from tinker to lord to husband and learned to accept his newer roles and responsibilities given his circumstances, Hortensio too has gone through a progression of roles from suitor to tutor to student and mentor to husband. And in their respective roles as real-life husbands do Sly's and Hortensio's roles coalesce.

In *a Shrew* Sly awakens from his dream and heads for home, and, as the Tapster reminds him, to a wife who "will course [him] for dreming here to night"²⁸ In *the Shrew* Hortensio metaphorically awakens from what his dream of life with the Widow would be--that is, wealth equals happiness--to the reality of her waspish and disobedient behavior, and he too must at some point contemplate the unpleasant reality of heading home with his wife, one who will doubtless find reasons for cursing him. At the same time, however, both men have witnessed Petruchio's taming school where each has observed a type of performance and possibly learned some techniques for dealing with disobedient wives. Granted, the types of performance differ: Sly watches the "comonty" played out before him as literal audience while Hortensio functions as an active character within that play. At the same time, Hortensio serves as a form of audience

²⁶Burt, 301.

²⁷Ibid., 302.

²⁸ All references to *The Taming of a Shrew* are to the "Textual Notes," *The Taming of the Shrew, The Riverside Shakespeare*, G. Blakemore Evans, ed., (Boston: Houghton, 1974), 142.

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to the drama taking place between Katherine and Petruchio. Further, each play's closure falls to Sly and Hortensio. In *a Shrew*, vowing to tame his wife, Sly heads home with the Tapster as witness, for he wishes to "heare the rest that [Sly] hast dremt to night."²⁹ With Petruchio and Katherine's departure from *the Shrew's* final scene, the last lines fall to Hortensio and Lucentio. Hortensio's "Now go thy ways, thou hast tam'd a curst shrow" (5.2.88-9) serves two purposes: it underscores Petruchio's having won the wager, and it affirms what he and Sly both believe to be true—that the possibility exists that a woman like Katherine can indeed be tamed. At the same time it questions the reality of Katherine's transformation—as Burt notes, "because Kate's display of obedience is always occasional. . . a performance"—much as Sly had earlier questioned himself as a lord; it further questions the lessons that Sly, Katherine (perhaps), and Hortensio have witnessed and/or learned.³⁰ Lucentio's final line of the play reinforces that sense: "'Tis a wonder, by your leave, she *will* be tam'd so" (my emphasis, 5.2.90-1).

Has Katherine's taming been so instructive that Sly and Hortensio can and will now replicate Petruchio's taming school and "man their haggards?" Obviously, we have no clear answer. Both closings leave us hanging as to that reality, rather like the end of *All's Well that Ends Well* where the King reminds us that "All yet *seems* well"(my emphasis; 5.3.333), yet as with *a Shrew* the Induction to *the Shrew* comes full circle—with a twist. Rather than having abandoned Sly, the play has transformed him once again, and as Hortensio, new awakened from his vision of a wealthy and therefore happy marriage with his Widow, it sends him forth to realize, or at least

²⁹Ibid.

³⁰Burt, 299

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attempt to realize, his dream of taming.

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