

# **THE TAMING OF THE SHREW**

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The taming of the shrew by William Shakespeare

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**WILLIAM SHAKESPEARE**

**THE TAMING  
OF THE SHREW**





Ada R. K. H. A.

Players' Edition

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THE  
TAMING <sup>OF</sup> THE SHREW

BY  
WILLIAM SHAKESPEARE

WITH AN INTRODUCTION BY  
ADA REHAN

*ILLUSTRATED*



NEW YORK  
DOUBLEDAY, PAGE & CO.

1900

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McClary

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## KATHARINE.

"A woman moved is like a fountain troubled,  
Muddy, ill-seeming, thick, bereft of beauty;  
And while it is so, none so dry or thirsty  
Will deign to sip or touch one drop of it."

Katharine's own words point out her fine intelligence, which places her far beyond the common acceptance of the word "Shrew." I look upon her as a grand creature—a very noble nature—of high breeding—a spoiled, wilful child who had always had her own way with every one. High-strung and nervous, though at the same time strong and thoroughly healthy, she could not bear a shadow of contradiction.

I liked, when playing, to remember General Sherman's expression, one evening, after having seen her—that Katharine always reminded him "of a soldier who had had victories all along the line until she had at last met her master."

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No one knew this better than she did. She braced herself for her last grand fight, and fought it with vigor. Being defeated, like a true soldier, her submission was absolute, and she acknowledged her conqueror as frankly as she had defied him.

This side of her character was strongly brought out in Mr. Augustin Daly's version of "The Taming of the Shrew." In his beautiful production he treated the play as Shakespeare intended, as a high classical comedy in five acts, beginning with the Induction, which had never before been given in America. He believed in Katharine's high qualities, and argued that Bianca was the real "Shrew." Seemingly so gentle and obedient, almost immediately after marriage she showed her true character, arguing and disputing with her husband, and bringing unhappiness into her wedded life.

It has been thought that Katharine's submission was too abject, but I have

looked upon it that she proportioned her penance to her offences; and that, having been more outrageous in temper than mortal woman was ever known to be, she adopted more humility than woman need ever show. The character reveals, in fact, depths and heights that confound and disquiet us. We recognize in it something more than human. It is framed in heroic mould, and belongs to a Titanic age. Katharine stands like the sublime conception of an incarnate, immortal spirit: a goddess-made woman, who in the infancy of her new birth rages with the wildness of the tempest that plays about her Olympian home, and then, growing to the consciousness of earthly weakness, turns the whole divine force within her to exemplifying the perfection of human obedience and dependence.

Under Mr. Daly's masterly direction, the creation of such a rôle as Katharine, and the development of her varying moods,

filled me with delight. After playing it for thirteen years, during which Mr. Daly watched and directed almost every performance, it was a great pride and happiness to me that never for one moment did he suggest any change.

Playing Katharine brought me much satisfaction, but a very bad reputation for temper. I have often been amused at seeing the effect that a first performance of the "Shrew" in a strange place produced on the employés of the stage. They shunned me as something actually to be feared. During the very long run, I have often heard it said that I hated my "Petruchio," and that our stage life only reproduced our private intercourse. I looked upon this as the greatest compliment that could be paid me.

I found Katharine a very exhausting part to play. Her first entry demands a height of passion, which in most other plays would be the climax of an evening's