

The Prince and the Pauper

Novel by Mark Twain

Dramatized by Joellen Bland

Who would you BE if you could?

Have you ever looked at someone else's life and felt that it must be so much more exciting than your own? Almost everyone has had that feeling. We've all wondered what it might be like to trade places with a famous actor or athlete. But would it really be that great?

TURN AND TALK With a classmate, choose a person whose life you might like to lead for a while. What do you think is great about that life? Make a list at the left. Now, try to imagine some of the less enjoyable parts of this person's life. List those as well. Discuss with a classmate whether you might still want to trade places.

I would like to be

That person's life seems fun because:

But it might not be fun because:

Text Analysis: Conflict in Drama

The **plot** is a series of related actions and events in a story. Novels, short stories, and plays all have plots. Most plots focus on the **conflicts**, or problems, that the characters face. In a novel or story, a narrator may provide information about the conflict. In a drama, or play, you must determine the conflict based only on what the characters say and do.

As the characters in a play try to solve their conflicts, they often run into other problems or obstacles called **complications**. Complications make a story more interesting. The play you are about to read is broken into eight scenes, or parts, and focuses on two young boys who switch places and then try to get back to their normal lives. As you read, you will take notes on their conflicts and how these conflicts develop during the play.

Reading Strategy: Reading a Play

In the text of a play, **stage directions** give important information that readers would normally see or hear in a performance, such as

- setting, scenery, and props (*Westminster Palace, England*, Scene 1, line 2)
- music, sound effects, and lighting (*Fanfare of trumpets is heard*, Scene 3, lines 233–234)
- Characters' movements, behavior, or ways of speaking (*surprised, standing up quickly*, Scene 4, line 286)

As you read the play, you will use a chart like the one below to note examples of stage directions and tell what they help you understand.

Stage Direction	Type of Direction	What It Tells Me
<i>Fanfare of trumpets is heard. (Scene 3, lines 233–234)</i>	<i>Sound effects</i>	<i>Someone important is entering.</i>

Vocabulary in Context

TURN AND TALK With a partner, take turns reading aloud the Vocabulary words, definitions, and sample sentences below. Use the definitions, sentences, and visual vocabulary to learn the words.

Pauper (PAW per) is a noun that means *a very poor person*.

Ella was sad to see the hungry **pauper** living on the street.



Affliction (uh FLIK shuhn) is a noun that means *a cause of pain and suffering*.

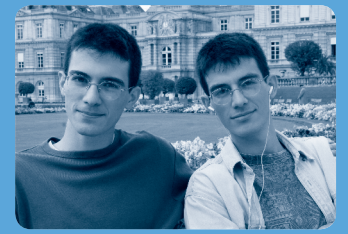
When Raul hurt his leg, his **affliction** caused him to use crutches when he walked.



Vocabulary in Context *(continued)*

Impostor (im POS ter) is a noun that means *a person who pretends to be someone else to trick others*.

We were not fooled by the **imposter**, even though he looked just like Lee.



Successor (suhk SES er) is a noun that means *a person who follows another in office or position*.

Our principal chose a new principal, Mrs. Gonzales, to be his **successor** next year.



Vocabulary Practice

TURN AND TALK Work with a partner to identify each statement about a Vocabulary word as true or false.

1. _____ A **pauper** is a rich person.
2. _____ You would see a doctor for an **affliction**.
3. _____ An **imposter** does not try to trick people.
4. _____ A prince would be a **successor** to his father, the king.

Grammar in Context

Sometimes in a play or story, one character will speak directly to another character and use his or her name. This is called **direct address**.

Commas(,) are always used in a sentence to set off direct address. Look at this example:

Come into the palace with me, *Tom*.

In the sentence above, the direct address appears at the end of the sentence. The character is talking directly to another character named *Tom*. Notice the comma before the name *Tom*.

Direct address can also appear at the beginning or in the middle of a sentence. Look at these examples:

My lord, I am frightened.

And now, Tom, I go to bed.

Notice that in both sentences, the direct address is set off by commas.

Grammar Practice

WRITE IT Work with a partner to insert commas around the direct address in the sentences below.

1. Tom you look just like the prince.
2. Where did you put my clothes Edward?
3. Can you believe my king that we are not far from home?

Academic Vocabulary

The following Academic Vocabulary word will help you talk and write about the selection that follows.

Affect (uh FEKT) is a verb that means *to act on something or cause a change*. The past tense is **affected**.

About You	About the Selection
Studying for a test affects your grade.	Being a prince affects how people treat Edward.

Academic Vocabulary in Action

Multiple-meaning words are words that have different meanings depending on how they are used in a sentence. **Affect** is an example of a multiple-meaning word.

The newspaper pictures of the fire **affected** Gita and made her feel sad for the people who had lost their house.

In the sentence above, **affected** means *made someone sad*. The words “fire,” “sad,” and “lost their house” in the sentence are clues to this meaning of **affect**.



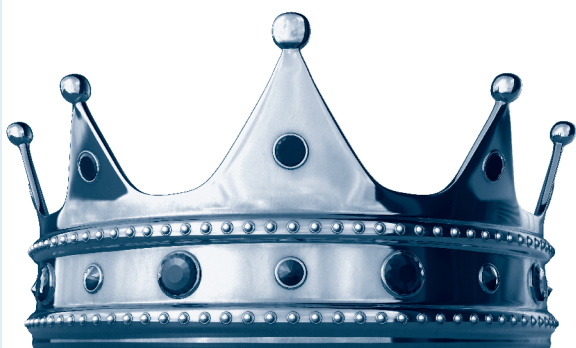
SET A PURPOSE FOR READING

Read *The Prince and the Pauper* to discover what happens when two very different boys trade places.

The Prince and the Pauper

Novel by **MARK TWAIN**

Dramatized by **JOELLEN BLAND**



BACKGROUND While this play's events are fictional, the character Edward, Prince of Wales, is based on a real child. Edward's father was King Henry VIII. As king, Henry had enormous power. He wanted his son Edward to be his heir—the person who would take over the throne and rule England after Henry died. Henry died in 1547, and Prince Edward became king at the age of 9. As king of England, he was so powerful that he could change a person's life. He could raise someone's rank, or social position, by giving that person a title, or an honorary position in the kingdom. He could also take away titles and property, such as land, from people who displeased him.

CHARACTERS

Edward, Prince of Wales

Tom Canty, the Pauper

Lord Hertford

Lord St. John

King Henry VIII

Herald

Miles Hendon

John Canty, Tom's father

Hugo, a young thief

Two Women

Justice

Constable

Jailer

Sir Hugh Hendon

Two Prisoners

Two Guards

Three Pages

Lords and Ladies

Villagers



SCENE ONE

Time: 1547.

Setting: *Westminster Palace, England. Gates leading to courtyard are at right. Slightly to the left, off courtyard and inside gates, interior of palace anteroom¹ is visible. There is a couch with a rich robe draped on it, screen at rear, bellcord, mirror, chairs, and a table with bowl of nuts, and a large golden seal² on it. Piece of armor hangs on one wall. Exits are rear and downstage.*

At Curtain Rise: Two Guards—one at right, one at left—
10 *stand in front of gates, and several Villagers hover nearby, straining to see into courtyard where Prince may be seen through fence, playing. Two Women enter right.* **A**

1st Woman. I have walked all morning just to have a glimpse of Westminster Palace.

2nd Woman. Maybe if we can get near enough to the gates, we can have a glimpse of the young Prince. (Tom Canty, *dirty and ragged, comes out of crowd and steps close to gates.*)

Tom. I have always dreamed of seeing a real Prince! (*Excited, he presses his nose against gates.*)

20 **1st Guard.** Mind your manners, you young beggar! (*Seizes Tom by collar and sends him sprawling into crowd. Villagers laugh, as Tom slowly gets to his feet.*) **B**

Prince (*rushing to gates*). How dare you treat a poor subject of the King in such a manner! Open the gates and let him in! (*As Villagers see Prince, they take off their hats and bow low.*)

Villagers (*shouting together*). Long live the Prince of Wales! (*Guards open gates and Tom slowly passes through, as if in a dream.*)

1. **anteroom** (AN tee room): an outer room that leads to another room. It is often used as a waiting room.

2. **golden seal:** the Seal of England, an object used to stamp a special design, usually a picture of the ruler, onto a document to show that it has royal approval.

A READING A PLAY

A play usually begins with some information on the setting, or when and where the play takes place. Underline the stage directions that give you information about the setting.

B CONFLICT IN DRAMA

In a play, **conflicts** are often struggles that characters have with one another. What conflict takes place at the start of this play? Who is involved?



Monitor Your Comprehension

Prince (*to Tom*). You look tired, and you have been treated
30 cruelly. I am Edward, Prince of Wales. What is your name?

Tom (*looking around in awe*). Tom Canty, Your Highness.

Prince. Come into the palace with me, Tom. (*Prince leads Tom into anteroom. Villagers pantomime³ conversation, and all but a few exit.*) Where do you live, Tom?

IN OTHER WORDS Tom Canty waits in a crowd to see Prince Edward at Westminster Palace. When Tom gets too close to the palace gates, a guard throws him to the ground. Prince Edward sees what happens and objects to the way the guard treats Tom. Prince Edward invites Tom to come inside the palace.

🗣️ LANGUAGE COACH

Twain makes a **pun**, or a play on words, in the name of Tom's home. "Offal" is a word that refers to garbage, and it sounds the same as "awful."

📖 READING A PLAY

Reread lines 42–45. Underline the stage directions. What do they tell you about Edward?

Tom. In the city, Your Highness, in Offal Court. 🗣️

Prince. Offal Court? That is an odd name. Do you have parents?

Tom. Yes, Your Highness.

Prince. How does your father treat you?

40 **Tom**. If it please you, Your Highness, when I am not able to beg a penny for our supper, he treats me to beatings.

Prince (*shocked*). What! Beatings? My father is not a calm man, but he does not beat me. (*looks at Tom thoughtfully*) You speak well and have an easy grace. Have you been schooled? 🗣️

Tom. Very little, Your Highness. A good priest who shares our house in Offal Court has taught me from his books.

Prince. Do you have a pleasant life in Offal Court?

Tom. Pleasant enough, Your Highness, save when I am
50 hungry. We have Punch and Judy shows,⁴ and sometimes we lads have fights in the street.

3. **pantomime** (PAN tuh mym): to use movements instead of words to tell a story.

4. **Punch and Judy shows**: a popular type of puppet show.



Prince (*eagerly*). I should like that. Tell me more.

Tom. In summer, we run races and swim in the river, and we love to wallow in the mud.

Prince (*sighing, wistfully*). If I could wear your clothes and play in the mud just once, with no one to forbid me, I think I could give up the crown!

Tom (*shaking his head*). And if I could wear your fine clothes just once, Your Highness . . .

PAUSE & REFLECT

IN OTHER WORDS Tom is poor, he has little education, and his father beats him. But he has fun playing with other children. Tom wishes he had a fine life like the prince's. The prince wishes he had more freedom to play, like Tom.

PAUSE & REFLECT

What does each boy envy about the other's life?

Discuss your answer with a partner.

60 Prince. Would you like that? Come, then. We shall change places. You can take off your rags and put on my clothes—and I will put on yours. (*He leads Tom behind screen, and they return shortly, each wearing the other's clothes.*) Let's look at ourselves in this mirror. (*leads Tom to mirror*)

Tom. Oh, Your Highness, it is not proper for me to wear such clothes.

Prince (*excitedly, as he looks in mirror*). Heavens, do you not see it? We look like brothers! We have the same features and bearing.⁵ If we went about together, dressed alike, there

70 is no one who could say which is the Prince of Wales and which is Tom Canty!

Tom (*drawing back and rubbing his hand*). Your Highness, I am frightened. . . .

Prince. Do not worry. (*seeing Tom rub his hand*) Is that a bruise on your hand?

Tom. Yes, but it is a slight thing, Your Highness.

5. **features and bearing:** facial appearance and way of standing or walking.



Monitor Your Comprehension



VISUAL VOCABULARY

Armor (AHR mer) is a metal covering that fighters wore in Europe hundreds of years ago. Armor protected the chest, arms, and even legs from swords, arrows, or other weapons.

E READING A PLAY

Sometimes stage directions give you very important information that is not in the dialogue of the play. Underline what the prince does with the Seal of England.

F CONFLICT IN DRAMA

What conflict does the prince face? With whom does he have a conflict?

The Prince's Conflict

Prince (*angrily*). It was shameful and cruel of that guard to strike you. Do not stir a step until I come back. I command you! (*He picks up golden Seal of England and*
80 *carefully puts it into piece of armor. He then dashes out to gates.*) Open! Unbar the gates at once! (2nd Guard *opens gates, and as Prince runs out, in rags, 1st Guard seizes him, boxes him on the ear⁶ and knocks him to the ground.*) **E**

1st Guard. Take that, you little beggar, for the trouble you have made for me with the Prince. (Villagers *roar with laughter.*)

Prince (*picking himself up, turning on Guard furiously*). I am Prince of Wales! You shall hang for laying your hand on me!

1st Guard (*presenting arms⁷ mockingly*). I salute Your
90 Gracious Highness! (*Then, angrily, 1st Guard shoves Prince roughly aside.*) Be off, you mad bag of rags! (Prince *is surrounded by Villagers, who hustle him off.*)

Villagers (*ad lib,⁸ as they exit, shouting*). Make way for His Royal Highness! Make way for the Prince of Wales! Hail to the Prince! (*etc.*) **F**

IN OTHER WORDS Prince Edward and Tom trade clothes. They look like twins. The prince hides the Seal of England in some armor. Tom stays in the palace while the prince searches for the guard who mistreated Tom. The prince still wears Tom's clothes, so everyone mistakes him for Tom.

► How do people treat Prince Edward when they think he is Tom?
Circle the statements that tell you.

Tom (*admiring himself in mirror*). If only the boys in Offal Court could see me! They will not believe me when I tell them about this. (*looks around anxiously*) But where is

6. **boxes him on the ear:** hits him on the ear.

7. **presenting arms:** saluting someone important by holding up a sword or other weapon.

8. **ad lib:** make up lines about what is going on rather than using a script.




the Prince? (*Looks cautiously into courtyard.* Two Guards
100 *immediately snap to attention and salute. He quickly ducks back into anteroom as Lords Hertford and St. John enter at rear.*)

Hertford (*going toward Tom, then stopping and bowing low*). My Lord, you look distressed. What is wrong?

Tom (*trembling*). Oh, I beg of you, be merciful. I am no Prince, but poor Tom Canty of Offal Court. Please let me see the Prince, and he will give my rags back to me and let me go unhurt. (*kneeling*) Please, be merciful and spare me!

Hertford (*puzzled and disturbed*). Your Highness, on your knees? To me? (*bows quickly, then, aside to St. John*) The
110 Prince has gone mad! We must inform the King. (*to Tom*) A moment, your Highness. (*Hertford and St. John exit rear.*)

Tom. Oh, there is no hope for me now. They will hang me for certain! (*Hertford and St. John re-enter, supporting King. Tom watches in awe as they help him to couch, where he sinks down wearily.*) 

King (*beckoning Tom close to him*). Now, my son, Edward, my prince. What is this? Do you mean to deceive me, the King, your father, who loves you and treats you so kindly?

Tom (*dropping to his knees*). You are the King? Then I have
120 no hope!

King (*stunned*⁹). My child, you are not well. Do not break your father's old heart. Say you know me.

Tom. Yes, you are my lord the King, whom God preserve.

King. True, that is right. Now, you will not deny that you are Prince of Wales, as they say you did just a while ago?

Tom. I beg you, Your Grace, believe me. I am the lowest of your subjects,¹⁰ being born a **pauper**, and it is by a great mistake that I am here. I am too young to die. Oh, please, spare me, sire!

READING A PLAY

Reread lines 112–115. What information do you get about the king in these lines?

Circle the stage directions that describe the king's actions.

VOCABULARY

The word **pauper** (PAW per) is a noun that means a very poor person.

Underline the phrase in the same sentence that gives a clue to the meaning of **pauper**.

9. **stunned**: shocked or surprised.

10. **subjects**: people ruled by the king.



H LANGUAGE COACH

Reread lines 130–136. Then, working with a partner, practice reading these lines of dialogue aloud. One person should play the king, and the other should play Tom. Don't read the stage directions aloud, and focus closely on the punctuation as you read.

PAUSE & REFLECT

Why does the king ask Tom to give him the Great Seal? Why does Tom not know where it is? Discuss your answers with a classmate.

VOCABULARY

The word **affliction** (uh FLIK shuhn) is a noun that means *a cause of pain and suffering*.

130 King (*amazed*). Die? Do not talk so, my child. You shall not die.

Tom (*gratefully*). God save you, my king! And now, may I go?

King. Go? Where would you go?

Tom. Back to the alley where I was born and bred to misery. **H**

IN OTHER WORDS The palace guards, Lords Hertford and St. John, and the prince's father all mistake Tom for the prince. Tom tells them who he really is, but they don't believe him and think he may be mentally ill.

King. My poor child, rest your head here. (*He holds Tom's head and pats his shoulder, then turns to Hertford and St. John.*) Alas, I am old and ill, and my son is mad. But **140** this shall pass. Mad or sane,¹¹ he is my heir and shall rule England. Tomorrow he shall be installed and confirmed in his princely dignity! Bring the Great Seal!

Hertford (*bowing low*). Please, Your Majesty, you took the Great Seal from the Chancellor two days ago to give to His Highness the Prince.

King. So I did. (*to Tom*) My child, tell me, where is the Great Seal?

Tom (*trembling*). Indeed, my lord, I do not know.

PAUSE & REFLECT

King. Ah, your **affliction** hangs heavily upon you. 'Tis no **150** matter. You will remember later. Listen, carefully! (*gently, but firmly*) I command you to hide your affliction in all

11. **sane**: of sound mind, not crazy



ways that be within your power. You shall deny to no one that you are the true prince, and if your memory should fail you upon any occasion of state, you shall be advised by your uncle, the Lord Hertford.

Tom (*resigned*). The King has spoken. The King shall be obeyed.

King. And now, my child, I go to rest. (*He stands weakly, and Hertford leads him off, rear.*)

160 Tom (*wearily, to St. John*). May it please your lordship to let me rest now?

St. John. So it please Your Highness, it is for you to command and us to obey. But it is wise that you rest, for this evening you must attend the Lord Mayor's banquet in your honor. (*He pulls bellcord, and Three Pages¹² enter and kneel before Tom.*)

Tom. Banquet? (*Terrified, he sits on couch and reaches for cup of water, but 1st Page instantly seizes cup, drops on one knee, and serves it to him. Tom starts to take off his boots, but*
170 2nd Page stops him and does it for him. He tries to remove his cape and gloves, and 3rd Page does it for him.) I wonder that you do not try to breathe for me also! (*Lies down cautiously. Pages cover him with robe, then back away and exit.*) ❶

St. John (*to Hertford, as he enters*). Plainly, what do you think?

Hertford. Plainly, this. The King is near death, my nephew the Prince of Wales is clearly mad and will mount the throne mad. God protect England, for she will need it!

St. John. Does it not seem strange that madness could so
180 change his manner from what it used to be? It troubles me, his saying he is not the Prince.

❶ READING A PLAY

Reread the stage directions in lines 167–173. Then briefly describe what the three pages are doing.

12. **Pages:** boys who act as helpers to an important person.



VOCABULARY

The word **impostor** (im POS ter) is a noun that means *a person who pretends to be someone else to trick others*.

1 CONFLICT IN DRAMA

Now that you have finished reading the first scene of the play, briefly describe the major conflicts that the two main characters face.

Tom's Conflict



The Prince's Conflict

K READING A PLAY

Underline the words that tell you where and when this scene takes place.

Hertford. Peace, my lord! If he were an **impostor** and called himself Prince, that would be natural. But was there ever an impostor, who being called Prince by the King and court, denied it? Never! This is the true Prince gone mad. And tonight all London shall honor him. (*Hertford and St. John exit. Tom sits up, looks around helplessly, then gets up.*)

Tom. I should have thought to order something to eat. (*sees bowl of nuts on table*) Ah! Here are some nuts! (*looks*
190 *around, sees Great Seal in armor, takes it out, looks at it*
curiously) This will make a good nutcracker. (*He takes bowl*
of nuts, sits on couch and begins to crack nuts with Great Seal
and eat them, as curtain falls.) 1

IN OTHER WORDS The king is near death. He wants the prince to become king and inherit the Great Seal of England. The king asks Tom for the seal, but Tom doesn't know where it is. Lords Hertford and St. John are sure the prince is not an impostor but has instead lost his mind.

► What does the king tell Tom to do about Tom's "illness"?
Underline the statements that tell you.

SCENE TWO

Time: *Later that night.*

Setting: *A street in London, near Offal Court. Played before the curtain.*

At Curtain Rise: *Prince limps in, dirty and tousled. He looks around wearily. Several Villagers pass by, pushing against him.* K

200 **Prince.** I have never seen this poor section of London. I must be near Offal Court. If I can only find it before I drop! (*John Canty steps out of crowd, seizes Prince roughly.*)



Canty. Out at this time of night, and I warrant you haven't brought a farthing¹³ home! If that is the case and I do not break all the bones in your miserable body, then I am not John Canty!

Prince (*eagerly*). Oh, are you his father?

Canty. *His* father? I am *your* father, and—

Prince. Take me to the palace at once, and your son will be returned to you. The King, my father, will make you rich beyond your wildest dreams. Oh, save me, for I am indeed the Prince of Wales.

Canty (*staring in amazement*). Gone stark mad! But mad or not, I'll soon find where the soft places lie in your bones. Come home! (*starts to drag Prince off*)

Prince (*struggling*). Let me go! I am the Prince of Wales, and the King shall have your life for this!

Canty (*angrily*). I'll take no more of your madness! (*raises stick to strike, but Prince struggles free and runs off, and Canty runs after him*) **L**

IN OTHER WORDS The prince tries to find where Tom lives. He runs into Tom's father, John Canty, who mistakes the prince for his son. The prince tells him who he really is, but John Canty thinks his son has gone crazy. He tries to hit him, but the prince escapes.

SCENE THREE

Setting: *Same as Scene 1, with addition of dining table, set with dishes and goblets, on raised platform. Throne-like chair is at head of table.*

At Curtain Rise: *A banquet is in progress. Tom, in royal robes, sits at head of table, with Hertford at his right and St. John*

L CONFLICT IN DRAMA

What conflict does the prince face in the second scene? Briefly describe it in the box below.

The Prince's Conflict

13. **farthing** (FARTH ing): a British coin worth less than a penny.



VISUAL VOCABULARY

A **scroll** (skroh) is a long roll of paper with writing on it.

M READING A PLAY

Reread lines 235–240. What important information do readers get from the stage directions in these lines?

at his left. Lords and Ladies sit around table eating and talking softly.

Tom (*to Hertford*). What is this, my Lord? (*holds up a plate*)

Hertford. Lettuce and turnips, Your Highness.

230 **Tom**. Lettuce and turnips? I have never seen them before. Am I to eat them?

Hertford (*discreetly*). Yes, Your Highness, if you so desire. (*Tom begins to eat food with his fingers. Fanfare of trumpets is heard, and Herald*)¹⁴

Herald (*reading from scroll*). His Majesty, King Henry VIII, is dead! The King is dead! (*All rise and turn to Tom, who sits, stunned.*) M

All (*together*). The King is dead. Long live the King! Long live Edward, King of England! (*All bow to Tom. Herald*
240 *bows and exits.*)

Hertford (*to Tom*). Your Majesty, we must call the council. Come, St. John. (*Hertford and St. John lead Tom off at rear. Lords and Ladies follow, talking among themselves. At gates, down right, Villagers enter and mill about. Prince enters right, pounds on gates and shouts.*)

Prince. Open the gates! I am the Prince of Wales! Open, I say! And though I am friendless with no one to help me, I will not be driven from my ground.¹⁵

Miles Hendon (*entering through crowd*). Though you
250 be Prince or not, you are indeed a gallant lad and not friendless. Here I stand to prove it, and you might have a worse friend than Miles Hendon.

1st Villager. 'Tis another prince in disguise. Take the lad and dunk him in the pond! (*He seizes Prince, but Miles strikes him with flat of his sword. Crowd, now angry, presses*

14. **Fanfare of trumpets . . . herald:** Trumpets sound to announce a messenger, who unrolls a piece of paper and reads the message from it.

15. **driven from my ground:** forced to leave.



forward threateningly, when fanfare of trumpets is heard offstage. Herald, carrying scroll, enters up left at gates.) **N**

Herald. Make way for the King's messenger! (*reading from scroll*) His Majesty, King Henry VIII, is dead! The King is dead! (*He exits right, repeating message, and Villagers stand in stunned silence.*)

Prince (*stunned*). The King is dead!

1st Villager (*shouting*). Long live Edward, King of England!

Villagers (*together*). Long live the King! (*shouting, ad lib*) Long live King Edward! Heaven protect Edward, King of England! (*etc.*)

Miles (*taking Prince by the arm*). Come, lad, before the crowd remembers us. I have a room at the inn, and you can stay there. (*He hurries off with stunned Prince. Tom, led by Hertford, enters courtyard up rear. Villagers see them.*)

Villagers (*together*). Long live the King! (*They fall to their knees as curtains close.*) **O**

IN OTHER WORDS A herald, or messenger, announces that the king is dead. Prince Edward, still dressed in Tom's clothes, goes to the palace gates and shouts that he is the true prince. A villager grabs him angrily. Miles, a man in the crowd, saves the prince from the villager.

SCENE FOUR

Setting: Miles' room at the inn. At right is table set with dishes and bowls of food, a chair at each side. At left is bed, with table and chair next to it, and a window. Candle is on table.

At Curtain Rise: Miles and Prince approach table.

N CONFLICT IN DRAMA

What conflict does the prince face in this scene? Is he any closer to solving his problem?

The Prince's Conflict

O READING A PLAY

Based on the stage directions, who is on stage at the end of this scene, and what are they doing?



Miles. I have had a hot supper prepared. I'll bet you're hungry, lad.

Prince. Yes, I am. It's kind of you to let me stay with you,

280 **Miles.** I am truly Edward, King of England, and you shall not go unrewarded. (*sits at table*)

Miles (*to himself*). First he called himself Prince, and now he is King. Well, I will humor¹⁶ him. (*starts to sit*)

Prince (*angrily*). Stop! Would you sit in the presence of the King?

Miles (*surprised, standing up quickly*). I beg your pardon, Your Majesty. I was not thinking. (*Stares uncertainly at Prince, who sits at table, expectantly. Miles starts to uncover dishes of food, serves Prince and fills glasses.*)

290 **Prince.** Miles, you have a gallant way about you. Are you nobly born?

Miles. My father is a baronet,¹⁷ Your Majesty.

Prince. Then you must also be a baronet.

Miles (*shaking his head*). My father banished me from home seven years ago, so I fought in the wars. I was taken prisoner, and I have spent the past seven years in prison. Now I am free, and I am returning home.

IN OTHER WORDS Miles takes Prince Edward to the inn where he lives. Miles does not believe the prince is who he claims to be, but he still treats him as royalty. Miles tells the prince that his father sent him away in disgrace. Miles lost his rank in society.

Prince. You have been shamefully wronged! But I will make things right for you. You have saved me from injury and
300 possible death. Name your reward and if it be within the compass of my royal power, it is yours.

16. **humor:** go along with.

17. **baronet:** a rank of honor in Britain, below a baron and above a knight.



Miles (*pausing briefly, then dropping to his knee*). Since Your Majesty is pleased to hold my simple duty worthy of reward, I ask that I and my **successors** may hold the privilege of sitting in the presence of the King.

Prince (*taking Miles' sword, tapping him lightly on each shoulder*). Rise and seat yourself. (*returns sword to Miles, then rises and goes over to bed*)

Miles (*rising*). He should have been born a king. He plays
310 the part to a marvel! If I had not thought of this favor, I might have had to stand for weeks. (*sits down and begins to eat*) **PAUSE & REFLECT**

Prince. Sir Miles, you will stand guard while I sleep? (*lies down and instantly falls asleep*)

Miles. Yes, Your Majesty. (*With a rueful look at his uneaten supper, he stands up.*) Poor little chap. I suppose his mind has been disordered with ill usage.¹⁸ (*covers Prince with his cape*) Well, I will be his friend and watch over him. (*Blows out candle, then yawns, sits on chair next to bed, and*
320 *falls asleep.* John Canty and Hugo appear at window, peer around room, then enter cautiously through window. They lift the sleeping Prince, staring nervously at Miles.)

Canty (*in loud whisper*). I swore the day he was born he would be a thief and a beggar, and I won't lose him now. Lead the way to the camp Hugo! (*Canty and Hugo carry Prince off right, as Miles sleeps on and curtain falls.*) **P**

IN OTHER WORDS The prince wants to reward Miles. Miles asks for the right to sit in the king's presence. As the prince and Miles sleep, Tom's father and Hugo come in through a window. They take the prince away.

► Discuss with a partner what Prince Edward wants to reward Miles for.

18. **disordered with ill usage**: confused because of bad treatment.

VOCABULARY

The word **successor** (suhk SES er) is a noun that means *a person who follows another in office or position*.

PAUSE & REFLECT

What does Miles ask for as a reward from the prince? Why is this a wise choice? Briefly explain below.

P CONFLICT IN DRAMA

Complications, or additional problems that a character must overcome, make the story more exciting. How has the prince's conflict become more difficult?

The Prince's Conflict



SCENE FIVE

Time: *Two weeks later.*

Setting: *Country village street.*

Before Curtain Rise: Villagers *walk about*. Canty, Hugo,
330 *and Prince enter.*

Canty. I will go in this direction. Hugo, keep my mad son with you, and see that he doesn't escape again! (*exits*)

Hugo (*seizing Prince by the arm*). He won't escape! I'll see that he earns his bread today, or else!

Prince (*pulling away*). I will not beg with you, and I will not steal! I have suffered enough in this miserable company of thieves!

Hugo. You shall suffer more if you do not do as I tell you! (*raises clenched fist at Prince*) Refuse if you dare! (Woman
340 *enters, carrying wrapped bundle in a basket on her arm.*)
Wait here until I come back. (Hugo *sneaks along after*
Woman, *then snatches her bundle, runs back to Prince,*
and thrusts it into his arms.) Run after me and call, "Stop,
thief!" But be sure you lead her astray! (*Runs off. Prince*
throws down bundle in disgust.)

PAUSE & REFLECT

What is Hugo trying to do?
Discuss this with a partner.

PAUSE & REFLECT

Woman. Help! Thief! Stop, thief! (*rushes at Prince and seizes him, just as several Villagers enter*) You little thief! What do you mean by robbing a poor woman? Somebody bring the constable! (Miles *enters and watches.*)

350 **1st Villager** (*grabbing Prince*). I'll teach him a lesson, the little villain!

Prince (*struggling*). Take your hands off me! I did not rob this woman!



Miles (*stepping out of crowd and pushing man back with the flat of his sword*). Let us proceed gently, my friends. This is a matter for the law.

Prince (*springing to Miles' side*). You have come just in time, Sir Miles. Carve this rabble to rags!¹⁹

Miles. Speak softly. Trust in me and all shall go well.

360 Constable (*entering and reaching for Prince*). Come along, young rascal!

Miles. Gently, good friend. He shall go peaceably to the Justice.

Prince. I will not go before a Justice! I did not do this thing!

Miles (*taking him aside*). Sire, will you reject the laws of the realm, yet demand that your subjects respect them?

Prince (*calmer*). You are right, Sir Miles. Whatever the King requires a subject to suffer under the law, he will suffer himself while he holds the station of a subject. (Constable

370 leads them off right. Villagers follow. Curtain.) 

IN OTHER WORDS John Canty still thinks Prince Edward is his son, Tom. He asks Hugo to watch him. Hugo robs a woman but makes the prince look like the thief. Angry villagers capture the prince. Miles appears and rescues him from them. A constable, or police officer, takes the prince to jail.

SCENE SIX

Setting: *Office of the Justice. A high bench is at center.*

At Curtain Rise: *Justice sits behind bench. Constable enters with Miles and Prince, followed by Villagers. Woman carries wrapped bundle.*

19. **Carve this rabble to rags:** the prince asks Miles to attack the crowd with his sword.

CONFLICT IN DRAMA

What new complications does the prince face? Is he getting any closer to solving his problem?

The Prince's Conflict



Constable (*to Justice*). A young thief, your worship, is accused of stealing a dressed pig from this poor woman.

Justice (*looking down at Prince, then Woman*). My good woman, are you absolutely certain this lad stole your pig?

Woman. It was none other than he, your worship.

380 **Justice**. Are there no witnesses to the contrary? (*All shake their heads.*) Then the lad stands convicted. (*to Woman*) What do you hold this property to be worth?

Woman. Three shillings and eight pence, your worship.

Justice (*leaning down to Woman*). Good woman, do you know that when one steals a thing above the value of thirteen pence, the law says he shall hang for it?

Woman (*upset*). Oh, what have I done? I would not hang the poor boy for the whole world! Save me from this, your worship. What can I do?

390 **Justice** (*gravely*). You may revise the value, since it is not yet written in the record.

Woman. Then call the pig eight pence, your worship.

Justice. So be it. You may take your property and go. (*Woman starts off, and is followed by Constable. Miles follows them cautiously down right.*)

Constable (*stopping Woman*). Good woman, I will buy your pig from you. (*takes coins from pocket*) Here is eight pence.

Woman. Eight pence! It cost me three shillings and eight pence!

400 **Constable**. Indeed! Then come back before his worship and answer for this. The lad must hang!

Woman. No! No! Say no more. Give me the eight pence and hold your peace. (*Constable hands her coins and takes pig. Woman exits, angrily. Miles returns to bench.*)

PAUSE & REFLECT

Why is the constable able to buy the pig for such a low price? Discuss this question with a partner.

PAUSE & REFLECT



Justice. The boy is sentenced to a fortnight in the common jail. Take him away, Constable! (Justice *exits*. Prince *gives Miles a nervous glance*.)

Miles (*following Constable*). Good sir, turn your back a moment and let the poor lad escape. He is innocent.

410 **Constable** (*outraged*). What? You say this to me? Sir, I arrest you in—

Miles. Do not be so hasty! (*slyly*) The pig you have purchased for eight pence may cost you your neck, man.

Constable (*laughing nervously*). Ah, but I was merely jesting with the woman, sir.

Miles. Would the Justice think it a jest?

Constable. Good sir! The Justice has no more sympathy with a jest than a dead corpse! (*perplexed*) Very well, I will turn my back and see nothing! But go quickly! (*exits*)

420 **Miles** (*to Prince*). Come, my liege.²⁰ We are free to go. And that band of thieves shall not set hands on you again, I swear it!

Prince (*wearily*). Can you believe, Sir Miles, that in the last fortnight, I, the King of England, have escaped from thieves and begged for food on the road? I have slept in a barn with a calf! I have washed dishes in a peasant's kitchen, and narrowly escaped death. And not once in all my wanderings did I see a courier²¹ searching for me! Is it no matter for commotion and distress that the head of state

430 is gone?

Miles (*sadly, aside*). Still busy with his pathetic dream. (*to Prince*) It is strange indeed, my liege. But come, I will take you to my father's home in Kent. We are not far away. There you may rest in a house with seventy rooms! Come,

20. **my liege** (leej): my lord, or ruler.

21. **courier** (KUR ee er): messenger.

**R CONFLICT IN DRAMA**

The prince is still trying to get back to his old life, but in this scene he has to overcome another problem. Briefly describe what that problem is and how it's solved.

The Prince's Conflict

PAUSE & REFLECT

Do you think it's good for the prince to spend time with his people? Discuss this question with a partner.

I am all impatience to be home again! (*They exit, Miles in cheerful spirits, Prince looking puzzled, as curtains close.*) **R**

IN OTHER WORDS A judge finds the prince guilty of stealing a pig. He sentences him to two weeks in jail. Miles asks the constable to release the prince because he is innocent. The constable agrees. Miles and the prince go to Miles' family home.

► Discuss with a partner what the woman who was robbed does to save the prince from being hanged.

SCENE SEVEN

Setting: Village jail. Bare stage, with barred window on one wall.

At Curtain Rise: Two Prisoners, in chains, are onstage. Jailer
440 shoves Miles and Prince, in chains, onstage. They struggle and protest.

Miles. But I tell you, I am Miles Hendon! My brother, Sir Hugh, has stolen my bride and my estate!

Jailer. Be silent! Impostor! Sir Hugh will see that you pay well for claiming to be his dead brother and for assaulting him in his own house! (*exits*)

Miles (*sitting, with head in hands*). Oh, my dear Edith . . . now wife to my brother Hugh, against her will, and my poor father . . . dead!

450 **1st Prisoner.** At least you have your life, sir. I am sentenced to be hanged for killing a deer in the King's park.

2nd Prisoner. And I must hang for stealing a yard of cloth to dress my children.

Prince (*moved; to Prisoners*). When I mount my throne, you shall all be free. And the laws that have dishonored you shall be swept from the books. (*turning away*) Kings should go to school to learn their own laws and be merciful.

PAUSE & REFLECT



1st Prisoner. What does the lad mean? I have heard that the King is mad, but merciful.

460 **2nd Prisoner.** He is to be crowned at Westminster tomorrow.

Prince (*violently*). King? What King, good sir?

1st Prisoner. Why, we have only one, his most sacred majesty, King Edward the Sixth.

2nd Prisoner. And whether he be mad or not, his praises are on all men's lips. He has saved many innocent lives, and now he means to destroy the cruelest laws that oppress the people.

Prince (*turning away, shaking his head*). How can this be?

470 Surely it is not that little beggar boy! (Sir Hugh *enters with Jailer.*) 5

Sir Hugh. Seize the impostor!

Miles (*as Jailer pulls him to his feet*). Hugh, this has gone far enough!

Sir Hugh. You will sit in the **public stocks** for two hours, and the boy would join you if he were not so young. See to it, jailer, and after two hours, you may release them. Meanwhile, I ride to London for the coronation! (Sir Hugh *exits* and Miles *is hustled out by Jailer.*)

480 **Prince.** Coronation! What does he mean? There can be no coronation without me! (*curtain falls.*)

IN OTHER WORDS Miles and Prince Edward visit Miles' brother, Sir Hugh. Sir Hugh says that Miles is an impostor pretending to be his brother, and Miles and the prince are taken to jail. Miles says Sir Hugh stole Miles' future wife and land. The prince hears that Tom is about to be crowned as king.

► What does the prince promise to do for the other prisoners when he becomes king? Underline the statements that tell you.

5 CONFLICT IN DRAMA

What does the prince suspect has happened? How does this change his conflict, or problem?

The Prince's Conflict



VISUAL VOCABULARY

The **public stocks** (stoks) are a heavy wooden frame with holes for a person's feet or hands. Putting someone in the public stocks was a harsh punishment meant to shame a person.



SCENE EIGHT

Time: *Coronation Day.*

Setting: *Outside gates of Westminister Abbey, played before curtain. Painted screen or flat at rear represents Abbey. Throne is in center. Bench is near it.*

At Curtain Rise: *Lords and Ladies crowd Abbey. Outside gates, Guards drive back cheering Villagers, among them Miles.*

Miles (*distraught*). I've lost him! Poor little chap! He has been swallowed up in the crowd! (*Fanfare of trumpets is*
490 *heard, then silence.* Hertford, St. John, Lords and Ladies enter slowly, in a procession, followed by Pages, one of whom carries crown on a small cushion. Tom follows procession, looking about nervously. Suddenly, Prince, in rags, steps out from crowd, his hand raised.)

Prince. I forbid you to set the crown of England upon that head. I am the King!

Hertford. Seize the little vagabond!

Tom. I forbid it! He is the King! (*kneels before Prince*) Oh, my lord the King, let poor Tom Canty be the first to say,
500 "Put on your crown and enter into your own right again."
(*Hertford and several Lords look closely at both boys.*)

Hertford. This is strange indeed. (*to Tom*) By your favor, sir, I wish to ask certain questions of this lad.

Prince. I will answer truly whatever you may ask, my lord.

Hertford. But if you have been well trained, you may answer my questions as well as our lord the King. I need a definite proof. (*thinks a moment*) Ah! Where lies the Great Seal of England? It has been missing for weeks, and only the true Prince of Wales can say where it lies.

510 **Tom.** Wait! Was the seal round and thick, with letters engraved on it? (*Hertford nods.*) I know where it is, but it was not I who put it there. The rightful King shall tell you.



(to Prince) Think, my King, it was the very last thing you did that day before you rushed out of the palace wearing my rags.

Prince (*pausing*). I recall how we exchanged clothes, but have no recollection of hiding the Great Seal.

Tom (*eagerly*). Remember when you saw the bruise on my hand, you ran to the door, but first you hid this thing you call the Seal.

520 Prince (*suddenly*). Ah! I remember! (to St. John) Go, my good St. John, and you shall find the Great Seal in the armor that hangs on the wall in my chamber. (St. John *hesitates, but at a nod from Tom, hurries off.*)

Tom (*pleased*). Right, my King! Now the **scepter** of England is yours again. (St. John *returns in a moment with Great Seal.*)

All (*shouting*). Long live Edward, King of England! (Tom *takes off his cape and throws it over Prince's rags. Trumpet fanfare is heard. St. John takes crown and places it on Prince.*

530 All kneel.) **T**

IN OTHER WORDS Prince Edward appears at Tom's crowning and declares that he, not Tom, is the real king. Tom agrees. To prove the prince's true identity, Hertford asks him where the Great Seal of England is. Tom helps the prince remember where the prince hid it. The prince officially becomes the king.

Hertford. Let the small impostor be flung into the Tower!²²

Prince (*firmly*). I will not have it so. But for him, I would not have my crown. (to Tom) My poor boy, how was it that you could remember where I hid the Seal, when I could not?

Tom (*embarrassed*). I did not know what it was, my King, and I used it to . . . to crack nuts. (*All laugh, and Tom steps back. Miles steps forward, staring in amazement.*)

22. **the Tower:** a famous London jail.



VISUAL VOCABULARY

A **scepter** (SEP ter) is a symbol of a ruler's power.

T CONFLICT IN DRAMA

Have Tom and the prince solved their conflicts, or problems? How did they do it? Briefly describe what happened.

Tom's Conflict



The Prince's Conflict



PAUSE & REFLECT

Why is Miles so upset by this news? Discuss this question with a partner.

Miles. Is he really the King? Is he indeed the sovereign of England, and not the poor and friendless Tom o' Bedlam²³

540 I thought he was? (*He sinks down on bench.*) I wish I had a bag to hide my head in! **PAUSE & REFLECT**

1st Guard (*rushing up to him*). Stand up, you mannerless clown! How dare you sit in the presence of the King!

Prince. Do not touch him! He is my trusty servant, Miles Hendon, who saved me from shame and possible death. For his service, he owns the right to sit in my presence.

Miles (*bowing, then kneeling*). Your Majesty!

Prince. Rise, Sir Miles. I command that Sir Hugh Hendon, who sits within this hall, be seized and put under lock and
550 key until I have need of him. (*beckons to Tom*) From what I have heard, Tom Canty, you have governed the realm with royal gentleness and mercy in my absence. Henceforth, you shall hold the honorable title of King's Ward!²⁴ (*Tom kneels and kisses Prince's hand.*) And because I have suffered with the poorest of my subjects and felt the cruel force of unjust laws, I pledge myself to a reign of mercy for all! (*All bow low, then rise.*)

All (*shouting*). Long live the King! Long live Edward, King of England! (*curtain*)

IN OTHER WORDS Hertford wants to throw Tom in jail as an impostor. The prince refuses, placing him under his royal protection as his ward. Miles realizes the truth about the prince. The prince has Miles' brother Sir Hugh arrested.

► Discuss with a partner how the prince's experiences outside the palace change the way he says he will rule as king.

23. **Tom o'Bedlam:** a person who is mentally ill. Bedlam was the name of a London hospital for mentally ill people.

24. **King's Ward:** a person placed under the protection or care of the king.

Text Analysis: Conflict in Drama

The Prince and the Pauper describes what happens when a prince trades places with a poor English boy. After switching places, the two boys struggle to get back to their normal lives. Look over the notes you took as you read the play. Then, fill in the chart below, explaining the **conflicts** that each character faces and how those conflicts are resolved.

Character	Prince	Pauper
Conflict: What problem does the character face?		
Resolution: How is his problem solved?		
Outcome: What happens to each boy at the end of the play?		

What does the prince learn about his kingdom as he struggles to get his identity back? What do you think Tom learns during his brief time as prince and then king?

Reading Strategy: Reading a Play

Review your notes about **stage directions**. Choose one example of each type of stage direction from the play, and explain how it helped you better understand the play's action.

Type of Direction	Example	How It Helps
Setting, Scenery, Props		
Music, Sound Effects, Lighting		
Characters' Movements, Behavior, or Ways of Speaking		

Who would you BE if you could?

What does *The Prince and the Pauper* teach readers about wanting to be someone else?

Vocabulary Practice

Circle the letter of the word or phrase that best completes each sentence below.

1. A **pauper** is a (a) robber (b) poor person (c) ruler
2. Someone suffering from an **affliction** needs (a) education (b) help (c) trouble
3. An **impostor** is a (a) designer (b) fake (c) helper
4. The coach's **successor** will (a) assist at games (b) keep score (c) coach the team next

Academic Vocabulary in Speaking

The word **affect** (uh FEKT) is a verb that means *to act on something or cause a change*.

The scientist wanted to know how a change in temperature would **affect** the chemicals.

The verb **affect** is often confused with the noun **effect**. Both words are pronounced the same way. An **effect** (uh FEKT) is *something that is made to happen or a result*.

The coach knew that his speech would have the right **effect** and that the team would play harder.

Affect is almost always used as a verb, and **effect** is normally used as a noun. Knowing that will help you choose the correct spelling.

TURN AND TALK How do you think this experience will **affect** the prince and how he rules as king? Discuss this with a partner, and try to use the verb **affect** in your discussion.

Assessment Practice

DIRECTIONS Use *The Prince and the Pauper* to answer questions 1–4.

- 1 The prince and Tom realize that they look alike when they —
 - A** first meet
 - B** meet again at the play's end
 - C** are each hit by a guard
 - D** look in the mirror after trading clothes
- 2 What element of drama gives readers information that they would normally see or hear during a performance?
 - A** Characters
 - B** Plot
 - C** Stage directions
 - D** Conflict
- 3 The main conflicts in this play are about —
 - A** giving up one's identity and not being able to reclaim it
 - B** giving up a rich lifestyle and wanting it back
 - C** learning the truth about how people with little or no money are treated
 - D** learning the truth about how a royal court operates
- 4 The play's main conflicts are resolved when —
 - A** Tom finds the Great Seal
 - B** the prince tells St. John where to find the Great Seal
 - C** Miles returns the prince to the royal court
 - D** Tom returns to Offal Court