

## BEFORE YOU READ

Change a poor boy's outfit and he gets lucky—or does he? Well, *you* are about to get lucky. Get ready to read this classic tale, *The Prince and the Pauper*, in play form. Follow Tom Canty and the Prince of Wales as they experience a dramatic change of luck.

Here's what you need to know before you begin the play:

- The play is a version of Mark Twain's story *The Prince and the Pauper*.
- Characters' names appear in front of their lines of dialogue (the words that they speak).
- Stage directions appear in parentheses and italics. Stage directions tell the reader or actor about the characters' actions, thoughts, and feelings.
- Each scene starts with a description of the time and setting. The "At Rise" text describes what is happening onstage as the curtain rises.
- The Prince of Wales is the title given to the person next in line to the British throne.
- A pauper (pô'pər) is a very poor person.
- The Great Seal is the official insignia of the king, used to stamp important documents. The seal indicates the king's approval.



**Reading Standard 3.3**  
Analyze the influence of setting on the problem and its resolution.





Westminster Palace, London.

## Scene 1

**Time:** 1547.

**Setting:** Westminster Palace, London. Gates leading to a courtyard are at right. Slightly to left, off the courtyard and inside the gates, the interior of a palace room is visible.

There is a couch with a rich robe draped on it, a screen at rear, bell cord, mirror, chairs, and a table holding a bowl of nuts and a large golden seal. A piece of armor hangs on one wall. Exits rear and down stage.

30 **At Rise:** TWO GUARDS stand left and right of gates. Several VILLAGERS hover nearby, straining to see into the courtyard where the PRINCE is playing. TWO WOMEN enter right.

**First Woman.** I have walked all morning just to have a glimpse of Westminster Palace.

### IDENTIFY

Plays open with a description of where and when the action takes place. Circle the words that give you this information.

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**INFER**

Pause at line 47. What can you tell about the prince from his actions? Circle the text that answers this question.

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**WORD KNOWLEDGE**

In line 55 is the word *anteroom*. If you know that the prefix *ante-* means “comes before,” what would you guess an anteroom is?

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**VOCABULARY DEVELOPMENT**

**pantomime** (pan'tə·mīm') v.: use actions or gestures without words as a means of expression.

**Second Woman.** Maybe if we can get near enough to the gates, we can see 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!

40 (*Excited, he presses his nose against gates.*)

**First 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.*]

**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 remove hats and bow low.*]

**Villagers** (*shouting together*). Long live the Prince of Wales!

50 [GUARDS *open gates and TOM slowly passes through, as if in a dream.*]

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

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

**Prince.** Come into the palace with me, Tom. (PRINCE *leads TOM into anteroom.*)

[VILLAGERS *pantomime conversation, and all but a few exit.*]

Where do you live, Tom?

**Tom.** In Offal Court, Your Highness.

60 **Prince.** Offal Court? That's an odd name. Do you have parents?

**Tom.** Yes, Your Highness.

**Prince.** How does your father treat you?

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

**Prince** (*shocked*). What! 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 has taught me from his books.

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

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

**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** (*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!

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

**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 in this mirror. (*Leads TOM to mirror*)

### INTERPRET

*Offal* means "waste parts" or "garbage," usually the parts of butchered animals that are thrown away. What does this name suggest about the place Tom lives (line 60)?

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### RETELL

Pause at line 84. The prince has just reached a decision. Retell what he has decided to do. What does he want?

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**First Guard** (*presenting arms, mockingly*). I salute Your Gracious Highness! (*Then, angrily shoving PRINCE aside*) Be off, you mad bag of rags!

[PRINCE *is surrounded by* VILLAGERS, *who hustle him off.*]

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

120 **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 the prince? (*Looks cautiously into courtyard. TWO GUARDS immediately snap to attention and salute. He quickly ducks back into anteroom as LORDS ST. JOHN and HERTFORD enter at rear.*)

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

130 **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** (*disturbed*). Your Highness, on your knees? To me? (*Bows quickly, then aside to ST. JOHN*) The prince has gone mad! We must inform the king. (*To TOM*) A moment, Your Highness.

[HERTFORD *and* ST. JOHN *exit rear.*]

140 **Tom**. Oh, there is no hope for me now. They will hang me for certain!

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**TEXT STRUCTURE**

Stage directions describe characters' actions or emotional states. They often appear in parentheses or brackets and are italicized. Circle the word that tells you how Tom feels when Lord Hertford begins speaking to him (line 129).

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FLUENCY

With a partner, read the boxed passage aloud. One partner should read the king's lines; the other, Tom's lines. Pay attention to the stage directions, and try to capture the tone that Tom and the king might use. When finished, switch roles.

INFER

Why is it possible that Tom can pass for the prince?

Handwriting practice lines consisting of ten horizontal blue lines.

VOCABULARY DEVELOPMENT

heir (er) n.: person who inherits another's property or title upon the other's death.

[HERTFORD and ST. JOHN reenter, supporting the 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 no hope!

150 **King** (*stunned*). 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**. Your Grace, believe me, I am the lowest of your subjects, being born a pauper, and it is by great mistake that I am here. I am too young to die. Oh, please, spare me, sire!

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

160 **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.

**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 this shall pass. Mad or sane, he is my **heir** and shall rule England. Tomorrow he shall be installed and confirmed in his princely dignity! Bring the Great Seal!



170 **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.

**King.** Ah, your **affliction** hangs heavily upon you. 'Tis no matter. You will remember later. Listen, carefully! (*Gently but firmly*) I command you to hide your affliction in all ways that be within your power. You shall deny to no one

180 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.*)

**Tom** (*wearily, to ST. JOHN*). May it please your lordship to let me rest now?

190 **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 the bell cord, and THREE PAGES enter and kneel before TOM.*]

**Tom.** Banquet? (*Terrified, he sits on the couch and reaches for a cup of water, but the FIRST PAGE instantly seizes the cup, drops to one knee, and serves it to him. TOM starts to take off*

VOCABULARY DEVELOPMENT

**affliction** (ə·flik'shən) *n.*: illness; pain; suffering.

IDENTIFY

We know what happened to the Great Seal. Where is it? (Lines 101–102.)

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WORD KNOWLEDGE

The word *pages* has multiple meanings. What do you guess it means in line 193?

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VOCABULARY DEVELOPMENT

**banquet** (ban'kwət) *n.*: elaborate meal; feast.











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

330 **Miles.** My father is a baronet, Your Majesty.

**Prince.** Then you also must 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.

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

340 **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's sword, tapping him lightly on each shoulder*). Rise and seat yourself. (*Returns sword to MILES, then rises and goes over to bed*)

**Miles** (*aside*). He should have been born a king. He plays 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*)

350 **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 usages. (*Covers PRINCE with his cape*) Well, I will be his friend and watch over him. (*Blows out candle, then yawns and sits on chair next to bed, and falls asleep.*)

**WORD KNOWLEDGE**

What do you guess a *baronet* is (line 331)?

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**INTERPRET**

Is Miles serious here (line 343)?

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**DECODING TIP**

Circle the word *disordered* (line 355). The prefix *dis-* means "not." If the word *disinterested* means "not interested," what does the word *disordered* mean?

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**WORD  
KNOWLEDGE**

Circle the word *lead* (line 364). *Lead* (lĕd), meaning “guide,” and *lead* (led), meaning “the material pipes are made of,” are **homographs**. Homographs are words that are spelled the same and often pronounced the same, but they mean different things.

**RETELL**

Retell what has happened in Scene 4. What new problems have come up for the prince?

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360 [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 a 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, *a thief, carry the* PRINCE *off right, as* MILES *sleeps on and curtain falls.*]

## Scene 5

**Time:** Two weeks later.

370 **Setting:** Country village street. May be played before curtain.

**Before Rise:** VILLAGERS walk about. CANTY, HUGO, and PRINCE enter.

**Canty.** I will go in this direction. Hugo, keep my mad son with you, and see that he does not 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!

380 **Hugo.** You shall suffer more if you do not do as I tell you! (*Raises clenched fist at* PRINCE) Refuse if you dare! (*WOMAN 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!” Be sure you lead her astray! (*Runs off.*)





**INTERPRET**

Pause at line 413. What does this decision reveal about the prince's character?

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**WORD KNOWLEDGE**

Circle the words *shilling* and *pence* (line 429). These coins were used in England at the time the story is set.

**INTERPRET**

What does this detail say about the laws in England at this time (lines 430–432)?

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410 **Prince** (*after a pause; calmly*). 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 *leads them off right*. VILLAGERS *follow*.]

**Scene 6**

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

**At Rise:** JUSTICE sits behind bench. CONSTABLE enters with MILES and PRINCE, followed by VILLAGERS. WOMAN carries wrapped bundle.

420 **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.

**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.

430 **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?

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





**Jailer.** Be silent! 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!

**First Prisoner.** At least you have your life, sir. I am to be hanged for killing a deer in the king's park.

500 **Second Prisoner.** And I must hang for stealing a yard of cloth to dress my children.

**Prince** (*moved; to PRISONERS*). When I mount the 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.

**First Prisoner.** What does the lad mean? I have heard that the king is mad, but merciful.

510 **Second Prisoner.** He is to be crowned at Westminster tomorrow.

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

**First Prisoner.** Why, we have only one, his most sacred majesty, King Edward VI.

**Second Prisoner.** Whether he be mad or not, his praises are on all men's lips. He has saved many innocent lives, and plans to destroy the cruelest laws that oppress people.

**Prince** (*turning away, shaking his head*). How can this be? Surely it is not that little beggar boy!

[SIR HUGH *enters with* JAILER.]

INTERPRET

What is the prince learning about the laws of his own country (lines 498–502)?

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INTERPRET

Whom are the prisoners talking about (lines 507–513)?

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INTERPRET

What do you learn Tom is doing as king (lines 514–516)?

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RETELL

Retell what has happened to the prince and the pauper in Scene 7.

Horizontal lines for retelling the scene.

PREDICT

This scene takes place on coronation day. Who do you think will be crowned the king on this day?

Horizontal lines for predicting the king.

520 **Sir Hugh.** Seize the imposter!

[JAILER *pulls* MILES *to his feet.*]

**Miles.** Hugh, this has gone far enough!

**Sir Hugh.** You will sit in the public stocks, 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.]

**Prince.** Coronation! There can be no coronation without me!

530 [Curtain.]

Scene 8

**Time:** Coronation Day.

**Setting:** Outside gates of Westminster Abbey. Throne is center. A bench is near it.

**At 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 heard, then* HERTFORD, ST. JOHN, LORDS *and* LADIES *enter slowly, followed by* PAGES, *one of whom carries the crown on small cushion.* TOM *follows the*

*procession, looking about nervously. Suddenly, the PRINCE, in rags, steps from the crowd, his hand raised.]*

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

**Hertford.** Seize the vagabond!

**Tom.** I forbid it! He *is* the king! (*Kneeling before PRINCE*)

Oh, my lord the king, let poor Tom Canty be the first to say, "Put on your crown and enter into your own right again."

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[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 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.

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**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.

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**IDENTIFY**

How does Hertford test the prince to see if he is the true king?

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590 **Miles.** Is he really the king, the sovereign of England, and not the poor and friendless Tom o' Bedlam I thought he was? (*Sinks down on bench*) I wish I had a bag to hide my head in!

**First 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!

600 **Prince.** Rise, Sir Miles. I command that Sir Hugh Hendon, who sits within this hall, be seized and put under lock and 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! (*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.*]

610 **All** (*shouting*). Long live the king! Long live Edward, king of England!

[*Curtain*]

THE END

IDENTIFY

"Tom o' Bedlam" is a term that refers to someone who is mentally ill. What does Miles discover?

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INTERPRET

Why was it important for the prince to leave the court and live as a commoner?

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## OWN THE PLAY

### PRACTICING THE STANDARDS

**Plot and Setting** Write a scene-by-scene summary of the play. Be sure to indicate where each scene is set. Before you begin writing, fill out the chart on the next page to gather your key events. At the end of your plot summary, tell what message you think is contained in this story about a king who lives for a time as a poor person. (What does he learn?)

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### KEEPING TRACK

**Personal Word List** Record the words you learned from this story in your Personal Word List. Then, say something to a partner using one of those words. Your partner can reply using another word from the list. Continue the conversation until one of you runs out of words—or ways to use them.

**Personal Reading Log** Record this selection in your Personal Reading Log. Write a few sentences telling how you think the play would work as a TV series. Give yourself 10 points on the Reading Meter for reading the selection.

**Checklist for Standards Mastery** Use the Checklist for Standards Mastery to track your progress in mastering the standards.

# The Prince and the Pauper ■ Interactive Reading, page 30



## Interact with a Literary Text

**Plot and Setting Chart** Fill out the chart with details from *The Prince and the Pauper*. First, fill in the eight settings as described in the notes at the beginning of the scenes. Then fill in at least one key event that happened in each setting.

Settings	Play Events
Scene 1:	
Scene 2:	
Scene 3:	
Scene 4:	
Scene 5:	
Scene 6:	
Scene 7:	
Scene 8:	

# The Prince and the Pauper

based on a novel by Mark Twain ■ page 30

## INTRODUCE

- Have the class read the material in Before You Read. Since students presumably know what a prince is, explain that a *pauper* is a very poor person. Speculate about what might happen if a prince and a pauper could somehow meet.
- Note that students will use the “Retelling” strategy to help them understand the play. Encourage them to follow the sequence of events carefully to prepare for their retellings.

## MODEL

- Have students locate and read the first note about Text Structure. Point out that the play has a large cast, which might make it suitable for a class performance.
- Model the “Retelling” strategy for students, emphasizing the order of events. Use signal words and expressions such as *before*, *then*, *later*, *however*, *on the next day*, and *since*.

## TEACH

- Have volunteers read the parts of the prince and Tom Canty as the play begins. Later, if the class seems to enjoy reading the play aloud, invite students of all abilities to take various parts, reading the lines and gesturing as they imagine the characters would.
- Pause occasionally to have a student retell a scene that was just read.
- Have students continue reading the play, using the side-column questions and comments as a guide.
- When students have finished reading the play, have them complete the Plot and Setting Chart on page 55, and add the play to their Personal Reading Logs.

## ASSESS

- Photocopy and distribute the Retellings Rubric in Section Three of the Teacher’s Edition. Then, have students evaluate one another’s retellings. Bring the class back together to complete Own the Play.
- Finally, use the Vocabulary Check on Teacher’s Edition page 14 and the Comprehension Check on Teacher’s Edition page 15 to evaluate students’ mastery of the vocabulary and literary standards.

## DIFFERENTIATING INSTRUCTION

The Prince and the Pauper ⇄

- **Learners Having Difficulty**  
This play has many characters, scenes, and stage directions. Students having difficulty will benefit from listening to this selection on the audio CD before they read. You may also want to play specific scenes as they read.
- **Benchmark Students**  
Because this play uses some archaic language and terminology, ask on-level learners to circle any unfamiliar words not listed as vocabulary. Then have them work with a partner to look up the words in a dictionary and make a list to refer to as they read.
- **Advanced Students**  
Challenge advanced students to critique the effectiveness of the play’s plot and characterizations.

## READING OPTION

Because of its many roles and onstage activity, this play may be confusing for some readers. You may want students to become thoroughly familiar with this classic by having them stage a class production of the play.

## TEACHER TO TEACHER

As students read and dramatize the entire play or part of it, they will increase their understanding of the characters. Point out that during the rehearsal process, directors and actors will discover more about the characters.

# The Prince and the Pauper

■ *Interactive Reading*, page 30

## Vocabulary Check

**Reading Standard 1.4** Monitor expository text for unknown words or words with novel meanings by using word, sentence, and paragraph clues to determine meaning.

### Vocabulary Development

<b>pantomime, verb</b>	use actions or gestures without words as a means of expression
<b>heir, noun</b>	person who has the right to inherit another person's property or title
<b>affliction, noun</b>	illness; pain; suffering
<b>banquet, noun</b>	elaborate meal; great feast
<b>impostor, noun</b>	person who pretends to be someone he or she is not

#### A. Words in Context

Write the correct vocabulary word in each blank. Use each word only once.

No one believed poor Tom Canty when he said he was not the (1) \_\_\_\_\_ to the throne of England. He managed to get through the royal (2) \_\_\_\_\_, though his table manners were rude. Once he confessed that he was an (3) \_\_\_\_\_, not even the king knew what to make of him. In fact, everyone thought the boy was suffering from a terrible (4) \_\_\_\_\_ of the mind. They would (5) \_\_\_\_\_ behind his back, signaling that they thought he was ill.

#### B. Word Clues

Write the vocabulary word suggested by each clue.

1. Do this to communicate without words. \_\_\_\_\_
2. If you plan to attend one, be sure you have an appetite. \_\_\_\_\_
3. If you are suffering from one, see a doctor. \_\_\_\_\_
4. If your family is rich, you probably are one. \_\_\_\_\_
5. You could say that this person is not really himself. \_\_\_\_\_

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# The Prince and the Pauper

■ *Interactive Reading*, page 30

## Comprehension Check

**Reading Standard 3.3** Analyze the influence of setting on the problem and its resolution.

### Academic Vocabulary

<b>setting</b>	the places and times in which a story takes place
<b>conflict</b>	struggle between opposing forces
<b>resolution</b>	final part of the plot, in which the loose ends of the story are tied up

**A.** Circle the letter of the correct response to each item.

1. The **conflict** in the play stems from the fact that—
  - A no one believes that the prince and Tom Canty have switched places
  - B the prince wants to keep playing Tom Canty
  - C Tom Canty wants to be crowned King
  - D Tom’s father wants to be crowned King
  
2. Which statement is *not* true about the play’s **setting**?
  - F The setting is in a fantasy world.
  - G The play has several settings.
  - H The play is set in England.
  - J The play is set in 1547.
  
3. What happens in the **resolution** of the play?
  - A The true prince gives Tom a title.
  - B Tom’s father seizes the prince, thinking that the boy is his son.
  - C Tom is put in chains.
  - D Both boys are punished.

**B.** Which scene in *The Prince and the Pauper* did you like best? Tell where the scene is set, name the characters in the scene, and summarize its main action. Write three or four sentences.

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# Answer Key to Vocabulary and Comprehension Checks

## Chapter 1

### Practice Read: Zoo

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#### Vocabulary Check, page 8

- A:** 1. wonderment  
2. breed  
3. offspring  
4. mate  
5. parting  
**B:** 1. parting  
2. mate  
3. breed  
4. offspring  
5. wonderment

#### Comprehension Check, page 9

- A:** 1. C  
2. J  
3. D  
4. F  
**B:** Answers will vary. Encourage students to use their imaginations. Strong answers will reflect an understanding of setting and story events.

### from The Martian Chronicles

---

#### Vocabulary Check, page 10

- A:** 1. atomized  
2. depopulated  
3. extinguished  
4. conscious  
5. anesthetic  
**B:** 1. extinguished  
2. atomized  
3. anesthetic  
4. depopulated  
5. conscious

#### Comprehension Check, page 11

- A:** 1. B  
2. G  
3. D  
**B:** Students' responses should note that the plot is directly related to the setting.

## Tricky Science

---

#### Vocabulary Check, page 12

- A:** 1. hoax  
2. abductions  
3. herds  
4. sapphire  
5. traces  
**B:** 1. taking away  
2. remaining signs of its presence  
3. trick  
4. pack  
5. jewel

#### Comprehension Check, page 13

- A:** 1. C  
2. J  
3. D  
4. G  
**B:** Memos should be based on a reasonable evaluation of the article's accuracy.

## The Prince and the Pauper

---

#### Vocabulary Check, page 14

- A:** 1. heir  
2. banquet  
3. impostor  
4. affliction  
5. pantomime  
**B:** 1. pantomime  
2. banquet  
3. affliction  
4. heir  
5. impostor

#### Comprehension Check, page 15

- A:** 1. A  
2. F  
3. A  
**B:** Be sure students respond to the three aspects of the prompt: setting, characters, action.

# Literature

Change a poor boy's outfit and he gets lucky—or does he? Well, you are about to get lucky. Get ready to read this classic tale, *The Prince and the Pauper*, in play form. Follow Tom Canty and the Prince of Wales as they experience a dramatic change of luck.

Here's what you need to know before you begin the play:

- The play is a version of Mark Twain's story *The Prince and the Pauper*.
- Characters' names appear in front of their lines of dialogue (the words that they speak).
- Stage directions appear in parentheses and italics. Stage directions tell the reader or actor about the characters' actions, thoughts, and feelings.
- Each scene starts with a description of the time and setting.

The "At Rise" text describes what is happening onstage as the curtain rises.

- The Prince of Wales is the title given to the person next in line to the British throne.
- A pauper (pō'pār) is a very poor person.
- The Great Seal is the official insignia of the king, used to stamp important documents. The seal indicates the king's approval.

**Reading Standard 3.3**  
Analyze the setting on the problem and its resolution.

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# Tricky Science

Interact with Informational Text

**Main-Idea Chart** Prepare to write a summary of this article by filling out a chart that sums up the main topic of the article and lists the supporting details. Your supporting details should come from the three major sections of the article.

<p><b>Main Topic</b> Scientific hoaxes fool many people.</p>	<p><b>Supporting details</b> The <i>New York Sun</i> sold many papers that told of the moon's inhabitants.</p>	<p><b>Supporting details</b> Many people still believe that the Loch Ness monster exists.</p>	<p><b>Supporting details</b> The <i>Tasaday</i> hoax lasted for years because no one doubted the story.</p>
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Chapter 1 Structures: Building Blocks of Meaning

28



# The Prince and the Pauper

Mark Twain  
dramatized by Joellen Bland

## CHARACTER LIST

Like most plays, this one begins with a cast of characters. Circle this list. Why is it important to include a cast of characters?

**Suggested response:**

It tells people putting

on the play what roles

to fill.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## 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 1

**Time:** 1547.

**Setting:** Westminster Palace, London. Gates leading to a courtyard are at right. Slightly to left, off the courtyard and inside the gates, the interior of a palace room is visible.

There is a couch with a rich robe draped on it, a screen at rear, bell cord, mirror, chairs, and a table holding a bowl of nuts and a large golden seal. A piece of armor hangs on one wall. Exits rear and down stage.

**At Rise:** TWO GUARDS stand left and right of gates. Several VILLAGERS hover nearby, straining to see into the courtyard where the PRINCE is playing. TWO WOMEN enter right.

**First Woman.** I have walked all morning just to have a glimpse of Westminster Palace.

30



Westminster Palace, London.

## NOTES

Plays open with a description of where and when the action takes place. Circle the words that give you this information.

..... Notes .....

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_

"The Prince and the Pauper" by Mark Twain (adapted by Joellen Bland) from *Play*, *The Drama Magazine for Young People*, vol. 39, no. 6, April 2000. Copyright © 2000 by Kalamuch Publishing Co. Reprinted by permission of the publisher.

**Second Woman.** Maybe if we can get near enough to the gates, we can see 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.)*

**First 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.]

**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 remove 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.]

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

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

**Prince.** Come into the palace with me, Tom. (*PRINCE leads TOM into anteroom.*)

[VILLAGERS **pantomime** conversation, and all but a few exit.]

---

Pause at line 47. What can you tell about the prince from his actions? Circle the text that answers this question.  
**The prince is fair and compassionate.**

---

In line 55 is the word **anteroom**. If you know that the prefix *ante-* means “comes before,” what would you guess an anteroom is?  
**An anteroom is a room leading to another room, usually a larger room.**

---

**pantomime** (pan'ta-mim') v.: use actions or gestures without words as a means of expression.

Where do you live, Tom?

**Tom.** In Offal Court, Your Highness.

**Prince.** Offal Court? That's an odd name. Do you have parents?

**Tom.** Yes, Your Highness.

**Prince.** How does your father treat you?

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

**Prince** (*shocked*). What! 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 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 hungry. We have Punch and Judy shows, and sometimes we lads have fights in the street.

**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** (*wisefully*). 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 . . .

**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 in this mirror. (*Leads TOM to mirror*)

---

Pause at line 84. The prince has just reached a decision. Retell what he has decided to do. What does he want?  
**Suggested retelling:**  
**The Prince wants to know what it's like to be a commoner, so he decides to switch places with Tom.**

..... Notes .....

**First Guard** (*presenting arms, mockingly*). I salute Your Gracious Highness! (*Then, angrily showing PRINCE aside*) Be off, you mad bag of rags!

[PRINCE is surrounded by VILLAGERS, who hustle him off.]

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

**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 the prince? (*Looks cautiously into courtyard*). TWO GUARDS immediately snap to attention and salute. He quickly ducks back into anteroom as LORDS ST. JOHN and HERTFORD 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** (*disturbed*). Your Highness, on your knees? To me? (*Bows quickly, then aside to ST. JOHN*) The 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!

120

130

140

..... Notes .....

Stage directions describe characters' actions or emotional states. They often appear in parentheses or brackets and are italicized. Circle the word that tells you how Tom feels when Lord Hertford begins speaking to him (line 129).

..... Notes .....

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

**Prince** (*excitedly*). Heavens, do you not see it? We look like brothers! We have the same features and bearing. If we went about together, dressed alike, there is no one who could say which is the Prince of Wales and which is Tom Canty.

**Tom** (*drawing back, 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 slight thing, Your Highness.

**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 the golden seal and carefully puts it into a piece of armor. He then dashes out to gates.*) Open! Unbar the gates at once!

[SECOND GUARD opens gates, and as PRINCE runs out, FIRST GUARD seizes him, boxes him on the ear, and knocks him to ground.]

**First Guard**. Take that, you little beggar, for the trouble you have made for me with the prince.

[VILLAGERS roar with laughter.]

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

100

110

Notice what the prince does as he exits. Circle his action. What do you predict it means?

Answers will vary.

Students may predict that the golden seal will get broken or lost.

Note that the Prince puts it in "carefully."

..... Notes .....

Structures: Building Blocks of Meaning

Chapter 1

34

170 **Hertford** (*howing 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.  
**King.** Ah, your **affliction** hangs heavily upon you. 'Tis no matter. You will remember later. Listen, carefully! (*Gently but firmly*) I command you to hide your affliction in all 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 wealdy; and HERTFORD leads him off, rear.*)

180 **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 the bell cord, and THREE PAGES enter and kneel before TOM.]*

190 **Tom.** Banquet? (*Terrified, he sits on the couch and reaches for a cup of water, but the FIRST PAGE instantly seizes the cup, drops to one knee, and serves it to him.* TOM starts to take off

**affliction** (ə-ˈfɪk-ʃən) *n.*: illness; pain; suffering.

**banquet** (ˈbæŋ-ˈkwɒt) *n.*: elaborate meal; feast.

**We know from context that pages are people who attend the King. Formerly, they were boys in training for knighthood.**

**We know from context that pages are people who attend the King. Formerly, they were boys in training for knighthood.**

Mark Twain 37

[HERTFORD and ST. JOHN reenter, supporting the 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 no hope!  
**King** (*stunned*). My child, you are not well. Do not break your father's old heart. Say you know me.

150 **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.** Your Grace, believe me, I am the lowest of your subjects, being born a pauper, and it is by great mistake that I am here. I am too young to die. Oh, please, spare me, sire!  
**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.  
**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 this shall pass. Mad or sane, he is my heir and shall rule England. Tomorrow he shall be installed and confirmed in his princely dignity! Bring the Great Seal!

160

With a partner, read the boxed passage aloud. One partner should read the king's lines; the other, Tom's lines. Pay attention to the stage directions, and try to capture the tone that Tom and the king might use. When finished, switch roles.

Why is it possible that Tom can pass for the prince? **They look alike. On page 34, the Prince notes that Tom has his "bearing," or manner. Tom also is educated. See page 33.**

heir (eɪ) *n.*: person who inherits another's property or title upon the other's death.

36 Chapter 1 Structures: Building Blocks of Meaning

**impostor** (im-pas'tar) *n.*:  
a person who pretends to be  
someone or something that  
he or she is not.

This is the end of the first  
scene. Pause here to retell  
what has happened so far in  
the plot.

**The Prince makes Tom  
trade places with him.**  
**When Tom protests  
to the Lords and King  
that he is not really  
the Prince, he is  
thought to be insane.**  
**The Prince, meanwhile,  
has left the palace. As  
the scene ends, Tom  
has found the Great  
Seal, but he doesn't  
know what it is.**

his boots, but the SECOND PAGE stops him and does it for him.  
He tries to remove his cape and gloves, and the THIRD PAGE  
does it for him.) I wonder that you do not try to breathe for  
me also! (*Lies down cautiously. PAGES cover him with a robe,  
then back away and exit.*)

**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  
change his manner from what it used to be? It troubles  
me, his saying he is not the prince.

**Hertford**. Peace, my lord! If he were an impostor and  
called himself the 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 a bowl of nuts on the table*) Ah! Here are some nuts!  
(*Looks around, sees the Great Seal in the armor, takes it out,  
looks at it curiously*) This will make a good nutcracker. (*He  
takes the bowl of nuts, sits on the couch, and begins to crack  
nuts with the Great Seal and eat them as curtain falls.*)

## Scene 2

**Time:** Later that night.

**Setting:** A street in London near Offal Court.

**At Rise:** PRINCE limps in, dirty and untidy. He looks around  
wearily. Several VILLAGERS pass by, pushing against him.

**Prince**. I have never seen this poor section of London. I  
must be near Offal Court. If only I can find it before I  
drop!

230

[JOHN CANTY steps out of crowd, seizes PRINCE roughly.]

**Canty**. Out at this time of night, and I warrant you haven't  
brought a farthing 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** (*angrily*). 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.

240

**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.*) CANTY  
*runs after him.*)

250

Circle the words that  
describe the setting of  
Scene 2. How is it different  
from Scene 1?

**Offal Court is poor and  
dirty. Scene 1 was set  
in the palace.**

What is the prince  
learning,  
as Scene 2 ends?

**He learns how brutal  
Tom's life is. He learns  
what it means to have  
no power.**

**40**

Chapter 1

Structures: Building Blocks of Meaning

**Scene 3**

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

**At Rise:** A banquet is in progress. TOM, in royal robes, sits at the head of table, with HERTFORD at his right and ST. JOHN at his left. LORDS and LADIES sit around the table, eating and talking softly.

**Tom** (to HERTFORD). What is this, my lord? (Holds up plate)

**Hertford.** Lettuce and turnips, Your Highness.

**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 enters carrying scroll. All turn to look.]

**Herald** (reading from scroll). His Majesty, King Henry VIII, is dead! The king is dead!

[All rise and turn to TOM, who sits stunned.]

**All** (together). The king is dead. Long live the king! Long live Edward, the king of England! (All bow to TOM. HERALD 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,

Pause at line 265. In what way do Tom's actions reveal who he truly is?

Tom eats his food with his fingers, which the true Prince would not do.

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Pause at line 277. What new problem has come up for Tom?

The King has died. Tom is now hailed as king.

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**41**

Mark Twain

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.

**Miles Hendon** (entering through crowd). Though you 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.

**First 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 forward threateningly when the fanfare of trumpets is heard offstage. HERALD, carrying scroll, enters up left at gates.]

**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 the message, and VILLAGERS stand in stunned silence.]

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

**First 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!



Circle the word *gallant* in line 283. Then underline lines in the dialogue above that help you figure out the meaning of the word. What might *gallant* mean?

**Suggested definition:**  
*Gallant means "brave."*

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Notes

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Mark Twain 41

**Miles** (*taking PRINCE by 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.*)

#### Scene 4

**Setting:** MILES'S room at 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 Rise:** MILES and PRINCE approach table.

**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, 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 king. Well, I will humor 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.*)

What has happened to the prince by the end of Scene 3?

**No one believes he**

**is the Prince. He is**

**rescued from the mob**

**by Miles, who takes**

**him to his room at**

**the inn.**

Take time to picture the scene described in the setting. Draw a box around the descriptions. How is the setting different from Offal Court?

**Suggested response:**

**This scene is warm and**

**cozy. In Offal Court,**

**the Prince was horribly**

**threatened.**

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

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

**Prince.** Then you also must 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.

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

**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'S sword, tapping him lightly on each shoulder*). Rise and seat yourself. (*Returns sword to MILES, then rises and goes over to bed*)

**Miles** (*aside*). He should have been born a king. He plays 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*)

**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 usages. (*Covers PRINCE with his cape*) Well, I will be his friend and watch over him. (*Blows out candle, then yawns and sits on chair next to bed, and falls asleep*)

What do you guess a baronet is (line 331)?

**Students should guess**

**that it's a title of the**

**nobility. A baronet**

**is below a baron and**

**above a knight. He**

**can be called "Sir."**

Is Miles serious here (line 343)?

**No. He is humoring**

**the boy, who he thinks**

**is mad.**

Circle the word *disordered* (line 355). The prefix *dis-* means "not." If the word *disinterested* means "not interested," what does the word *disordered* mean?

**The word means "not**

**ordered," or "not put**

**together in an orderly**

**fashion." Here, it**

**means "insane."**

360 [JOHN CANTY and HUGO appear at window, peer around rooms, then enter cautiously through window. They lift the sleeping PRINCE, starting nervously at MILES.]

**Canty** (in a 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, a thief, carry the PRINCE off rights, as MILES sleeps on and curtain falls.]

**Scene 5**  
**Time:** Two weeks later.  
**Setting:** Country village street. May be played before curtain.

370 **Before Rise:** VILLAGERS walk about. CANTY, HUGO, and PRINCE enter.

**Canty.** I will go in this direction. Hugo, keep my mad son with you, and see that he does not 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!

380 **Hugo.** You shall suffer more if you do not do as I tell you! (Raises clenched fist at PRINCE) Refuse if you dare! (WOMAN 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!" Be sure you lead her astray! (Runs off.)

**Circle the word lead** (line 364). **Lead** (lead), meaning "guide," and **lead** (lead), meaning "the material pipes are made of," are homographs. Homographs are words that are spelled the same and often pronounced the same, but they mean different things.

**Reteil** what has happened in Scene 4. What new problems have come up for the prince?  
**He is rescued by Miles, then kidnapped by Tom's cruel father.**

..... **Notes** .....

390 [PRINCE throws down bundle in disgust.]

**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.]

**First Villager** (grabbing PRINCE). I'll teach him a lesson, the little villain!

**Prince** (struggling). Unhand me! I did not rob this woman!

**Miles** (stepping forth 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's side). You have come just in time, Sir Miles. Carve this rabble to rags!

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

400 [CONSTABLE enters.]

**Constable** (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 justicee! 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?

What do you guess a constable is (line 391)?  
**A policeman**

Pause at line 401. What do you think will happen to the prince?  
**Answers will vary but students may predict that the Prince will be jailed.**



410

**Prince** (*after a pause; calmly*). 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 leads them off right. VILLAGERS follow.]

### Scene 6

**Setting:** Office of the justice. A high bench is at center.  
**At Rise:** JUSTICE sits behind bench. CONSTABLE enters with MILES and PRINCE, followed by VILLAGERS. WOMAN carries wrapped bundle.

420

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

..... Notes .....

**Woman.** Then call the pig eight pence, your worship.  
**Justice.** So be it. You may take your property and go.

440 [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 his pocket*) Here is eight pence.

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

**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.

450

[CONSTABLE hands her coins and takes pig. WOMAN exits, angrily. MILES returns to bench.]

**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.

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

460 **Miles.** Do not be so hasty! (*Softly*) 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.

Pause at line 413. What does this decision reveal about the prince's character?

**Suggested response:**  
**The Prince is honorable; he is willing to abide by the laws of his own land.**

Circle the words *shilling* and *pence* (line 429). These coins were used in England at the time the story is set.

What does this detail say about the laws in England at this time (lines 430–432)?  
**One could be put to death for stealing 13 pennies. The laws were harsh.**

Pause at line 444. What is the constable up to here?  
**He wants to take advantage of the woman and get her pig cheap.**

Why is no one looking for the prince (lines 476–477)?  
**Tom is passing as the Prince. No one knows he is not the Prince.**

470

**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*)  
**Miles** (*to PRINCE*). Come, my liege. 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 courier searching for me! Is it not matter for commotion and distress that the head of state 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. There you may rest in a house with seventy rooms! I am all impatient to be home again!  
[*They exit, MILES cheerful, PRINCE puzzled, as curtains close.*]

480

**Scene 7**  
**Setting:** Village jail. Bare stage, with barred window on one wall.  
**At Rise:** TWO PRISONERS, in chains, are onstage. JAILER shoves MILES and PRINCE, in chains, onstage. They struggle and protest.  
490 **Miles.** But I tell you, I am Miles Hendon! My brother, Sir Hugh, has stolen my bride and my estate!

Where are the prince and Miles in Scene 7? What new complication has occurred?  
**They are in jail because Miles's brother has stolen his estate and bride.**

48 Chapter 1 Structures: Building Blocks of Meaning

What is the prince learning about the laws of his own country (lines 498–502)?  
**He learns they are unfair to the poor. They show no mercy.**

500

**Jailer.** Be silent! 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!  
**First Prisoner.** At least you have your life, sir. I am to be hanged for killing a deer in the king's park.  
**Second Prisoner.** And I must hang for stealing a yard of cloth to dress my children.  
**Prince** (*moved; to PRISONERS*). When I mount the 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.  
**First Prisoner.** What does the lad mean? I have heard that the king is mad, but merciful.  
**Second Prisoner.** He is to be crowned at Westminster tomorrow.  
**Prince** (*violently*). King? What king, good sir?  
**First Prisoner.** Why, we have only one, his most sacred majesty, King Edward VI.  
**Second Prisoner.** Whether he be mad or not, his praises are on all men's lips. He has saved many innocent lives, and plans to destroy the cruellest laws that oppress people.  
**Prince** (*turning away, shaking his head*). How can this be? Surely it is not that little beggar boy!  
[*SIR HUGH enters with JAILER.*]

510

Whom are the prisoners talking about (lines 507–513)?  
**They are talking about Tom Carty, the pauper.**

What do you learn Tom is doing as king (lines 514–516)?  
**He is saving lives and trying to destroy cruel laws.**

Mark Twain 49





## The Prince and the Pauper

Interactive Reading, page 30

Interact with a Literary Text

**Plot and Setting Chart** Fill out the chart with details from *The Prince and the Pauper*. First, fill in the eight settings as described in the notes at the beginning of the scenes. Then fill in at least one key event that happened in each setting.

Settings	Play Events
Scene 1: Westminster Palace	Tom and the Prince trade places. No one believes Tom isn't the Prince.
Scene 2: Offal Court	The Prince is mistreated. No one believes his protests.
Scene 3: Westminster Palace	The King dies. The Prince is rescued by Miles.
Scene 4: An inn	The Prince is treated kindly by Miles. Then he is kidnapped by Canty.
Scene 5: Country village	The Prince is arrested for stealing.
Scene 6: Office of the Justice	The Prince learns about the laws of the land.
Scene 7: Village jail	The Prince's father dies, but he can't go to the palace.
Scene 8: Outside Westminster Abbey	The true Prince is recognized and crowned. His rescuers are rewarded. The kingdom's laws will change.

Graphic Organizer 55

### OWN THE PLAY

#### ACTING THE PARTS

**Plot and Setting** Write a scene-by-scene summary of the play. Be sure to indicate where each scene is set. Before you begin writing, fill out the chart on the next page to gather your key events. At the end of your plot summary, tell what message you think is contained in this story about a king who lives for a time as a poor person. (What does he learn?)

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#### THINK TALK

**Personal Word List** Record the words you learned from this story in your Personal Word List. Then, say something to a partner using one of those words. Your partner can reply using another word from the list. Continue the conversation until one of you runs out of words—or ways to use them.

**Personal Reading Log** Record this selection in your Personal Reading Log. Write a few sentences telling how you think the play would work as a TV series. Give yourself 10 points on the Reading Meter for reading the selection.

**Checklist for Standards Mastery** Use the Checklist for Standards Mastery to track your progress in mastering the standards.

54 Chapter 1 Structures: Building Blocks of Meaning