

The Prince and the Pauper



INTRODUCTION

BRIEF BIOGRAPHY OF MARK TWAIN

Samuel Clemens was the sixth of seven children born to Jane and John Marshall Clemens. Unfortunately, only three of Clemens's siblings survived to adulthood. The Clemens family moved from Florida, Missouri to Hannibal, Missouri when Clemens was four years old. Clemens loved his home near the Mississippi River—later, his childhood in Hannibal would be the inspiration for [The Adventures of Tom Sawyer](#) and [The Adventures of Huckleberry Finn](#). Tragedy struck in 1847 when John Clemens died, leaving Jane and their children to struggle to make enough money. Clemens left school after the fifth grade to work as a typesetter and it was at this time that he began submitting articles and sketches to the newspapers. The articles were a success, and Clemens went on to write for major publications in Philadelphia, St. Louis, and Cincinnati. As much as he loved writing, Clemens dreamed of being a steamboat pilot on the Mississippi River and successfully earned his license with the help of another pilot named Horace E. Bixby. When the Civil War broke out in 1861, Clemens briefly joined the Confederacy but quickly changed his mind and moved to Nevada to work for his other brother. Clemens traveled around the American West, working as a miner and gathering inspiration for his fiction. In 1865, Twain published a story called “The Celebrated Jumping Frog of Calaveras County.” The story was an instant success and opened up new doors to Clemens: a local newspaper paid for him to take a tour of Europe, which inspired his book *Innocents Abroad* (1869) and led him to meet his future wife, Olivia Langdon. After Clemens and Olivia married, they moved to Hartford, Connecticut where Olivia introduced Clemens to abolitionists like Harriet Beecher Stowe and Frederick Douglass. During the 17 years Clemens lived in Hartford, he wrote some of his most notable works, including *Tom Sawyer*, *Huckleberry Finn*, and *The Prince and the Pauper*. The couple had four children, but their only son died before his second birthday. Between 1896 and 1909, Olivia and two of their remaining children died, leaving Clemens in a deep state of depression. In 1907 Clemens was awarded an Honorary Doctorate in Letters from Oxford University and he continued to enjoy immense popularity among American readers. In 1909, however, Clemens predicted he'd die when Halley's Comet reached its nearest approach to Earth (coincidentally, he was born immediately after the comet's last sighting close to earth in 1835). Sure enough, the day after the comet made its nearest approach to Earth in 1910, Clemens died of a heart attack. He was buried with his wife and children in Elmira, New York.

HISTORICAL CONTEXT

Twain's *The Prince and the Pauper* is set in Tudor England the days immediately before and after King Henry VIII's death; Henry's son, Edward Tudor, is one of the story's two protagonists. Henry VIII's reign was one of the tumultuous in English history. He notoriously had six wives, two of whom were executed, two of whom he divorced (a very shameful choice in this period), one of whom died in childbirth, and one of whom (his final wife) survived him. In order to divorce his first wife to marry his mistress, Henry VIII famously broke with the Catholic Church and established the Church of England (a Protestant church). This process came to be known as the Reformation and it became one of the most controversial periods in English history. One of the tenets of the new Church of England was that the English monarch (Henry VIII) should be worshipped before and above God, and it was considered a form of treason punishable by death for any to disagree. Furthermore, the Catholic monasteries in England were all dissolved, their priceless treasures and artifacts transferred to the crown. Persecution and tensions ran high and it made Henry a rather unpopular king in his day, although few people were willing to utter their disapproval out loud for fear that they'd be severely punished if they were reported. During this time many people were put to death to send a message that dissent would not be tolerated. Among these were Sir Thomas More, a close personal friend of Henry's and a devout Catholic who refused to recognize Henry as the supreme leader of England even above God. In *The Prince and the Pauper*, Edward Tudor is highly critical of his father's unjust laws and vows to remedy them once he (Edward) is restored to the throne.

RELATED LITERARY WORKS

The Prince and the Pauper was Twain's first foray into historical fiction, choosing Tudor England as the setting instead of the modern day. In Twain's next work of historical fiction, *A Connecticut Yankee in King Arthur's Court*, he changes it up a little by sending a character from the modern day (the 1880s) back to Arthurian England, where he tries to change history by modernizing society. Although Twain's *Prince and the Pauper* features fictionalized accounts of both Edward Tudor and his father, Henry VIII, Twain doesn't dive very deeply into the history of the notorious Tudor dynasty. For a more in-depth examination of the Tudors and their tumultuous rule in England, G. J. Meyer's *The Tudors* provides a compelling glimpse into the lives of Henry Tudor, Henry VIII, and Henry VIII's three children: Mary, Elizabeth, and Edward. One of the major themes in *Prince and the Pauper* is how appearances often belie reality. In a similar vein, Oscar Wilde's novel [The Picture of](#)

Dorian Gray follows the titular character's downward spiral into crime and madness after his ill-advised wish for his portrait to change and age in his place comes true. Like Twain's Edward Tudor and Tom Canty, people judge Dorian Gray based on his appearance (youthful and innocent) rather than their instincts that he's not all that he appears to be. Twain's two protagonists, Edward and Tom, get mistaken for each other when they switch clothes and spend most of the rest of the book trying to prove their real identities. For another humorous account of mistaken identities with a happy ending, try William Shakespeare's comedy *Much Ado About Nothing*. Twain is considered one of the leading voices of American Realism, which focused on the lives and experiences of everyday people instead of social or political elites. Another major American Realist and a close friend of Twain's, William Dean Howells, faithfully portrays the lives and struggles of middle-class people as they struggle to accept women's changing social and gender roles in *Dr. Breen's Practice*.

KEY FACTS

- **Full Title:** The Prince and the Pauper
- **When Written:** After Twain's 1867 European tour
- **Where Written:** United States
- **When Published:** 1881 in Canada, 1882 in the United States
- **Literary Period:** American Realism
- **Genre:** Historical Fiction; Satire; Children's Literature
- **Setting:** Tudor England
- **Climax:** Tom Canty helps prove Edward Tudor's true identity during the coronation ceremony in Westminster Abbey.
- **Antagonist:** John Canty
- **Point of View:** Third Person

EXTRA CREDIT

Among the Stacks. Mark Twain dropped out of a traditional school when he was just 11 years old after finishing fifth grade. Still, Twain loved learning, so he spent as much time as he could educating himself in public libraries, where he enjoyed the freedom to follow his interests and learn more about them than he would have in a traditional school.

Namesake. Samuel Clemens famously loved steamboats and he spent a few years as a steamboat pilot on the Mississippi River. In fact, his love of steamboats and experience piloting them helped him decide on his most famous pen name, Mark Twain. Steamboats required that water be at least two fathoms deep to proceed safely, so on every steamboat there was a man who would use an instrument to determine the river's depth. When it reached two meters, the man would call out, "by the mark twain!"



PLOT SUMMARY

On an autumn day in London, two boys are born to very different lives. Tom Canty is born to a poor family that isn't excited about the new addition. Edward Tudor, however, the son of King Henry VIII, is very much wanted by his family and the rest of England. Everyone celebrates Edward's birth, but nobody celebrates Tom's. Years later, Tom lives in a slum called Offal Court. Here, he shares a single dirty room with his mother, his father John Canty, his grandmother (Grammer Canty), and his sisters Nan and Bet. John and Grammer are alcoholics who try to turn Tom and his sisters into thieves, but their efforts are thwarted by Father Andrew, a local priest who tries to teach the children about morality. Father Andrew also teaches Tom how to read and write, including a bit of Latin. Still, Tom must beg in order to help his family make ends meet, and if he comes home without money, Grammer and John beat him. Tom's mother, however, tries to sneak him food at night even though John beats her for it. Tom spends a lot of time listening to Father Andrew's stories about princes, castles, and kings. These stories inspire Tom, who dearly wishes to meet a prince one day, to start imitating the speech and mannerisms of royalty.

One day when Tom goes out to beg, he absentmindedly wanders far away from home. He ends up on the same road as Westminster, the palace in which the royal family lives. Tom excitedly walks closer to it, hoping to finally see a real prince. Just inside the gate, Tom sees a boy wearing fine **clothes** and surrounded by servants. Tom presses his face against the gate to get a better look, but the guards yank him off, yelling at him to mind his own business. The prince, Edward, notices and he runs over to tell the guards off. Edward then invites Tom inside to eat something. Inside the palace, Tom tells Edward about life in Offal Court, and Edward says he wishes he could have the same kind of fun that Tom has with his friends. Tom says he wishes he could wear nice clothes like Edward's, so Edward proposes that they trade outfits. After the boys swap clothes, they stand in front of a mirror and they are stunned to realize that they are totally identical. Edward notices a bruise on Tom's hand and he runs out to scold the guard for hurting him. Once outside, however, Edward can't get back in—he's still wearing Tom's clothes, so the guards mock him because they think he's a common beggar. A crowd chases Edward into the city.

Back in the palace, Tom begins to worry about getting in trouble. He decides to go find Edward himself but he is frightened by the servants bowing to him and he runs back to his room, causing rumors to swirl that the prince has gone mad. King Henry VIII issues a proclamation banning anyone from talking about this, and a short time later two men bring Tom to Henry. Henry evidently mistakes Tom for Edward and he asks if the boy is trying to play a joke. Tom panics and he expresses his fear of being punished. Henry believes this is a sign that his son

really has gone mad but he believes it will soon pass. In the meantime, Henry is anxious to have the Duke of Norfolk executed, telling Tom that Norfolk is a threat to Edward's rightful claim to the throne. Henry tells the Earl of Hertford (Edward's uncle) to take the boy back to his room. Later, Henry sends Lord St. John to tell Tom (as Edward) to hide the evidence of madness as much as possible. Henry also orders the servants and other people in the palace—including Lady Elizabeth and Lady Jane Grey—to ignore the prince's symptoms. Everyone's heart aches to see how out of place the prince now seems, but they say nothing. In the meantime, Henry realizes that his own death is imminent. He wants to see Norfolk executed so he sends Hertford to get the Great Seal (which he gave to Edward earlier) for the death warrant. Hertford comes back emptyhanded and he says the prince doesn't know where it is. Henry is upset but he uses a smaller seal for the order. That night, Tom appears as Edward at a city banquet and nobody notices the difference.

Meanwhile, Edward is lost in London and he decides to try to find Tom's house, hoping that Tom's parents will help him get back to the palace. He finds Christ's Hospital and he wonders if someone there can help, but the boys outside tease Edward and they dunk him in a horse pond. Wet and muddy, Edward wanders aimlessly through the city until John Canty grabs him. He mistakes Edward for Tom and he drags him home while Edward struggles to get away. A stranger intervenes, so John hits him over the head. At the Canty house, Edward insists that he's the Prince of Wales. Tom's mother and sisters cry out that "Tom" has gone mad and they try to shield him from John's abuse. After being beaten, Edward collapses in a corner and tries to sleep. Tom's mother, however, stays awake and wonders why her son seems so different. She decides to test him to see if he is her son: Tom has a peculiar habit of sticking his hand up in front of his eyes with the palm out when he's startled, so his mother decides to try to elicit the same response out of Edward by smacking the ground by his head—it doesn't work. She writes this off as another symptom of madness.

The next morning someone comes and pounds on the Canty door, informing them that the man John hit the night before was Father Andrew, who is now dying. John panics and he orders the family to flee. They run out of the house and into massive celebratory crowds outside. John tells everyone to go to London Bridge, but they are quickly separated in the crowd. Edward makes his way to Guildhall, knowing that Tom will be there for the city's banquet. He tries to get inside, but nobody believes he's the prince and the crowd mocks him. A man named Miles Hendon steps forward and brings Edward to London Bridge. Inside Guildhall, a palace messenger rushes in and announces that King Henry VIII has died. Everyone bows to Tom. Stunned, Tom asks Hertford if he can issue a command. Hertford says he can, so Edward orders someone to free Norfolk. Everyone declares that the reign of blood is over and

they praise Tom.

As Hendon leads Edward through the streets, Edward hears the news that Henry has died. Once they get to Hendon's lodgings, Edward tries to explain who he is, which convinces Hendon that the boy is mad. Hendon is surprised when Edward makes Hendon wait on him and prohibits Hendon from sitting. Edward asks Hendon about his life, and Hendon explains that seven years earlier his father (Sir Richard Hendon, a baronet) sent him into the army as a punishment, after his treacherous younger brother Hugh convinced Sir Richard that Hendon meant to kidnap Lady Edith (their wealthy cousin) and marry her even though she was supposed to marry their older brother Arthur. The next day, while Edward is still asleep, Hendon goes out to get him some new clothes. When Hendon gets back, he learns from a servant that a youth came to get Edward and a strange man followed them toward Southwark. Hendon vows to find and save Edward.

Edward follows the youth to an abandoned barn. Inside, John Canty reveals himself (he says he's changing his name to John Hobbs) and the youth, Hugo, laughs at Edward's confusion. John tells Edward to rest, so Edward makes a bed in some hay in the corner. When he wakes up, there's a loud party in the barn: a gang of misfits is drinking and sharing their stories. It's evident that John was a member of the gang in the past, and most of them recognize him now. A former farmer named Yokel shares the story of how his mother was burned as a witch for letting a patient die, his wife died after being whipped for begging, his children starved to death, and Yokel himself was branded and sold into slavery for repeatedly begging. Edward steps forward to say he'll change the laws once he's back on the throne. Everyone teases him, but the Ruffler (the gang's leader) stops John from hurting Edward. The next day, Edward escapes while he's sent out to beg with Hugo. He finds shelter with a hermit who's a former Catholic priest. But when the hermit learns that Edward's father is Henry VIII (who dissolved the Catholic Church), he tries to kill Edward. The hermit's attempt to murder Edward is interrupted by Hendon, but the hermit leads Hendon away before he can find Edward. John and Hugo promptly appear and take Edward away again. Hugo decides to frame Edward for theft and he succeeds, but Hendon shows up and he blackmails a constable so that Edward can escape.

Hendon brings Edward to Hendon Hall. There, Hendon expects a warm welcome, but instead his brother Hugh denies that he's the real Miles Hendon and he gets Lady Edith (whom Hugh has married) to deny Hendon, too. Sir Richard and Arthur have both died. Hugh then has Hendon and Edward arrested. In prison, Edward befriends two old women and he is surprised to learn that they're in prison for being Baptists. Edward thinks imprisonment is the worst that will be done to them, but the next day the guards bring the prisoners outside and Edward is horrified to see them burn the two women. After this, Edward talks to other prisoners and he is shocked to find that many of

them will be executed or mutilated for minor crimes (stealing cloth, for example). Hendon is condemned to two hours in the pillory, but the judge lets Edward off with a lecture. Outside, Edward gets in trouble for yelling at people who throw eggs at Hendon in the pillory. Hugh says Edward should be whipped, but Hendon insists on taking the lashings in place of Edward. After this, Hendon and Edward go back to London. Hendon hopes the new king (who has a reputation for being merciful and just) will help him get his hereditary rights back. Once they're back in London, Hendon and Edward get separated in the crowd that's gathered for the coronation.

In the meantime, Tom has grown to love palace life. During the coronation procession, Tom is dazzled by the adoring crowds and stunning decorations all over the city. However, on the way to Westminster Abbey, Tom spots his mother and she recognizes him. When she runs up, Tom denies knowing her and she's carried away by guards. Tom is immediately filled with shame, and during the coronation ceremony his heart grows heavier and heavier. Before Tom can be crowned, Edward appears in his rags and he stops the ceremony. Tom confirms that Edward is the real king, but Hertford (now Duke of Somerset) demands proof by asking Edward where he put the Great Seal. Initially, Edward can't remember. Fortunately, Tom realizes he knows where it is and he helps Edward remember. St. John runs to the palace and finds the seal where Edward said it would be. Hertford tries to have Tom arrested, but Edward stops him. Edward is then finally crowned as the rightful King of England.

During the coronation, Hendon tries to find Edward but he is unsuccessful. He decides to go to Westminster for help and he is surprised when a guard brings him to an official who leads him into a chamber full of nobility. Hendon recognizes Edward on the throne and he is shocked and embarrassed about having called Edward insane. Edward makes Hendon the Earl of Kent and he has Hugh arrested. Hugh is never prosecuted because Hendon and Edith won't testify against him, but he dies a short time later, after which Hendon marries Edith. Edward makes Tom the King's Ward and he gives him a special set of clothes to let others know that Tom has been royalty and, as such, deserves respect. Throughout Edward's short reign, he tries to right all the wrongs and injustices he witnessed outside of the palace. Both Tom and Hendon remain his good friends. Tom grows to be an old man and he is universally respected. Although Edward's dies young, his short reign is characterized by goodness and mercy.

only son. Edward is adored by his father, his sisters Lady Elizabeth and Lady Mary, and his cousin Lady Jane Grey. When Edward hears his guards roughing up a young beggar outside, he goes to stop them and invites the boy, Tom Canty, inside to eat. The boys swap stories and trade **clothes** on a whim, and they realize in wonder that they look identical to each other. Edward then notices a bruise on Tom's hand and goes back outside to scold the guard for hurting him. The guards, mistaking Edward for Tom, throw him out and laugh at him when he says he's the prince. Edward finds his way to Tom's house, hoping Tom's parents will help him. Unfortunately, John Canty (Tom's father) thinks Edward is Tom and he beats him. The next day, John learns that he accidentally murdered Father Andrew and he makes the family flee to avoid arrest. Edward escapes and he is taken in by Miles Hendon, who believes Edward must be mad and vows to protect him. John Canty finds them, kidnaps Edward, and brings him to stay with a traveling band of thieves led by the Ruffler. Edward escapes again and seeks shelter with a hermit, but the hermit decides to kill him after learning who Edward's father is. However, his plan is foiled by John, who again kidnaps Edward. The Ruffler sends Edward out to steal with Hugo, who frames Edward for theft. Miles steps in just in time and saves Edward. They go to Hendon Hall to reunite Miles with his family, but his villainous younger brother, Hugh, has them both arrested. When they're released, Miles brings Edward back to London hoping the king will help him reclaim his family estate from Hugh. Before Tom is crowned, Edward steps in and he and Tom convince everyone of their mistake. Edward is coronated and, having been deeply moved by the prevalence of injustice in England, dedicates the rest of his life promoting justice and trying to alleviate the misery of England's lower classes.

Tom Canty – One of the protagonists. Tom was born the same day as Edward Tudor but to a very different lot in life—Tom is a beggar and he is abused by his father, John Canty, and grandmother, Grammer Canty. Tom's mother and his sisters, Nan and Bet, all love Tom and try to take care of him. Tom befriends a local priest, Father Andrew, who teaches him how to read and write. Tom loves Father Andrew's stories about royalty and he spends his time daydreaming about meeting a prince someday. One day, Tom is out begging as usual and strays far from home. He notices that he's near the palace, looks in the gate, and sees Edward. While Tom looks, a guard violently grabs him, attracting Edward's attention. Edward yells at the guard and invites Tom inside. Once inside, Edward asks Tom questions about his life and, on a whim, they decide to switch **clothes** and realize that they look identical. Noticing a bruise on Tom's hand, Edward goes to scold the guard and doesn't return. Tom waits patiently but is worried about getting caught and punished. Edward's father, King Henry VIII, calls Tom (who he thinks is Edward) to him. Tom tries to explain that he's a beggar and doesn't know where Edward is, but Henry decides this is a symptom of madness and he orders everyone



CHARACTERS

MAJOR CHARACTERS

Edward Tudor, Prince of Wales / King Edward VI – One of the protagonists of *The Prince and the Pauper* and King Henry VIII's

to ignore them until “Edward’s” madness passes. With the Earl of Hertford’s help, Tom learns to play the part of prince until Henry’s death. Tom, as Edward, becomes king but he struggles to get used to the restrictive lifestyle. During the coronation parade, Tom notices his mother in the crowd. When she recognizes him and runs forward, Tom declares that he doesn’t know her but he immediately feels ashamed of himself and he wishes he wasn’t king. Just before Tom can be crowned, Edward steps forward—together, Tom and Edward prove that Edward is the rightful king. Edward is crowned and gives Tom a special set of clothes that will let everyone know that he was a king once. From that day on, Tom is respected and admired by all.

Miles Hendon – Edward Tudor’s friend and protector. Miles is Sir Richard Hendon’s middle son. Seven years before the events of the story, Richard sent Miles into the army after his vindictive younger brother, Hugh, convinced their father that Miles intended to kidnap Lady Edith—their cousin whom Miles was in love with—and force her to marry him. When Miles discovers Edward, lost and confused in London, he swoops in and offers Edward his protection. Edward tells Miles that he’s the prince, but Miles writes this off as symptoms of mental illness. Still, Miles plays along in the hope that Edward will snap out of the delusion. When John Canty, mistaking Edward for his son Tom Canty, kidnaps Edward, Miles tracks them down and rescues Edward. John kidnaps Edward again, and one of his companions, Hugo, frames Edward for theft. Miles blackmails a sheriff to let Edward go, and together they race off towards Miles’s family home. Miles hopes he’ll find a warm welcome but he discovers that his father and older brother, Arthur, are dead—and Hugh has tricked Edith into marrying him. This makes Miles the rightful heir to Sir Richard’s title (baronet), but Hugh has convinced everyone Miles died and he denies recognizing him. Hugh even gets Edith to say she doesn’t recognize Miles by telling her that he will kill Miles if she doesn’t do as he says. Hugh has Miles and Edward arrested and imprisoned. The judge orders Miles to spend several hours in the stock. When Edward tries to intervene, Hugh tells the sheriff to whip him. However, Miles takes the whipping himself. Touched, Edward tells Miles that he’ll make Miles an earl when he gets his throne back. Miles decides to bring Edward back to London but he loses him in the crowd. The next time Miles sees Edward, he has gotten his crown back and he makes good on his promise to make Miles an earl. Edward strips Hugh of his title and land. Hugh abandons Edith and dies and short time later, allowing Miles to marry Edith.

John Canty / John Hobbs – Tom Canty’s father. John is abusive toward everyone in his family and he forces Tom to go out and beg for money every day. John’s mother, Grammer Canty, is also a beggar and she helps John beat Tom, Tom’s mother, Bet, and Nan. John finds Edward Tudor wandering through the streets and—because Edward is dressed in Tom’s **clothes** and

he looks identical to him—John mistakes Edward for his son, drags him home, and beats him. When someone tries to intervene, John knocks them down. The next day, he learns that the person was actually Father Andrew and that he’s died from the injury. John is afraid of being arrested and so he forces his family to abandon their house and run, dragging Edward along with him. Edward escapes and finds shelter with Miles Hendon, a recently returned soldier with a kind heart. However, John spots them, kidnaps Edward, and drags him out to the middle of the forest where a band of thieves—John’s former comrades—are gathered around a fire. John tells Edward that they’re changing their last name to Hobbs to avoid suspicion. The Ruffler, the leader of the gang, doesn’t like how John treats Edward and so he assigns Hugo to watch over Edward. When Edward escapes, John tracks him down to the hermit’s house and he carries him away again. Hugo frames Edward for theft to get rid of him, thus separating John and Edward from that point on. John never finds his wife, daughters, or mother after running away; he’s never heard from again.

Earl of Hertford / Duke of Somerset – Edward Tudor’s uncle. When Edward trades **clothes** with a young beggar named Tom Canty, Edward is mistaken for a beggar and the guards refuse to let him back into the palace after he goes out to scold them for hurting Tom. The Earl of Hertford, like Edward’s father, King Henry VIII, and the rest of the people living in the palace, believe that Tom is Edward even though Tom tries to tell them who he really is—they think Edward has simply gone mad. Henry, convinced that Edward’s sanity will come back on its own, tells everyone to ignore the symptoms. Hertford, however, senses that something is off about “Edward” and wonders if his story about actually being a beggar is true but he convinces himself that Henry is right and that the boy is just mad. Hertford and another nobleman, Lord St. John, stay close to the young prince, gently reminding him how to act and what to say and when. When Henry dies and Tom (as Edward) has to act as king, Hertford becomes Tom’s official protector, although Tom feels like he’s just Hertford’s mouthpiece. Hertford, like Tom and the real Edward, has a kind heart and so he supports Tom when he starts abolishing unjust laws. Tom, acting as king, tries to make Hertford a duke, but when Edward comes back and proves that he’s the real Edward Tudor by telling them where he hid the Great Seal before he was mistaken for Tom, Hertford tries to have Tom arrested. Edward stops Hertford and says that if Hertford wants to keep his new title then Tom will have to persuade Edward that Hertford deserves it. At this, Hertford relents and is allowed to keep his new title.

Tom’s Mother – John Canty’s wife. Tom’s mother is one of the only truly kind and gentle people in his life aside from his sisters, Bet and Nan. Tom’s mother hides her own food away to give to Tom on the nights when John sends him to bed without any dinner, although John typically beats her for doing it. When Edward Tudor is mistaken for Tom and barred from getting into

his own palace, he goes looking for Tom's house. John finds him and brings him to the family's hovel. As soon as Edward tries to tell his story, Tom's mother (who thinks Edward is Tom because they are identical and they have switched **clothes**) fears that her son has gone mad and she tries to protect him from John's beating. That night, Tom's mother is tortured by the thought that the boy isn't actually her son, that his story was true, so she decides to test it by startling him because Tom's first instinct when he's scared is to put his hand up in front of his eyes with his palm facing outward. When she startles Edward, he doesn't make the same movement, and Tom's mother fears that the story was true. Still, she tries to convince herself that her son is just mad because it's easier to believe. The next day, the family is forced to flee when it's revealed that John inadvertently killed Father Andrew. Tom's mother and sisters get separated from the rest and never show up at the spot at which the family was supposed to meet. Later, during the coronation parade, Tom's mother stands in the audience to see the new king and is shocked to see her own son being carried through the street. She runs up to him but she is taken away by the guards while Tom denies knowing her. When Edward returns and reclaims his throne after Tom helps him prove his identity, Tom goes back to his mother to share the benefits of his new position as King's Ward with her.

King Henry VIII – Edward Tudor's father and ruler of England. King Henry VIII is one of the most notorious rulers England has ever had, and many common English men and women see him as an unjust tyrant. Edward, however, loves him for always being so kind and gentle towards him. When Edward trades **clothes** with a young beggar named Tom Canty, he is barred from reentering the palace because the guards think that Edward is a beggar rather than the prince. When Henry calls his son in later that day, Tom (as Edward) comes in and tries to explain what happened. Unfortunately, because Tom looks exactly like Edward and he is wearing his clothes, Henry thinks Tom actually *is* Edward and that his son has gone mad. Henry loves his son fiercely and so he convinces everyone in the palace to do their best to help him hide his symptoms until his sanity returns so that nobody gets worried. A short time later, however, Henry dies, and Tom (who everyone still thinks is Edward) must act as king.

Hugo – A member of the Ruffler's band of thieves and friend of John Canty. Like John, Hugo hates Edward Tudor (who everyone thinks is John's son Tom Canty because they look identical and because Edward and Tom traded **clothes** the day before) even though the rest of the group likes him. Hugo resents the fact that Edward won't lie, steal, or cheat with the rest of the group. Still, the Ruffler puts Hugo in charge of taking care of Edward because he doesn't like how John treats the boy. Hugo decides to get rid of Edward by framing him for a theft. One day when they go out together, Hugo tells Edward to stand still in an alley and wait. Edward intends to escape if

Hugo walks far enough away, but before he gets the chance to run, Hugo grabs a suckling pig out of a woman's basket, throws it to Edward, and runs away. Edward throws the pig down before anyone comes over, but the woman Hugo stole it from sees Edward and blames him for it. Edward is arrested and brought before the judge, but his protector, Miles Hendon, blackmails a sheriff to let Edward escape before he's put in jail.

Humphrey Marlow – Edward Tudor's whipping boy. Humphrey Marlow was hired to be whipped in place of Edward for any mistakes Edward makes during his Greek or Latin lessons because it would be wrong to whip the Prince of Wales. Still, Humphrey values the job because he gets paid well and he is able to help take care of his family that way. When Tom Canty is mistaken for Edward, he uses Humphrey to get more information about life in the palace. With Humphrey's help, Tom begins to acclimate to his new circumstances and it able to play the part of prince (and later king) so well that people think "Edward's" sanity has been restored. After Edward is finally recognized and coronated as the rightful King of England, Humphrey reunites Edward and Miles Hendon. Miles goes to the palace hoping to talk to the king, not realizing that Edward (who he's taken care of for the past few weeks and who he thought was mad) is actually the king.

Hugh Hendon – Miles Hendon's younger brother. Hugh was always selfish and greedy and he wanted to get his hands on Lady Edith's fortune. However, Edith is supposed to marry Hugh's oldest brother, Arthur, and she is in love with Hugh's other brother Miles. Arthur's health starts failing, so Hugh tells Sir Richard Hendon (their father) that Miles plans on taking Edith away and marrying her, and Richard sends Miles away with the military. After Arthur dies, Hugh forges a letter saying that Miles has died so that Richard will let him marry Edith (who doesn't want to but goes along with it). Hugh is a cruel husband and landholder (he claims his father's title of baronet when he dies), so nobody likes him. When Miles reappears, Hugh denies knowing him and has him and Edward Tudor arrested. Hugh travels to Edward's palace in London after Edward successfully reclaims his throne and is coronated as King of England. Edward recognizes him, strips him of his land and title, and has him arrested. Hugh is never formally prosecuted, but he abandons Edith, flees England, and dies a short time later.

Lord St. John – One of Edward Tudor's protectors. When Tom Canty is mistaken for Edward, King Henry VIII and the rest of the palace are convinced that the Prince of Wales has gone mad. St. John and the Earl of Hertford stay close to "Edward" to help him remember how to carry out his duties, what to say, and to remind of his engagements. Lord St. John wonders if Tom's account of being a beggar and not the real Edward is true, but Hertford shuts him down (although he, too, wonders if Tom's story is true). When King Henry VIII dies, St. John continues helping Hertford guide Tom through his royal duties

and engagements.

The Ruffler – The leader of the gang to whom John Canty brings Edward (who he thinks is his son Tom) when the Canty family flees their home. The Ruffler is somewhat flamboyant and likes to have a good time. He especially likes teasing Edward when the boy tries to convince the gang that he's the real Prince of Wales: he gives Edward the title King Foo-Foo the First. The Ruffler doesn't like the way John treats Edward, so he puts Hugo in charge of taking care of Edward. When he hears that Edward won't pickpocket anyone or beg for money, the Ruffler tries (and fails) to make him a good thief. After Hugo frames Edward for theft and gets him arrested, Edward never sees The Ruffler or any of the rest of the gang again.

Lady Edith – Hugh Hendon's wife. Lady Edith is the sole heiress of a large fortune. Sir Richard Hendon becomes her protector when her parents die. Edith falls in love with Miles Hendon but she is supposed to marry Arthur Hendon. Arthur is also in love with someone else, so he tells Miles and Edith to be patient, hoping they can delay their wedding long enough for Richard (who doesn't want Miles to marry Edith because Miles is his second son and Arthur is his first) to die and thus free them all to marry whomever they want. Edith marries Hugh after Arthur dies and Hugh writes a fraudulent letter informing them that Miles, too, has died. Edith discovers Hugh wrote the letter, and their marriage sours. When Miles shows back up, Hugh threatens to kill him if Edith doesn't pretend not to recognize him. Edith keeps up the act and tells Miles to run away, but is too late—Miles and Edward Tudor (whom Miles is protecting) are arrested. Edith finally marries Miles after Hugh has abandoned her and he has died somewhere in Europe.

Father Andrew – The priest who teaches Tom Canty to read and write. Father Andrew is a kind man and he takes pity on Tom, an impoverished beggar. He teaches Tom how to read and write, which was quite the achievement for a member of the lower classes in Tudor England. Father Andrew also tells Tom stories about royalty and what it's like to be a prince, an idea Tom becomes obsessed with over time. One night, Father Andrew sees John Canty being too rough with a boy who he thinks is Tom (it's actually Edward Tudor wearing Tom's **clothing**) and tries to intervene. John hits him and he crumples to the ground. The next day, someone tells John that he actually hit Father Andrew and he's died as the result, causing John and the rest of the Canty family to flee before he's arrested.

Yokel – A former farmer and part of the Ruffler's gang. During Edward Tudor's first night with the gang, he hears Yokel share the story of how his mother was burned as a witch for accidentally letting a patient die while the doctor was gone. After that, Yokel, his wife, and their starving children were forced to beg for food and money—but because begging was considered illegal, they were punished. Yokel's wife was whipped and died. Yokel is thankful because now she can rest instead of suffering life in England. Additionally, his children

starved to death. Yokel was later branded and sold into slavery. Edward hears this account and vows to change the unjust laws. When he finally reclaims his throne, Edward seeks Yokel out and helps him find a good, honest livelihood.

The Hermit – A crazed former Catholic priest who tries to kill Edward Tudor. The hermit lives alone in the forest and claims that he is an archangel but that he should have been Pope. His livelihood and ambitions were destroyed during King Henry VIII's Reformation (under which Catholic establishments were dissolved and raided as Henry established the Protestant Church of England) and he seeks to get revenge against Henry by killing Edward. Ironically, the hermit is the only character who believes Edward when he says he's the real Prince of Wales. The hermit's plan is foiled when Miles Hendon tracks Edward to the house. The hermit draws Miles away, but then John Canty comes in and kidnaps Edward for the second time.

Arthur Hendon – Miles Hendon's older brother. Arthur Hendon was betrothed to Lady Edith but he was in love with someone else. Arthur knew Miles and Edith were in love and he hoped that he could delay having to marry Edith long enough for his father, Sir Richard Hendon, to die so that Arthur could marry the woman he loved. Unfortunately, Arthur's health fails, and he passes away while Miles is away serving in the military.

Sir Richard Hendon – Miles, Hugh, and Arthur Hendon's father and a baronet. Richard always loved his youngest son, Hugh, the most—even though everyone else recognized Hugh as greedy, selfish, and cruel. Richard forced Miles to leave the family home and serve in the military when Hugh convinces him that Miles intends to run away with his ward, Lady Edith. Richard wants Edith to marry his oldest son, Arthur, but when Arthur dies and Hugh forges a letter saying Miles is dead, Richard allows Hugh to marry Edith. Sir Richard dies a short time later.

Duke of Norfolk – An unfortunate man whom King Henry VIII has imprisoned in the palace tower. Henry believed that the Duke of Norfolk wanted to take the crown and so was going to have Henry executed. Tom Canty, who has been mistaken for Henry's son and heir Edward Tudor, is horrified by this and his first act after King Henry VIII dies is to repeal the death warrant so Norfolk can live. This immediately makes Tom (who everyone still thinks is Edward) popular and helps earn him a reputation as merciful and just.

MINOR CHARACTERS

Grammer Canty – Tom Canty's grandmother and John Canty's mother. Like her son, Grammer Canty is cruel and abusive towards Tom, his sisters (Nan and Bet), and his mother. The family is forced to flee their home after John accidentally kills Father Andrew and Grammer Canty is never seen again.

Lady Elizabeth – Edward Tudor's sister. Lady Elizabeth tries to help Tom Canty (who she also thinks is Edward) navigate life in

the palace

Lady Jane Grey – Edward Tudor’s cousin. Like Lady Elizabeth, Lady Jane tries to help Tom Canty (who they all think is Edward) navigate life in the palace.

Lady Mary – Edward Tudor’s sister. Unlike Lady Elizabeth and Lady Jane Grey, Lady Mary is very solemn. Tom Canty, whom everyone has mistaken for Edward because they look identical, doesn’t like Lady Mary.

Bet Canty – One of Tom Canty’s sisters and Nan Canty’s twin. Bet loves Tom and tries to take care of him whenever their father, John Canty, beats him.

Nan Canty – One of Tom Canty’s sisters and Bet Canty’s twin. Nan loves Tom and tries to take care of him whenever their father, John Canty, beats him.



THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don’t have a color printer, you can still use the icons to track themes in black and white.



APPEARANCES VS. REALITY

The events in Mark Twain’s *The Prince and the Pauper* all center on the trouble that arises when people try to determine what’s real and what’s not

based entirely on appearances or the way someone or something looks. The two protagonists, Tom Canty and Edward Tudor, look physically identical despite their very different lives. Tom is an impoverished beggar who entertains himself by daydreaming of either meeting or becoming a prince. Edward is a prince and enjoys innumerable privileges, but he dreams of having the freedom to run around and play with other kids. Fate brings the two together when Edward overhears guards abusing Tom. Edward intervenes and brings Tom inside and they trade **clothes** on a whim. Edward, dressed in Tom’s rags, runs back outside to punish the guard who hurt Tom, is mistaken for a beggar, and is thrown into the streets. Dressed in rags, Edward is called insane for claiming to be the Prince of Wales (later King Edward VI); likewise, Tom, dressed in finery, is called insane for claiming to be a beggar. Both boys struggle to convince someone, anyone, to believe their stories—Tom’s that he’s a beggar, and Edward’s that he’s a prince—but most characters don’t believe them because of how they’re dressed. Throughout *The Prince and the Pauper*, Twain highlights the unreliability of appearances and argues that it’s better to rely on intuition and instinct rather than the way something or someone looks.

Edward is transformed from stately prince to beggar simply by

changing his clothes. Even though nearly everybody who meets him notices how prince-like he is, they still judge him by his clothes rather than his speech, ideas, and assertions. Edward finds his way to Tom’s home in Offal Court hoping that Tom’s parents will help him get back to the palace so he and Tom can fix the mistake. However, “his clothes were against him,” meaning that because he’s dressed in Tom’s rags, nobody believes that he’s anything other than a beggar. In fact, Edward seems insane because the reality he’s trying to claim—that he’s the Prince of Wales—isn’t in keeping with his appearance. Tom’s mother, mistaking Edward for Tom, tells him, “thy foolish reading hath wrought its woful work at last, and ta’en thy wit away,” indicating that she thinks her son is unfortunately suffering from insane delusions. When Edward tries to convince Miles Hendon (the second son of a baronet who takes Edward under his wing) that he’s a prince, Hendon also writes Edward off as insane. To himself, Hendon says, “In his diseased ravings he called himself the Prince of Wales, and bravely doth he keep up the character,” which indicates that Hendon does recognize that Edward has certain prince-like qualities. Still, it’s easier for Hendon to believe Edward is insane than that Edward is a prince because of his appearance.

When Tom puts on Edward’s clothes, he truly seems to become a prince. Although he tries to convince everyone in the palace that he is actually a beggar and just wants to go home, nobody believes him because he dresses and talks like a prince. When Edward runs out of the palace, he leaves Tom—dressed in “his splendid clothes”—inside. Because his clothes are so fine and he resembles Edward, the first people he runs into naturally think that he is the Prince of Wales. Even King Henry VIII, Edward’s father, doesn’t realize that the finely dressed boy *isn’t* his son when Tom tries to explain the mistake. Instead, Henry declares that “He is mad; but he is my son, and England’s heir,” which means that Henry, like Tom’s mother, finds it easier to think his son is mad than to believe that, in this case, appearances belie reality. The Earl of Hertford, Edward’s uncle, does sense that there’s something not right about the situation but, like Hendon, he convinces himself that it’s just madness: “Madness can do all the odd conflicting things thou seest in him.” In this way, Hertford convinces himself to put his faith in appearances—that is, believing that Tom is Edward because he’s dressed like Edward—rather than in his instincts.

In the end, Tom and Edward are reunited in Westminster Abbey on coronation day and are clearly eager to get their old clothes back so that their appearances will match the reality of who they are. Tom helps Edward remember where Edward hid the Great Seal, thus proving Edward’s identity. Having done this, Tom says to Edward, “take these regal garments back, and give poor Tom, thy servant, his shreds and remnants again.” This highlights how eager Tom is to have his appearance match his reality so he can be himself again. Edward himself is quickly covered in the massive coronation robe so that the spectators

will believe that he is the real prince, emphasizing the fact that most people can only accept reality if it *looks* the way they expect it to. Even though the mistake has been cleared up and the trouble is over, both boys had to suffer the humiliation of being called insane for weeks and are still shaken up by it, which highlights how dangerous and damaging it can be to mistake appearances for reality. Ultimately, having learned the importance of appearances, Edward gives Tom a special set of clothes to indicate that Tom has a privileged position in society, saying, “note this dress of state, for by it he shall be known, and none shall copy it.” In other words, Edward wants people to judge Tom by his appearance because his clothes now send the message that he’s an important person.

Most of the characters in the book put more faith in appearances than in Tom or Edward’s assertions about their true identity or even their own instincts. Not only does this humiliate both boys, it places the entire kingdom at risk. This sends a clear message that basing judgments solely on appearances is dangerous.



WEALTH, POVERTY, AND MORALITY

In Mark Twain’s *The Prince and the Pauper* there is a clear disconnect between the extremely wealthy and the extremely poor. From wealthy people’s lofty positions in fine estates far away from the dirt, noise, and misery in London’s slums, they place no real value on the lives of the poor. On the other hand, England’s poor see royalty—and particularly King Henry VIII—as morally bankrupt, corrupt, and unnecessarily cruel. In fact, some say King Henry VIII *forced* them into a life of crime by passing too many restrictive laws that limited their ability to make money through honest means, including begging. In other words, the lower classes feel victimized by the upper classes, and the upper classes believe the lower classes are subhuman. When an impoverished beggar named Tom Canty gets mistaken for King Henry VIII’s son, Edward Tudor, and vice versa when the two boys swap clothes, each boy learns valuable lessons about how the other half lives and the role social class has in shaping a person’s morality. Through Edward and Tom’s experiences and the decisions that they make when they’re finally restored to their rightful places in the world, Twain examines the corrupting influence of both extreme wealth and extreme poverty, and how each circumstance creates its own vices.

As the Prince of Wales, Edward has been taught to believe that every man, woman, and child in England admires him and is eager to serve him. When he falls in with the men and women of the lower classes, however, he learns that many people scorn his family for the unjust laws they pass. Nobody believes Edward (dressed in Tom’s clothing) when he says that he’s the Prince of Wales, so they feel free to share their opinions on King Henry VIII and his laws. One man believes that “the heavy curse of heaven [will] fall on the land that hath commanded it,”

meaning that God will punish those who pass England’s unjust laws. At another point, Edward is nearly murdered by a vindictive Catholic priest turned hermit who says Edward’s “father wrought us evil, he destroyed us” (this refers to the Reformation when Henry VIII established the Church of England and persecuted English Catholics). This shows Edward that his father is not universally praised and loved, but is often seen as a corrupt villain. Most of the criminals Edward meets are extremely poor, and this poverty—which they largely blame on Henry’s laws—drives them to commit crimes like theft and fraud to keep themselves fed. When they’re punished for these crimes, it makes them even more resentful of the rich and even more eager to get revenge on them by continuing to steal.

Tom has always admired royalty, believing that they are somehow superior to all other people. After being mistaken for Edward and forced into the life of a prince, however, Tom realizes that being a royal is transforming him into someone he doesn’t like. At first, Tom realizes that being royal is like being “shut up in [a] gilded cage.” Although he has the wealth and power he always dreamed of, Tom is forced to abide by certain customs and rituals, which is the price he must pay to be treated with so much deference and respect. After only a few days, Tom feels “less uncomfortable than at first.” Tom is adapting to his new lifestyle, gradually accepting practices that made him miserable just days before. During the coronation parade, Tom sees his mother and she recognizes him, but he publicly denies any connection to her. Immediately “a shame [falls] upon him which consume[s] his pride to ashes,” which means Tom realizes that he’s been transformed into something shameful in the short time he’s lived as a prince.

In the end, both Edward and Tom reclaim their identities but they don’t simply jump back into their previous lives unchanged. Instead, Tom shares the benefits of his new position as King’s Ward with his family and Edward takes care not to let his lofty position corrupt him to the point that he forgets the suffering of others. Edward begins to habitually talk about his experiences with England’s lower classes “and thus keep its sorrowful spectacles fresh in his memory and the springs of pity replenished in his heart.” Above all, Edward fears that he might cause the same widespread misery as his father, so he tries to keep all he saw and learned present in his mind to guard against the corrupting influence that a life of decadence far removed from the suffering lower classes can have. In the end, whenever one of the nobility questions Edward’s leniency when it comes to laws, he asks them, “What dost *thou* know of suffering and oppression? I and my people know, but not thou.” The emphasis on the first “*thou*” indicates that Edward also believes most people who live in the palace are too far removed from genuine suffering to understand it. What Tom and Edward ultimately learn is that wealth often creates indifference to the suffering of others while poverty often leads to crime, both of which contribute to the corruption of a person’s sense of right

and wrong.



JUSTICE

One of the most moving events in Mark Twain's satirical work *The Prince and the Pauper* is when Edward Tudor—the beloved only son of King Henry VIII and heir to the English throne—lands himself in a common jail, surrounded by people who, according to his father's laws, are immoral criminals. Although Edward complains about the situation, once he starts listening to people's stories, he realizes that there is a profound injustice being done. Men, women, and children are severely punished for nonsensical crimes while those in charge—the rich, politicians, and so on—get away with much more serious crimes. Edward, who has only ever received love and kindness from his father, struggles to reconcile his perspective of his father as a wise and just ruler and other people's perspective of King Henry VIII as unjust and villainous. Surrounded by evidence of Henry's villainy, Edward is forced to rethink everything he thought he knew about his father's character. Edward's experiences as a supposed beggar and criminal in his father's kingdom open his eyes to the fact that his father has created an unjust society, something Edward never forgets even when he is finally restored to his proper position as king. In *The Prince and the Pauper*, Twain suggests that for a ruler to be truly just, they must experience injustice for themselves.

Edward's first experience with injustice occurs when he's kidnapped by a band of thieves. Listening to their stories, Edward realizes that many of them only turned to a life of crime out of desperation and despair created by Henry VIII's restrictive laws. A former farmer named Yokel shares that his wife died after being whipped for begging because "it was crime to be hungry in England." This means that begging for money to avoid having to steal food is illegal, but for some people it's either beg or starve—either way they suffer. The thieves describe how some people who beg are whipped, have their ears cut off, and are even branded for repeat offenses. These extremely violent punishments seem out of place for something so minor as begging, and it forces Edward to realize that just because people show up in droves to see him or his father drive through the street doesn't mean they are universally loved. In fact, Yokel sees death as preferable to life in England and is thankful his wife died after her whipping: "drink to the merciful English law that delivered *her* from the English hell!" English laws required Yokel's wife to get whipped, but that whipping led to her death and thus saved from existing in the "hell" Henry created through oppressive laws.

When Edward and his protector, Miles Hendon, are unfairly imprisoned after Miles tries to reclaim his rightful title and estate from his villainous brother, Edward learns that most legal punishments are far more severe than such petty infractions warrant. Among the prisoners that Edward meets in

jail is a "poor half-witted woman" (meaning that she's mentally ill) who is going to be hanged for stealing a yard of cloth. Edward is horrified, realizing that according to his beloved father's laws this woman's life isn't worth as much as a single yard of cloth. Edward admits that there are "laws that have [...] shamed the English name." In other words, Edward now believes his father's laws are shameful and they degrade the entire country. For the first time, Edward realizes that bad laws reflect badly on the people who make them more so than the people who break them.

After experiencing and learning about injustice firsthand, Edward becomes devoted to the cause of justice. When Edward finally reclaims his throne, he uses what he learned to try to right his father's wrongs, both on personal and national levels. Shortly before being restored to the throne, Edward says, "let these miscreants look well to themselves, for there is a day coming when I will require of them a heavy reckoning for this work." This shows that Edward is determined to be a just ruler and not to make the same mistakes as his father. As a king, Edward holds the opinion that "kings should go to school to their own laws, at times, and so learn mercy." By this he means that kings should experience the punishments inflicted on people who break petty laws for themselves so that they'll be able to determine for themselves whether the laws they pass are fair and just. Edward's experiences with suffering alongside the most vulnerable and miserable people in his kingdom teach him compassion, something he wouldn't have learned as much about if he remained shut up in his palace all his life. Twain reveals the ultimate result of Edward's experiences in the final lines of the book: "The reign of Edward VI was a singularly merciful one for those harsh times."



NATURE VS. NURTURE

Mark Twain had an avid interest in human nature and how people become who they are. Above all, Twain believed that a person's environment—their home life, social status, relationships, and so on—do more to determine a person's character than mere biology or genetics. Twain's satirical novel *The Prince and the Pauper* features a colorful cast of characters ranging from alcoholics to optimistic street urchins to royalty to criminals. Many of them, including Tom Canty (a poor beggar) and Edward Tudor (King Henry VIII's son), are proof that genetics is at least not the sole determining factor in a person's character. If this were true then Tom, whose parents are both very poor and very ignorant, would probably be ignorant, too; and Edward, whose father's name is feared by people all over England, would probably be single-mindedly power hungry and cold. Instead, Edward and Tom seem to be products of the most positive aspects of their respective environments. Tom's character seems to be more a product of his mother's kindness and favorite neighbor's encouragement than his John Canty's (his father) abuse, while

Edward's character is shaped by his father's gentleness and kindness towards him, not by his father's open cruelty to others. In *The Prince and the Pauper*, Twain argues that the positive elements of a person's environment often have the greatest impact on them, enabling them to overcome the negative aspects of their genetics and upbringing.

Tom Canty was born to an impoverished family and is frequently beaten by his alcoholic father and Grammer Canty (his grandmother), but because some of his family and friends strove to be kind to him, he didn't develop quite as many vices as his father. Tom's family is led by his father and Grammer Canty, neither of which hold respectable positions in society: "John Canty was a thief, and his mother a beggar," and both enjoy being cruel. Many people would believe that means Tom can be no better than they are because he shares their genes and thus their characters. But although Tom's father and grandmother often beat and starve him, at the end of the day "his starving mother would slip to him stealthily with any miserable scrap or crust she had been able to save for him by going hungry herself." Even though Tom is surrounded by abuse and misery, he learns about compassion, selflessness, love, kindness, and fairness from his mother. Furthermore, Tom makes friends with a priest named Father Andrew, who is kind to Tom and teaches him how to read and write. Because of this, Tom becomes relatively "deep and wise," highlighting how positive figures in a person's life can prove stronger than the negative.

As the only son of an English king, Edward is spoiled and doted upon by everyone. While this does make Edward selfish, his father's genuine kindness and gentleness towards him is what shapes his fundamental goodness. When King Henry VIII dies, many people are happy because they suffered the worst of his anger, oppressive laws, and unjust decisions (for example, the persecution of Catholics during the Reformation). For Edward, however, Henry's death is heartbreaking because "the grim tyrant who had been such a terror to others had always been gentle with him," meaning Edward was on the receiving end of all Henry's good qualities and never his bad. Because Henry is so kind and gentle with Edward, Edward develops a strong sense of right and wrong and he wants to be kind to other people. When he sees Tom being abused by guards, Edward cries out, "How dar'st thou use the king my father's meanest subject so!" Edward's exclamation shows that he believes his father would condemn the mistreatment of *anyone*, no matter how lowly. However, later he learns that his father *does* mistreat people by passing oppressive laws with harsh punishments that predominately affect people like Tom, members of the lower classes. Unlike his father, "King Edward VI lived only a few years, poor boy, but he lived them worthily." This means that Edward goes on to become a just and beloved monarch, but the seeds of his kindness and justice are ironically planted in him by a notoriously unjust king. This is because

Henry created a distance between the way he treated other people and the way he treated Edward, thus subtly encouraging his son to develop the best possible qualities and setting Edward up to become a better ruler than himself.

Both Tom and Edward grow up in world that many people view negatively—Henry VIII was considered a corrupt and cruel king, and John Canty was looked down upon as a liar and abuser. But the presence of good makes all the difference for both Edward and Tom, both of whom are characterized by positive qualities like fairness, kindness, honesty, and a love of justice despite also being surrounded by negative ones.



SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.



CLOTHES

Clothes symbolize social class divisions. In the world of *The Prince and the Pauper*, people are treated very differently depending on their social status—and particularly the clothes they wear as markers of that status—regardless of their inner character or identity. When Edward Tudor, Prince of Wales and heir to the English throne, swaps clothes with a young beggar named Tom Canty, the boys stand in front of a mirror and they are stunned to realize that they have identical features. Edward also notices that Tom's hand is bruised and he correctly guesses that a guard outside the palace is responsible. Enraged, Edward runs outside to scold the guard—but Edward is still wearing Tom's clothes. The guards therefore treat Edward (as Tom) the way they'd treat any beggar: they throw him in the street and mock him when he tries to explain who he actually is. Tom, on the other hand, is immediately taken for a prince because he has Edward's clothes on. The ease with which Edward and Tom switch roles (despite their vastly different lives) simply by swapping clothes, alongside other characters' refusal to believe that the boys are who they say they are, represents just how arbitrary and meaningless divisions between rich and poor, royal and common, actually are.

Tom and Edward don't just *look* alike: they actually do have very similar personalities, values, and beliefs. While Tom (as Edward) makes a name for himself as a just, wise, and fair ruler, Edward (as Tom) proves his own love of justice time and again as he witnesses his father, King Henry VIII's, unjust laws being put into practice and he vows to change things when he reclaims his throne. The only real difference, inner or outer, between Tom and Edward are the clothes they start out in. People judge the boys' worth solely based on the poverty or wealth that their respective clothing signifies: Tom is initially perceived as immoral and backward because of his dirty clothes, while

Edward has always been treated with deference and awe because of his fine clothes. In this way, Twain uses the fact that Tom and Edward are so easily able to swap their very identities along with their clothing as a satirical critique of the shallow, unfair assumptions society makes about a person's inner character based solely on the social class a person occupies. Even when two people like Tom and Edward are identical in body and mind, they will be perceived and treated differently based on the clothing they wear and the status those clothes connote.



QUOTES

Note: all page numbers for the quotes below refer to the Vintage edition of *The Prince and the Pauper* published in 2015.

Chapter 2 Quotes

☛☛ All Offal Court was just such another hive as Canty's house. Drunkenness, riot and brawling were the order, there, every night and nearly all night long. Broken heads were as common as hunger in that place. Yet little Tom was not unhappy. He had a hard time of it, but did not know it. [...] When he came home empty handed at night, he knew his father would curse him and thrash him first, and that when he was done the awful grandmother would do it all over again and improve on it; and that away in the night his starving mother would slip to him stealthily with any miserable scrap or crust she had been able to save for him by going hungry herself, notwithstanding she was often caught in that sort of treason and soundly beaten for it by her husband.

Related Characters: Edward Tudor, Prince of Wales / King Edward VI, Tom's Mother, Grammer Canty, John Canty / John Hobbs, Tom Canty

Related Themes:  

Page Number: 6-7

Explanation and Analysis

Twain describes the early life of Tom Canty, one of the two protagonists of the story. The name of the neighborhood ("Offal Court") is the first indication that Tom is growing up in a slum. "Offal" is another word for refuse or waste, which describes both the physical environment (filthy, unkempt, stinky) and the way many people from the upper classes would describe the impoverished people who live there. They are viewed as society's waste—the thieves, ignorant beggars, and uneducated urchins who are unable to climb the social ladder into a happier life. From the outside

looking in, there is no happiness to be found in such a slum. However, Twain says that Tom "was not unhappy," which speaks to Tom's resilience that borders on optimism. Tom's life is hard, but he doesn't allow it to degrade him to the same level as his abusive father and grandmother.

Part of the reason for Tom's resilience and optimism is his mother, who is also resilient. She is evidently dedicated to her children, as shown by the fact that she's willing to be beaten if it means she can help alleviate their hunger and pain. In this way, Tom's mother becomes one of the only bright spots in what is otherwise a very dark life. As a relatively optimistic person, Tom gravitates toward that light and he develops far more good qualities than bad, as is seen over the course of the book. Like his mother, Tom is also honest, intelligent, and hardworking, and he takes responsibility for his mistakes when he can. This helps him adapt to life in the palace and, in the end, it's part of why he's so eager to help restore Edward to the throne.

Chapter 4 Quotes

☛☛ "When I am king, they shall not have bread and shelter only, but also teachings out of books; for a full belly is little worth where the mind is starved, and the heart. I will keep this diligently in my remembrance, that this day's lesson be not lost upon me, and my people suffer thereby; for learning softeneth the heart and breedeth gentleness and charity."

Related Characters: Edward Tudor, Prince of Wales / King Edward VI, Tom Canty, King Henry VIII (speaker)

Related Themes:   

Page Number: 22

Explanation and Analysis

After swapping clothes with Tom Canty, a young beggar, Edward Tudor (Prince of Wales) is chased away from the palace because he's wearing Tom's rags and the guards mistake him for a beggar. As Edward wanders through the streets of London, he stumbles upon Christ's Hospital (a charitable organization that cares for poor children which Edward's father, King Henry VIII, funds) and the boys outside mock him and dunk him in a horse's pond. Edward's response—he wants to make sure the kids there get an education as well as food—is indicative of his overall character: he is compassionate, kind, and generous, and he genuinely wants to make people's lives better. This is also the beginning of a long list of things Edward wants to change or make better when he is king.

Edward's goal also highlights his own belief that a person's character is not determined by nature alone. This is shown when he notes that "learning softeneth the heart and breedeth gentleness and charity." He wants to help nurture children's minds by educating them and he sees this as more beneficial than simply feeding and clothing them. While food, clothes, and shelter benefit a person's physical wellbeing, their minds also need to be stimulated and nurtured. Furthermore, Edward recognizes that through education these children will stand a better chance of going on to make an honest living instead of becoming beggars or thieves.

Chapter 5 Quotes

☝☝ "List ye all! This my son is mad; but it is not permanent. Overstudy hath done this, and somewhat too much of confinement. Away with his books and teachers! see to it. Pleasure him with sports, beguile him in wholesome ways, so that his health come again." He raised himself higher still, and went on with energy, "He is mad; but he is my son, and England's heir; and, mad or sane, still shall reign! And hear ye further, and proclaim it: whoso speaketh of this his distemper worketh against the peace and order of these realms, and shall to the gallows!"

Related Characters: King Henry VIII (speaker), Edward Tudor, Prince of Wales / King Edward VI, Tom Canty

Related Themes:   

Related Symbols: 

Page Number: 30

Explanation and Analysis

The first time King Henry VIII meets Tom, he mistakes him for his son, Edward. Tom and Edward realize they are identical after they switch clothes on a whim, and the palace guards refuse to let Edward back in when he momentarily runs out because they mistake him for a beggar. When Tom meets Henry, he tries to tell the king his real identity, but Henry doesn't believe him because Tom is wearing Edward's clothes. Because of the discrepancy between Tom's appearance and Henry's idea of what a beggar is supposed to look like, Henry is quick to assume his son must be mad. This also speaks to the great distance between royalty and common people—in Henry's mind, there's just no way that a beggar and a prince would become friendly enough to switch clothes just for fun, nor could a beggar possibly hold their own in a conversation with nobility the way Tom is

doing.

King Henry VIII's willingness to put Edward on the throne even though he appears to have gone mad reveals some of Henry's own madness. In real life, Henry VIII was notoriously determined to have a son at any cost—he even took the controversial step of separating from the Catholic Church to marry a second wife when his first wife (whose only surviving baby was a girl, Mary) became too old to bear any more children. To Henry, it's more important that his own biological son is on the throne than it is for someone who's fit to rule take the crown. In other words, England's welfare is less important to Henry than his selfish long-term ambitions for the Tudor family and his own reputation.

Chapter 6 Quotes

☝☝ "Now were he impostor and called himself prince, look you *that* would be natural; that would be reasonable. But lived ever an impostor yet, who, being called prince by the king, prince by the court, prince by all, *denied* his dignity and pleaded against his exaltation? *No!* By the soul of St. Swithin, no! This is the true prince, gone mad!"

Related Characters: Earl of Hertford / Duke of Somerset (speaker), Edward Tudor, Prince of Wales / King Edward VI, Tom's Mother, King Henry VIII, Tom Canty

Related Themes:  

Related Symbols: 

Page Number: 41

Explanation and Analysis

After receiving King Henry VIII's orders not to comment on or acknowledge any symptoms of the prince's alleged madness, Hertford (Edward's uncle) struggles with his own apprehension that the person they think is Edward might be telling the truth—he might not be the prince, but rather a beggar as he claims. Like Henry, Hertford finds it easier to believe that the prince is mad than that the boy wearing fine clothes and using the same speech as the nobility is not the prince. Hertford thinks that it would be "natural" for someone to claim to be a prince when they're not. This reveals Hertford's personal feelings about wealth and rank: they are desirable, and anyone who doesn't have them surely wants them. Because the boy they think is the prince is rebuking these things—Tom insists that he's a beggar and he pleads with Henry to let him go back to the slums—he's seen as unnatural or mad. Hertford considers wealth and a

royal title so enviable that he doesn't recognize the downsides which are so glaringly obvious to Tom: the lifestyle is restrictive, there's little to no privacy, and people in the palace must always watch themselves to make sure they're not inadvertently breaking protocol or acting too naturally (such as showing too much joy or sadness when they're supposed to appear level-headed and calm at all times).

Like Tom's mother will do when she meets Edward, Hertford chooses to ignore his gut, which tells him that there is something different between the boy Henry claims is his son and the Edward who Hertford knows. Because of this, Hertford unwittingly contributes to putting the entire kingdom at risk by giving a relatively uneducated beggar almost total freedom to make and abolish laws.

Chapter 10 Quotes

“O my poor boy! thy foolish reading hath wrought its woful work at last, and ta'en thy wit away. Ah! why didst thou cleave to it when I so warned thee 'gainst it? Thou'st broke thy mother's heart!”

Related Characters: Tom's Mother (speaker), Edward Tudor, Prince of Wales / King Edward VI, John Canty / John Hobbs, Tom Canty

Related Themes:  

Page Number: 55-56

Explanation and Analysis

John Canty finds Edward wandering aimlessly through the streets, mistakes Edward for his son Tom, and drags him to the Canty house in Offal Court. When Edward explains that he's actually the Prince of Wales, Tom's parents, like King Henry VIII, believe that their son has gone mad.

Interestingly, Tom's mother makes the same assumption about Edward (as Tom) that King Henry VIII makes about Tom (as Edward): namely, that reading and studying too much has ruined Tom's mental health and has made him go insane (this is the “woful work” that books work on the human mind, according to Tom's mother).

Whereas Edward is encouraged to study and he has a long list of lessons that he's encouraged or required to take, Tom's mother apparently tried to stop her son from getting an education: “I so warned thee 'gainst it,” she says. Tom's mother sees education and reading as “foolish,” meaning she doesn't think any good could possibly come from it. This

speaks to her belief that there is no way for impoverished beggars such as herself and her family to work their way out of poverty. It's simply their lot in life and it's useless—and possibly even dangerous—for them to try to do any better.

“In a moment all the heavy sorrow and misery which sleep had banished were upon him again, and he realized that he was no longer a petted prince in a palace, with the adoring eyes of a nation upon him, but a pauper, an outcast, clothed in rags, prisoner in a den fit only for beasts, and consorting with beggars and thieves.

Related Characters: Edward Tudor, Prince of Wales / King Edward VI, Tom Canty, Grammer Canty, John Canty / John Hobbs

Related Themes: 

Related Symbols: 

Page Number: 60

Explanation and Analysis

Edward falls asleep after being ruthlessly beaten by John and Grammer Canty. When he first wakes up, he's convinced that it was all a bad dream but he soon realizes that the events of the previous day were all too real. In this moment, Edward is forced to confront his own beliefs about the poor and how they live. More importantly, Edward is confronted with all the things about the lower classes that he *didn't* think about: they live in “den[s] fit only for beasts” and feel like “outcast[s].” Because Edward has always been a “petted prince,” he has never come in contact with such grim realities. While he certainly knew that not everyone lived in a palace with hundreds of servants, he did not fully internalize the knowledge that there are people who live in animal-like “den[s]” instead of homes.

During Edward's time outside of the palace, he consistently struggles to reconcile himself to the fact that “the adoring eyes of a nation” aren't following him. As a pauper, Edward is wholly insignificant. He can no longer reasonably expect people to show him deference or go out of their way to help him—he is just another person and he is treated as such. Ironically, this is something Edward once dreamed of: when he first met Tom, Edward said he'd give just about anything to enjoy the same freedom Tom does. But instead of taking advantage of this freedom—even just for a little while—Edward devotes most of his energy to trying to get out of it and back into his palace.

Chapter 11 Quotes

☞☞ “Answer me truly, on thy faith and honor! Uttered I here a command, the which none but a king might hold privilege and prerogative to utter, would such commandment be obeyed, and none rise up to say me nay?”

“None, my liege, in all these realms. In thy person bides the majesty of England. Thou art the king—thy word is law.”

Tom responded in a strong, earnest voice, and with great animation—

“Then shall the king’s law be law of mercy from this day, and never more be law of blood! Up from thy knees and away! To the Tower and say the king decrees the duke of Norfolk shall not die!”

The words were caught up and carried eagerly from lip to lip far and wide over the hall, and as Hertford hurried from the presence, another prodigious shout burst forth—

“The reign of blood is ended! Long live Edward, King of England!”

Related Characters: Earl of Hertford / Duke of Somerset , Tom Canty (speaker), Edward Tudor, Prince of Wales / King Edward VI, King Henry VIII, Duke of Norfolk

Related Themes:   

Page Number: 69

Explanation and Analysis

King Henry VIII dies during an important banquet in London, and a messenger rushes over to Guildhall to announce the news in front of all the nobility that have gathered there to celebrate. Everyone present still believes that Tom is actually Edward, meaning that Tom (as Edward) is now legally the King of England. Tom’s first act as king is to set the Duke of Norfolk free even though King Henry VIII was desperate to have him executed. This one order sets the foundation for Edward’s reputation as a judicious and merciful king even though it’s Tom, not Edward, who gives it. Tom asks Hertford if he can give a command without fear of it being rejected, and Hertford assures Tom that he is “the king—thy word is law.” This highlights just how much power a king has—all they need to do is express a wish or inclination and people will rush to make it happen. Because of this, a king’s reign reflects who they are as people. King Henry VIII’s reign is a “reign of blood,” meaning it was characterized by violence and reflected Henry’s vindictive nature. When Tom says his law will “be law of mercy,” it reflects his personal generosity and kindness. Furthermore, Tom’s first act is to save a life, not to take one. This sets the tone for the rest of his tenure as king—he will focus more on

saving and improving lives than restricting or taking them.

When the people at Guildhall first hear Edward’s first order, they cry out that “The reign of blood is ended!” This reveals the fear that many people, including the nobility, felt under King Henry VIII’s reign. The first life Tom saves is that of a duke (the highest rank one can hold without being a prince, princess, or monarch), which indicates that nobody, no matter how grand of a title they had, was safe under Henry’s rule.

Chapter 12 Quotes

☞☞ “And so I am become a knight of the Kingdom of Dreams and Shadows! A most odd and strange position, truly, for one so matter-of-fact as I. I will not laugh—no, God forbid, for this thing which is so substanceless to me is real to him. And to me, also, in one way, it is not a falsity, for it reflects with truth the sweet and generous spirit that is in him.” After a pause: “Ah, what if he should call me by my fine title before folk!—there’d be a merry contrast betwixt my glory and my raiment! But no matter: let him call me what he will, so it please him; I shall be content.”

Related Characters: Miles Hendon (speaker), Edward Tudor, Prince of Wales / King Edward VI

Related Themes:  

Related Symbols: 

Page Number: 81-82

Explanation and Analysis

After saving Edward from a jeering mob and playing the part of humble servant, Miles Hendon reflects on Edward’s decision to knight him. Hendon believes that Edward is insane because he claims to be a prince (later a king) despite appearing to be a common beggar. The “Kingdom of Dreams and Shadows” Hendon refers to is the fictional kingdom he believes Edward rules over. Because Edward can’t possibly be the real Prince of Wales in Hendon’s opinion, Edward’s kingdom must only exist in his dreams. Hendon differs from most of the other characters because he decides to play along with what he thinks are mere delusions. This is because Hendon, unlike most, is able to recognize the underlying truth or value beneath the delusions. Hendon recognizes that Edward’s gesture of knighting him indicates Edward’s generosity and genuine gratitude, both of which are more valuable to Hendon than actually having a title. Unlike most, Hendon is not materialistic or obsessed with

rank—he would rather be surrounded by people who genuinely think well of him than people who only respect him for having a title.

Hendon does wonder what other people will think if Edward publicly calls him *Sir Miles Hendon* because there is “a merry contrast betwixt [his] glory and [his] raiment.” That means Hendon, like Edward, is wearing clothes most people would associate with the lower classes, not with knights and princes. This, to Hendon, is the only reason why people would doubt that Hendon could be a knight. Ironically, Edward’s clothes are the only reason Hendon believes Edward can’t possibly be a prince.

Chapter 15 Quotes

☛☛ A messenger returned, to report that the crowd were following a man, a woman, and a young girl to execution for crimes committed against the peace and dignity of the realm.

Death—and a violent death—for these poor unfortunates! The thought wrung Tom’s heart-strings. The spirit of compassion took control of him, to the exclusion of all other considerations; he never thought of the offended laws, or of the grief or loss which these three criminals had inflicted upon their victims, he could think of nothing but the scaffold and the grisly fate hanging over the heads of the condemned. His concern made him even forget, for the moment, that he was but the false shadow of a king, not the substance[.]

Related Characters: Edward Tudor, Prince of Wales / King Edward VI, King Henry VIII, Tom Canty

Related Themes:  

Page Number: 104-105

Explanation and Analysis

During one of Tom’s first days as king, he notices a loud group of people outside and he says that he wants to know what’s going on. Because a king’s word is law, someone immediately runs out to find the answer. It is notable that a man, a woman, and a child are being sent to execution. This emphasizes that fact that *nobody* was safe from execution under King Henry VIII’s rule—even little children could be sentenced to death without it causing too much of a stir. Henry’s focus was on the laws themselves and not the people who would be affected by them. Tom’s reaction to the news, however, illustrates how his thoughts are more people-oriented. To Tom, laws are a secondary consideration when it comes to ruling England—his real concern is in making sure the people are happy, healthy, and

are being treated fairly.

During Tom’s first days living in the palace—first as Prince of Wales, later as King of England—all he can think of is how much it is like being kept in a cage. This event, however, gives him a purpose which allows him to forget that he’s “but the false shadow of a king.” Having a purpose is the first step to Tom becoming comfortable as a king and it seems to make up for how restrictive and tedious palace life can be.

Chapter 17 Quotes

☛☛ To the rest of the world the name of Henry VIII brought a shiver, and suggested an ogre whose nostrils breathed destruction and whose hand dealt scourgings and death; but to this boy the name brought only sensations of pleasure, the figure it invoked wore a countenance that was all gentleness and affection. He called to mind a long succession of loving passages between his father and himself, and dwelt fondly upon them, his unstinted tears attesting how deep and real was the grief that possessed his heart.

Related Characters: John Canty / John Hobbs, Edward Tudor, Prince of Wales / King Edward VI, Tom’s Mother, Tom Canty, Miles Hendon, King Henry VIII

Related Themes:   

Page Number: 122

Explanation and Analysis

As Miles Hendon carries Edward to his lodgings on London Bridge, Edward learns that his father, King Henry VIII, has passed away. It is not until John Canty kidnaps Edward and brings him to an abandoned barn outside of London that Edward has the time and energy to really think about and mourn his father’s death. There is a sharp contrast between how most people perceived Henry and how Edward perceives him still. To most people, Henry is a monster or villain because of the misery his laws and decisions create, especially for the lower classes. They focus so much on this image of Henry as a monster that they forget he’s also someone’s father, and a beloved one at that. Just as most English men and women struggle to conceive of Henry as anything other than a monster, Edward struggles to conceive of his father as anything other than a kind, generous man. Unfortunately for Edward, he is confronted with evidence of his beloved father’s inhumanity everywhere he looks, and much of Edward’s own reign as king will be dedicated to righting his father’s wrongs.

Tom Canty's character reflects all the best aspects of his gentle-hearted and selfless mother. Likewise, Edward's character reflects the best aspects of his father. Henry may have been cruel to his subjects, but he was unfailingly generous to his son. Edward, in turn, is generous to others, starting with the moment he invited Tom (apparently a lowly beggar) into the palace to eat in order to atone for how cruelly the palace guard treated him.

☝ “I am Yoke, once a farmer and prosperous, with loving wife and kids—now am I somewhat different in estate and calling; and the wife and kids are gone; mayhap they are in heaven, mayhap in—in the other place—but the kindly God be thanked, they bide no more in *England!* My good old blameless mother strove to earn bread by nursing the sick; one of these died, the doctors knew not how, so my mother was burnt for a witch, whilst my babes looked on and wailed. English law!—up, all, with your cups!—now altogether and with a cheer!—drink to the merciful English law that delivered *her* from the English hell! [...] I begged, from house to house—I and the wife—bearing with us the hungry kids—but it was crime to be hungry in England—so they stripped us and lashed us through three towns. Drink ye all again to the merciful English law!—for its lash drank deep of my Mary's blood and its blessed deliverance came quick. She lies there, in the potter's field, safe from all harms. And the kids—well, whilst the law lashed me from town to town, they starved.”

Related Characters: Yoke (speaker), Edward Tudor, Prince of Wales / King Edward VI, King Henry VIII, John Canty / John Hobbs

Related Themes:    

Page Number: 126-127

Explanation and Analysis

After John Canty kidnaps Edward, Edward wakes up in a barn full of thieves, beggars, and criminals. From his quiet spot in the corner, Edward listens to Yoke's story of descending from a well-to-do farmer to a convicted criminal who has been branded and sold into slavery. This is one of Edward's first encounters with someone who blames English laws for *creating* criminals. Yoke declares that “it was crime to be hungry in England,” which means that begging for food or money is illegal. However, as Yoke's story illustrates, this doesn't dissuade people from being criminals, but rather motivates them to willfully commit more serious crimes. From Yoke's perspective, if he's going to be treated like a criminal for begging, then he might as

well commit more serious crimes that yield greater reward—after all, stealing full purses gets him more money than begging for pennies. In this way, King Henry VIII produced an environment which creates criminals out of people who don't naturally tend toward criminal behavior (Yoke starts out as a prosperous farmer but he becomes a criminal due to unjust laws).

Yoke also expresses a certain level of pleasure in the thought that his beloved wife, mother, and children are dead rather than living in the “English hell!” This is particularly startling to Edward because he has been raised to believe that England is God's chosen country and that it's superior to other nations. Yoke's description contradicts Edward's beliefs and it forces Edward to confront the fact that there is widespread misery in the country—and it is now up to him, as the rightful king, to fix it.

Chapter 19 Quotes

☝ It was a meal which was distinguished by this curious feature, that rank was waived on both sides; yet neither recipient of the favor was aware that it had been extended. The goodwife had intended to feed this young tramp with broken victuals in a corner, like any other tramp, or like a dog; but she was so remorseful for the scolding she had given him, that she did what she could to atone for it by allowing him to sit at the family table and eat with his betters, on ostensible terms of equality with them; and the king, on his side, was so remorseful for having broken his trust, after the family had been so kind to him, that he forced himself to atone for it by humbling himself to the family level, instead of requiring the woman and her children to stand and wait upon him while he occupied their table in the solitary state due his birth and dignity. It does us all good to unbend sometimes.

Related Characters: Edward Tudor, Prince of Wales / King Edward VI, John Canty / John Hobbs

Related Themes:  

Page Number: 144-145

Explanation and Analysis

After Edward escapes from John and the gang, he finds shelter in a barn and he is eventually allowed inside to eat by a kind woman. The woman wants to find out who Edward is and she theorizes that he worked in the palace kitchens as an apprentice before going insane. To test this theory, she leaves Edward in charge of cooking breakfast for a few minutes, and Edward accidentally burns the food. The woman makes the same mistake as most of the people

whom Edward meets: she judges him based on his dirty appearance rather than his assertion that he is actually the King of England. Because the woman thinks Edward is nothing but a mad beggar, it's unusual for her to show him the respect of allowing him to eat at the family table. Normally, she would only allow a beggar to eat in the corner "like a dog," which illustrates a common perception of the lower classes as subhuman and undeserving of basic courtesy or respect.

By the same token, Edward feels like *he's* the one humbling himself by eating at a table with a poor widow and her two children. He doesn't see them as subhuman, but he does see them as people who should automatically show him a good deal of respect because he is their king. At this point, Edward sees himself as superior to everyone else in England (as this passage shows), but over time this perception changes shape and he ultimately sees himself as one of the people—neither better nor worse, but uniquely responsible for making sure that the people over whom he presides are happy, healthy, and safe.

(the period when Henry separated from the Catholic Church and created the Church of England, with himself at the head) when King Henry VIII sent armed soldiers and officers to different Catholic institutions to ransack them. In many cases, the monks or priests at these institutions were hurt or even killed if they wouldn't swear allegiance to King Henry VIII over the Pope and even God. In the best case scenario, people like the hermit were simply kicked out of the institutions and forced to make their own way in the world. However, anti-Catholic sentiment ran rampant, which prevented many Catholic people from finding honest work outside of the Church.

The hermit describes himself as "but an archangel," which is actually not a good thing because he believes he should have been Pope. In other words, the hermit thinks being a Pope is greater than being an archangel, meaning he values worldly positions and power more than spirituality. This greed reflects a common stereotype (both in the hermit's lifetime and in Twain's) of Catholics as corrupt, greedy, materialistic, and worldly.

Chapter 20 Quotes

☛☛ "His father wrought us evil, he destroyed us—and is gone down into the eternal fires! Yes, down into the eternal fires! He escaped us—but it was God's will, yes it was God's will, we must not repine. But he hath not escaped the fires! no, he hath not escaped the fires, the consuming, un pitying remorseless fires—and *they* are everlasting!"

[...]

"It was his father that did it all. I am but an archangel—but for him, I should be Pope!"

Related Characters: The Hermit (speaker), Edward Tudor, Prince of Wales / King Edward VI, Hugo, John Canty / John Hobbs, King Henry VIII

Related Themes:    

Page Number: 153

Explanation and Analysis

After Edward narrowly escapes being recaptured by John and Hugo, he takes shelter with a hermit who used to be a Catholic priest or monk before the infamous Reformation period. When Edward reveals that he is the King of England and that his father was King Henry VIII, the hermit is overcome with anger and the desire for revenge. The hermit says Edward's "father wrought us evil, he destroyed us." He is referring to the part of the English Reformation

Chapter 23 Quotes

☛☛ "Sir Miles! Bless me, I had totally forgot I was a knight! Lord how marvelous a thing it is, the grip his memory doth take upon his quaint and crazy fancies!...An empty and foolish title is mine, and yet it is something to have deserved it, for I think it is more honor to be held worthy to be a spectre-knight in his Kingdom of Dreams and Shadows, than to be held base enough to be an earl in some of the *real* kingdoms of this world."

Related Characters: Miles Hendon (speaker), Edward Tudor, Prince of Wales / King Edward VI

Related Themes:  

Page Number: 168

Explanation and Analysis

After a long search, Hendon finds Edward just as he's about to be arrested for stealing a woman's pig (in reality, Hugo stole the pig and framed Edward) and he is amused that Edward called him "Sir Miles." During this period, the title "Sir" was reserved for people with titles, but Hendon doesn't think that he actually holds a title. Hendon believes his father (a baronet) is still alive, and if he's not, then Hendon's older brother is. Because titles only pass down to the first-born son, then, Hendon has no reason to believe that he has one. However, as he'll find out, his father and older brother have both died, which actually *does* make him

Sir Miles Hendon. But for now, Hendon is impressed that Edward (who Hendon believes is mad) is still having the same delusions of grandeur as when they first met. However, instead of considering the possibility that they're *not* delusions, Hendon persists in thinking Edward is insane.

Hendon values the title Edward gives him even though he thinks it's "empty and foolish" (meaning it's not real) because it reflects Edward's best qualities and his genuinely good opinion of Hendon. In fact, Hendon values it above being an earl in the real world because Hendon knows that wealth and rank breed corruption and villainy (this is why he associates being an earl with being "base"). More importantly, Hendon values his "foolish title" because it's something he earned, not something that he just inherited for nothing. This attitude reflects Twain's own belief that honest work is more admirable than noble birth.

☛☛ "Reflect, sire—your laws are the wholesome breath of your own royalty; shall their source resist them, yet require the branches to respect them? Apparently one of these laws has been broken; when the king is on his throne again, can it ever grieve him to remember that when he was seemingly a private person he loyally sunk the king in the citizen and submitted to its authority?"

Related Characters: Miles Hendon (speaker), Edward Tudor, Prince of Wales / King Edward VI, King Henry VIII, Hugo

Related Themes:  

Page Number: 169

Explanation and Analysis

Hugo frames Edward for theft, but Edward is prepared to fight against being arrested until Hendon intervenes and convinces him to submit to the laws which, coincidentally, Edward's father (King Henry VIII) made. Hendon essentially leaves Edward no option but to submit to the humiliation of being arrested—if he doesn't, then Edward is a hypocrite because he expects "the branches to respect" the law while he (the "source" of the laws) holds himself above them. This speaks to Edward's personal pride: he doesn't want other people, especially people he likes, to think that he's a hypocrite because there's so much negative stigma attached to the word.

Later on, Edward expresses his belief that kings ought to be forced to submit to their own laws in order to learn mercy. By consciously deciding to submit to arrest, Edward is doing

just that. In this moment, then, Edward is equal to the average English man or woman, and it teaches him the fear that such a person feels when they are wrongfully accused of a crime. When Edward "[sinks] the king in the citizen," he relinquishes his power over the law and to pardon himself, and this helps him develop a sense of unity with and compassion for his subjects.

Chapter 26 Quotes

☛☛ "An' it were dark, I should think it *was* a king that spoke; there's no denying it, when the humor's upon him he doth thunder and lighten like your true king—now where got he that trick? See him scribble and scratch away contentedly at his meaningless pot-hooks, fancying them to be Latin and Greek—and except my wit shall serve me with a lucky device for diverting him from his purpose, I shall be forced to pretend to post away to-morrow on this wild errand he hath invented for me."

Related Characters: Miles Hendon (speaker), Edward Tudor, Prince of Wales / King Edward VI

Related Themes: 

Page Number: 185

Explanation and Analysis

Edward and Hendon make it to Hendon Hall, but Hendon doesn't find the warm welcome he's expected. Hendon is preoccupied with his troubles, but Edward bluntly tells him that his problems are not as serious as Edward's own. This is why Hendon says Edward is speaking like a king. Hendon also mentions that he might think a king was speaking if it were dark. This indicates that Hendon is still relying on appearances when he forms judgments—if he couldn't see Edward and he relied entirely on verbal cues, then Hendon would be able to believe Edward's story about being the rightful King of England. Hendon even wonders how or where Edward would have learned to talk that way, which means he realizes that Edward must have been in a position to observe the nobility close enough to imitate them. However, Hendon fails to trust his instincts, instead choosing to fall back on what superficially appears to be true.

As a member of the upper classes, Hendon was probably taught how to read and write in Latin (and possibly Greek, too). However, he immediately dismisses whatever Edward is writing as "meaningless pot-hooks" because he believes Edward is and always has been a pauper. If Hendon would

pay attention and really look, he would see that Edward really is writing in Greek, Latin, and English. In other words, this is a situation in which Hendon actually *should* judge Edward based on appearances (namely, the appearance of his writing, which would reveal Edward's stellar education) but Hendon isn't willing to look.

“My husband is master in this region; his power hath hardly any limit; the people prosper or starve, as he wills. If you resembled not the man whom you profess to be, my husband might bid you pleasure yourself with your dream in peace; but trust me, I know him well, I know what he will do; he will say to all, that you are but a mad impostor, and straightway all will echo him.” She bent upon Miles that same steady look once more[.]

Related Characters: Lady Edith (speaker), Arthur Hendon, Sir Richard Hendon, Hugh Hendon, Miles Hendon

Related Themes:   

Page Number: 187

Explanation and Analysis

After Lady Edith that she doesn't recognize Hendon, she sneaks back into the room to advise Hendon and Edward to run away. Edith's description of Hugh as “master in this region” with unlimited power and the ability to determine whether “people prosper or starve” highlights a huge problem with the social systems in place in Tudor England. Hugh was born into his position rather than chosen, so the people have no say in who rules their area. Furthermore, there is no reliable system in place to check Hugh's power. The best that people hope for under Hugh is to be left alone, which is why Edith asserts that “straightway all will echo [Hugh]” if he decides to speak out against Hendon. This is because they know that if they say differently, Hugh has the power to ruin their lives.

Edith notes that the fact that Hendon looks like Miles (in other words, the fact that he looks like himself) makes his situation more dangerous. In this way, portraying himself authentically is a detriment to Hendon. This is the opposite of Edward's own dilemma throughout the book, as the fact that Edward *doesn't* look like himself is what causes him so much trouble.

Chapter 27 Quotes

“In the centre of the court stood two women, chained to posts. A glance showed the king that these were his good friends. He shuddered, and said to himself, “Alack, they are not gone free, as I had thought. To think that such as these should know the lash!—in England! Ay there's the shame of it—not in Heathenese, but Christian England! They will be scourged; and I, whom they have comforted and kindly entreated, must look on and see the great wrong done; it is strange, so strange! that I, the very source of power in this broad realm, am helpless to protect them. But let these miscreants look well to themselves, for there is a day coming when I will require of them a heavy reckoning for this work. For every blow they strike now, they shall feel a hundred then.”

[...]

Now, by command, the masses parted and fell aside, and the king saw a spectacle that froze the marrow in his bones. Fagots had been piled about the two women, and a kneeling man was lighting them!

Related Characters: Edward Tudor, Prince of Wales / King Edward VI (speaker), King Henry VIII

Related Themes: 

Page Number: 196-197

Explanation and Analysis

While Edward is incarcerated in the prison, two kind old women comfort him. Edward is surprised to learn that the women were arrested just for being Baptists and he initially believes that the very worst that could happen to them is being scourged (and even this is initially unthinkable to Edward). When Edward first thinks that the women are just going to be whipped, he's outraged that such a thing is happening in “Christian England.” At this time, to be a Christian was synonymous with being civilized, so Edward is shocked that the women are being subjected to barbaric punishments in a society that is supposed to have risen above barbarism. To Edward, this situation highlights the need for the laws to change and for people who are willing to treat other people so terribly to be punished.

Edward is horrified when he realizes that the women are being burned alive instead of just whipped a few times. The thing that Edward initially thought was unthinkably cruel (being whipped) now seems like an act of mercy in comparison with what will happen. After this event, Edward learns that serious punishments like executions are not solely reserved for the worst crimes but are doled out to people convicted of relatively minor crimes, too. The

women being burned did not commit a violent crime against anyone, they merely belonged to a church that the law—Edward’s *father’s* law—condemns. This again shows Edward the need for some major changes to England’s legal system.

☛ That same day several prisoners were brought in to remain over night, who were being conveyed, under guard, to various places in the kingdom, to undergo punishment for crimes committed. The king conversed with these,—he had made it a point, from the beginning, to instruct himself for the kingly office by questioning prisoners whenever the opportunity offered—and the tale of their woes wrung his heart. One of them was a poor half-witted woman who had stolen a yard or two of cloth from a weaver—she was to be hanged for it. Another was a man who had been accused of stealing a horse; he said the proof had failed, and he had imagined that he was safe from the halter; but no—he was hardly free before he was arraigned for killing a deer in the king’s park; this was proved against him, and now he was on his way to the gallows. There was a tradesman’s apprentice whose case particularly distressed the king; this youth said he found a hawk, one evening, that had escaped from its owner, and he took it home with him, imagining himself entitled to it; but the court convicted him of stealing it, and sentenced him to death.

Related Characters: Edward Tudor, Prince of Wales / King Edward VI

Related Themes:  

Related Symbols: 

Page Number: 198-199

Explanation and Analysis

After witnessing two kindly old women burnt alive for being Baptists, Edward talks to other prisoners to find out more about them and their alleged crimes. One person Edward talks to is a “poor half-witted woman.” This means the woman is mentally ill, which to many people even during this time (the Tudor period) meant that she shouldn’t be held totally responsible for her crimes because she’s incapable of truly comprehending what she’s doing. The woman is going to hang for stealing a yard of cloth, which implies that her life holds less value than cloth. Furthermore, the fact that the woman was stealing cloth—not jewels, money, or a horse—implies that she was desperate for clothes. Because the woman is mentally ill, she is probably unable to work

and earn a living that way. Instead of recognizing the difficult situation she was in and her need for clothing, the legal system only recognizes the law that she broke and it punishes her accordingly.

The story of the apprentice and the hawk highlights the fact that the legal system leaves no room for honest mistakes. The apprentice did not maliciously steal a hawk—he found one that was by itself and just brought it home. Presumably, he was more than willing to give the hawk back and no harm would be done. Instead, the boy will be executed. Edward doesn’t just see this as a monumental injustice, but an embarrassment that he must rectify once he’s back on the throne.

☛ The king’s eye burned with passion. He said—
“None believe in me—neither wilt thou. But no matter—within the compass of a month thou shalt be free; and more, the laws that have dishonored thee, and shamed the English name, shall be swept from the statute books. The world is made wrong; kings should go to school to their own laws, at times, and so learn mercy.”

Related Characters: Edward Tudor, Prince of Wales / King Edward VI (speaker), Miles Hendon

Related Themes:   

Page Number: 199

Explanation and Analysis

After talking to a lawyer whose ears have been cut off for publishing a pamphlet criticizing a member of the royal court, Edward officially and publicly vows to fix the laws that have unjustly victimized so many people. Edward says that “None believe in me,” which shows that he realizes Hendon does not really believe Edward is a king. Still, Edward loves and is loyal to Hendon, which illustrates Edward’s generous spirit and emotional intelligence. Although Edward lacks patience with small things (for example, his irritation with Hendon on the first night they spent together when Hendon didn’t automatically pour out water for Edward to wash himself with), he has a lot of patience where it counts. Edward doesn’t blame Hendon for not blindly believing him. In fact, he values him all the more for showing Edward so much deference even though he doesn’t think Edward is actually king.

Edward believes that “kings should go to school to their own laws” to learn mercy. This means that Edward thinks kings should occasionally have to live on equal terms with

common people and learn what it's like to be subject to their own laws because it will help learn which laws are unjust. This is reminiscent of some democratic ideals that it's better to choose a leader from the general population than to be guided by a leader who inherited their position and is disconnected from the general population. The theory behind this is that a leader who has had to live like a commoner under certain laws will be less likely to create unjust laws because they've experienced the misery that creates for themselves. Edward himself learns this and he subsequently devotes his reign to justice and mercy.

Chapter 30 Quotes

☞ He enjoyed his splendid clothes; and ordered more: he found his four hundred servants too few for his proper grandeur, and trebled them. The adulation of salaaming courtiers came to be sweet music to his ears. He remained kind and gentle, and a sturdy and determined champion of all that were oppressed, and he made tireless war upon unjust laws: yet upon occasion, being offended, he could turn upon an earl, or even a duke, and give him a look that would make him tremble.

Related Characters: Edward Tudor, Prince of Wales / King Edward VI, Tom Canty

Related Themes:   

Related Symbols: 

Page Number: 209

Explanation and Analysis

Twain describes how Tom has changed in the weeks he has spent living as a prince and then as a king in the palace, while the rightful king (Edward) struggles outside of the palace. In the first days of Tom's time as king, he is appalled at how much debt there is and he initially expresses a desire to cut down on servants and move to a smaller house. In a few short weeks, however, Tom has developed a new kind of pride that is characteristic of wealth and rank. It's not enough for Tom to feel like a king—he wants to look like one to other people. This is why he orders more clothes and triples the number of servants in the palace (during this time, a person's importance was frequently measured by how many servants they could afford to have). During Tom's first day in the palace, he was so uncomfortable with the idea of people bowing to him that he would actually bow back. Since then, Tom has not only grown used to it, but he

expects it. This means that Tom is no longer as humble as he used to be.

Fundamentally, however, Tom is unchanged—he remains loyal to his values of justice, fairness, and mercy. Tom creates the expectation that King Edward VI's reign will be merciful and just, even though Tom is only pretending to be Edward. In this way, Tom is still guided by his pre-palace life and his experiences as part of England's most oppressed classes.

☞ Tom's poor mother and sisters travelled the same road out of his mind. At first he pined for them, sorrowed for them, longed to see them, but later, the thought of their coming some day in their rags and dirt, and betraying him with their kisses, and pulling him down from his lofty place, and dragging him back to penury and degradation and the slums, made him shudder. At last they ceased to trouble his thoughts almost wholly. And he was content, even glad; for, whenever their mournful and accusing faces did rise before him now, they made him feel more despicable than the worms that crawl.

Related Characters: John Canty / John Hobbs, Nan Canty, Bet Canty, Tom's Mother, Tom Canty

Related Themes:   

Related Symbols: 

Page Number: 210

Explanation and Analysis

Twain explains that it actually does not take long for Tom to forget his own family once he's removed from their direct influence. Tom is gradually being corrupted by his new lifestyle as he develops an unhealthy kind of pride. Tom's mother taught him how to be king, merciful, and just, and these qualities in him are what make him so likeable as a monarch. However, because Tom's mother might come to him in "rags and dirt" instead of fine clothes, Tom is afraid of ever seeing her again. This is because Tom knows that as soon as people realize the truth about his history, they'll unfairly judge him. When members of the upper classes think about beggars, they imagine that they're all dishonest, lazy alcoholics by nature. Tom wants to create a distance between himself and this image because he knows it will cost him his new reputation.

On the other hand, part of Tom realizes that he's not truly just or merciful because he's ashamed of his family. By denying them, he's denying all the good that his sisters and

mother did for him: all the times they snuck him food, protected him from John's beatings, and generally comforted him during the worst parts of their lives. Tom is ungrateful for forgetting them, but if he never found himself surrounded by luxury and wealth then he'd probably never dream of turning his back on them. This, Twain intimates, is one of the ways in which wealth can corrupt otherwise good people.

Chapter 31 Quotes

☝☝ At this point, just as he was raising his hand to fling another rich largess, he caught sight of a pale, astounded face which was strained forward out of the second rank of the crowd, its intense eyes riveted upon him. A sickening consternation struck through him; he recognized his mother! [...] In an instant more she had torn her way out of the press, and past the guards, and was at his side. She embraced his leg, she covered it with kisses, she cried, "O my child, my darling!" lifting toward him a face that was transfigured with joy and love. The same instant and officer of the King's Guard snatched her away with a curse, and sent her reeling back whence she came with a vigorous impulse from his strong arm. The words "I do not know you, woman!" were falling from Tom Canty's lips when this piteous thing occurred; but it smote him to the heart to see her treated so; and as she turned for a last glimpse of him, whilst the crowd was swallowing her from his sight, she seemed so wounded, so broken-hearted, that a shame fell upon him which consumed his pride to ashes, and withered his stolen royalty. His grandeurs were stricken valueless: they seemed to fall away from him like rotten rags.

Related Characters: Tom's Mother (speaker), Edward Tudor, Prince of Wales / King Edward VI, Father Andrew, John Canty / John Hobbs, Tom Canty

Related Themes:   

Related Symbols: 

Page Number: 216

Explanation and Analysis

During the Coronation Day parade toward Westminster Abbey, Tom recognizes his mother in the crowd, and she recognizes him. One of Tom's worst fears as king has been that his mother or sisters might see him and publicly claim to be related to him. Tom's mother's presence at the parade indicates that she's accepted the possibility that the boy John brought home the night he killed Father Andrew really was Edward, which would mean Tom is the person currently

living in the palace. Tom's mother rushes up to him, which implies that she truly believes he'll be as excited to see her as she is to see him. This is true of the Tom she knows, but evidently it's not true of the person Tom has become.

Tom's public denial of his own mother is a profound act of injustice after how much she's suffered to try and make his life better, which is ironic because his reputation as a king is for being exceptionally just and kind. After this, his "grandeurs were stricken valueless." This means that Tom realizes having wealth, rank, and the love and respect of an entire nation is worth nothing if he loses himself and his humanity in the process. In denying his mother, Tom also denies his true self and thus his humanity. He can only get it back by doing the right thing: acknowledging and accepting his mother and sisters.

Chapter 33 Quotes

☝☝ "Know, all ye that hear my voice, that from this day, they that abide in the shelter of Christ's Hospital and share the king's bounty, shall have their minds and hearts fed, as well as their baser parts; and this boy shall dwell there, and hold the chief place in its honorable body of governors, during life. And for that he hath been a king, it is meet that other than common observance shall be his due; wherefore, note this his dress of state, for by it he shall be known, and none shall copy it; and wheresoever he shall come, it shall remind the people that he hath been royal, in his time, and none shall deny him his due of reverence or fail to give him proper salutation. He hath the throne's protection, he hath the crown's support, he shall be known and called by the honorable title of the King's Ward."

Related Characters: Edward Tudor, Prince of Wales / King Edward VI (speaker), Father Andrew, Tom Canty

Related Themes:   

Related Symbols: 

Page Number: 240-241

Explanation and Analysis

After Edward reclaims his throne and he goes through the coronation ceremony, he rewards Tom for the good works Tom did while ruling in Edward's place. Edward makes good on his earlier claim that he will make sure the children at Christ's Hospital are not only fed and clothed, but also educated. Tom's early life and education from Father Andrew make him uniquely qualified to head the group that runs Christ's Hospital—he has experienced firsthand how

an education can help someone born into poverty interact with and be accepted by members of the upper classes. This position also enables Tom to continue serving the purpose he found as king: helping people better their lives.

All of Edward and Tom's troubles began with switching clothes—in their world, clothes determine a person's place in the world. Hence Tom (a born beggar) in fine clothing becomes a prince, and Edward (a prince) in rags becomes a beggar. In these cases, Tom and Edward were helpless to combat people's perception of them. In the end, Edward uses clothes to raise Tom out of poverty and into the respectable position Tom always craved. Edward says nobody is allowed to "copy" Tom's clothes, which highlights how unique Tom's position is—not every beggar gets mistaken for a prince and then rules as a king.

Conclusion Quotes

☛ Yes, King Edward VI lived only a few years, poor boy, but he lived them worthily. More than once, when some great dignitary, some gilded vassal of the crown, made some argument against his leniency, and urged that some law which he was bent upon amending was gentle enough for its purpose, and wrought no suffering or oppression which any one need mightily mind, the young king turned the mournful eloquence of his great compassionate eyes upon him and answered—
“What dost thou know of suffering and oppression? I and my people know, but not thou.”

The reign of Edward VI was a singularly merciful one for those harsh times.

Related Characters: Edward Tudor, Prince of Wales / King Edward VI (speaker), King Henry VIII

Related Themes:  

Page Number: 245-246

Explanation and Analysis

In the final lines of the book, Twain sums up what kind of king Edward proves to be. In real life, King Edward VI became king at the tender age of nine and he only reigned for six years before he died. His reign was characterized by social unrest, and the council in charge of running the country until Edward turned 18 continued with the Reformation. Edward's youth prevented him from taking a serious interest in matters of state or making laws, although his council did try to make decisions that they believed he would approve of or that reflected his love of Protestantism.

However, Twain paints a much rosier picture of the fictional King Edward's reign, characterizing him as unusually just and merciful for both the time period and his age. This is because Twain is trying to send a message about what makes a good ruler: Twain, like Edward, believes rulers should be subject to their own laws because it will help them learn mercy. In other words, people from the general population make better rulers than people who are born into wealth and privilege and can use their positions to escape punishment for their crimes. The Edward in Twain's book is merciful because he experiences true suffering with the lowliest of his subjects and he can therefore sympathize with them. By contrast, Edward's father, King Henry VIII, was born into privilege and his reign was characterized by bloodshed and social unrest due in part to his unjust laws and lack of compassion. Henry couldn't connect with his subjects, but Edward could. This is part of the reason Twain believes a democracy is better than a monarchy—in a democracy, even someone born to poverty can become a ruler, and the gap between the ruler and citizens of the state is not as wide as in a monarchy.



SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

CHAPTER 1: THE BIRTH OF THE PRINCE AND THE PAUPER

On an autumn day in 16th-century London, two baby boys are born—one to the impoverished Canty family that doesn't want a baby, and one to the wealthy Tudor family that wants a baby very much. All of England celebrates the birth of Edward Tudor, the Prince of Wales. Nobody, however, celebrates the birth of Tom Canty, whose family only laments how much trouble he'll cause.

The real Edward Tudor was born on October 12, 1537. Edward's birth was a very exciting event because his father, King Henry VIII, was notoriously desperate for a male heir even though he had two living daughters. While any royal birth is exciting, then, Edward's is particularly important.



CHAPTER 2: TOM'S EARLY LIFE

A few years pass. London is large and busy, full of dirty, narrow streets and rickety houses. Tom Canty lives in Offal Court near London Bridge. It's full of some of London's poorest families, and the Canty family—Tom, his father John Canty, his mother, his grandmother Grammer Canty, and his twin sisters, Nan and Bet—is packed into one room on the third floor of an old house. There is only one bed for John and his wife; the rest of the family sleeps on the floor. John and Grammer Canty are both beggars and thieves who force the children to go begging, too. Among the residents of the Court is Father Andrew, a priest who was turned out his former job and now survives on a small pension. Father teaches the Canty children about morality. Additionally, he teaches Tom how to read and write (including some Latin).

In the 16th century, education was very expensive, so most lower-class families weren't able to put their children in school (in fact, schools weren't particularly popular; rich families hired tutors that specialize in different subjects). Tom's early education sets him apart from most kids his age and even his own family. Perhaps more importantly, Father Andrew teaches Tom about morality, which helps motivate Tom to set his sights on something higher than being a beggar or thief like his father.



Although Offal Court is full of hunger, fighting, and drinking, Tom's early childhood wasn't entirely unhappy. John and Grammer often beat Tom for not bringing home money from begging, but his life was just like every other young boy's in the Court and so he thought it was natural. Whenever Tom's mother could, she would sneak him scraps of food from her plate, although John would beat her for it. Tom spends a lot of time listening to Father Andrew's stories about castles, kings, princes, and giants. At night, Tom dreams of what life in a palace is like and wishes he could see a prince just once. This makes him more aware of how dirty and shabby his **clothes** are and he starts spending more time bathing in the Thames. Tom starts imitating the speech and manners of royalty, which impresses young and old people alike in Offal Court.

Tom is surrounded by misery and crime (in fact, he learns to connect crime with misery), but he finds an escape from all it in Father Andrew's stories. Furthermore, Tom learns about selflessness and devotion from his mother, who puts her own self at risk to make him more comfortable. Because Tom has these two positive influences, he doesn't follow in his father's footsteps by becoming a thief.



Tom organizes a mock royal court, and his friends all play along until they have to go begging. But Tom's wish to see a prince becomes an all-consuming, ever-present thought. One day in January, after trudging around all day in the rain and hungering after meat pies that he's never been able to afford, Tom returns home soaked through from the rain and covered in mud. Even John and Grammer are moved by how sad Tom looks and they refrain from beating him as roughly as they normally would. All night Tom dreams of royal courts full of lords and ladies. When he wakes up the next morning, he is heartbroken to realize that the memory of these dreams makes his surroundings seem even more wretched than the day before.

Although Tom finds comfort and escape in the stories about royalty and palace life, eventually it haunts him and makes living in the filthy slums and among criminals that much harder. This is because at the time, a person's birth determined their place in society. Even though Tom is educated, he knows that nobody will ever see him as more than a beggar and so he'll never be allowed into the upper echelons of society.



CHAPTER 3: TOM'S MEETING WITH THE PRINCE

The next day, hungry and miserable, Tom sets out to beg, mindlessly wandering through the crowd until he realizes that he's farther away from his house than he's ever been before. Tom stops for a rest in a village called Charing and he looks around before idling down the road that leads past stately manors and palaces, including Westminster. Tom approaches the gates of Westminster hoping to catch sight of a real prince. Sure enough, inside is a handsome young boy wearing fine **clothes** and jewels. As if in a trance, Tom ignores the guards and presses his face against the gates to get a closer look. Suddenly the guards grab Tom and toss him back, yelling. The prince sprints over and chastises the guards for being rough with Tom. The guards obediently stand down, and Edward leads Tom into the palace and orders the servants to bring some food.

Tom ends up in the very place he mentally escapes to in his dreams or when he listens to Father Andrew's stories. Tom believes that just getting close to royalty will be a form of escapism for him, as it will make his life in the slums easier to bear because it will at least give him something to think about. Furthermore, if Tom sees a prince then he might learn more about how to act like a prince himself and thus further avoid following in his father's footsteps.



Inside the palace, Edward asks Tom about his life and he is horrified when Tom tells him how Grammer and John beat him, and that Nan and Bet don't have servants to help them get dressed in the one outfit they each own. In turn, Edward tells Tom about his sisters, Lady Elizabeth and Lady Mary, and his cousin Lady Jane Grey. Edward asks what Tom does for fun in Offal Court and Tom tells him about going to see performing monkeys, using cudgels to duel with the other boys, racing, and dancing around the maypole. Edward often interjects to express how much he wishes he could do these things, ultimately saying it'd almost be worth giving up the crown to be able to play and swim with the other boys. Tom replies that he wishes he could wear fine **clothes** like Edward's just once, so Edward proposes they trade clothes for just a moment.

Edward invites Tom inside to eat, which would have been unheard of at the time—royals generally did not intermingle with commoners in Tudor England. This testifies to Edward's sense of compassion and his genuine desire to make other people happy. Furthermore, like Tom, Edward dreams of how the other half lives, free from the restraints of palace life and the pressure of living up to everyone's expectations. Both boys see this meeting as an opportunity to learn more about the lives they might have had if they were born into different circumstances.



After changing **clothes**, Edward and Tom stand in front of a mirror and stare in wonder at their reflections—they don't just resemble each other, they are identical. Even the ways they talk, walk, and stand are exactly the same. Edward comments on this and then he notices a bruise on Tom's hand. Furious at the guard who hurt Tom, Edward tells Tom to stay there, grabs an object off the table to put it away, and then runs out to the gates. He calls the guards over and orders them to open the gate. They comply, but as soon as Edward runs out, the guard that hurt Tom boxes Edward's ears. Enraged, Edward threatens to have the guard hung, which elicits riotous laughter and mockery from the guards and the crowd. Edward tries to say he's the prince, but the crowd chases him down the road, mocking him the whole way.

Edward's snap decision to run outside and scold the guards while he's wearing a beggar's clothes reveals how easily he loses himself in the pursuit of justice but also how confident he is that everyone will recognize him as the Prince of Wales even if he isn't dressing the part. Until this moment, Edward doesn't totally grasp the importance of clothes in how people perceive others. Without his fine clothes, Edward doesn't command the same respect and awe as he does with them. In this way, clothes represent how arbitrary and meaningless class divisions (like the divide between Tom and Edward) really are—the only thing that's changed about Edward is his clothing, yet he's treated like an entirely different person who's unworthy of respect.



CHAPTER 4: THE PRINCE'S TROUBLES BEGIN

The crowd chases Edward into the heart of London but eventually they lose interest and leave. Edward, exhausted from running and threatening his pursuers, is lost and confused—but he hopes that he'll find help when he realizes that he's near Christ's Hospital (a church turned charitable orphanage). A group of boys are playing outside the building and Edward orders one of them to go to their master and announce that Edward, Prince of Wales needs a word with him. Noting Edward's **clothes**, the boys tease him, laughing and asking if he's a messenger. At this, Edward gets mad and kicks one of the boys. In response, the group lifts Edward up and tosses him into a horse pond. Still, as the bloodied and muddy Edward wanders through the streets looking for Offal Court, he vows that when he's king, the children at Christ's Hospital will be educated as well as fed and clothed.

The boys at Christ's Hospital are punishing Edward for claiming to belong to a social class that is over and above the class they think he's from because of his clothes. As with the guards, the boys are unable to reconcile what Edward is saying with how Edward looks. Despite being humiliated and hurt by the boys, Edward determines to make their lives better when he's king, which is another indication of Edward's compassion and desire to help others.



A hand reaches out and grabs Edward by the collar as he wanders through the street. The man who grabs Edward says he'll beat the boy for not bringing home any money, or else his name isn't John Canty. Edward is surprised at first but he recognizes the name: John is Tom's father and he can help restore Edward. John is baffled by this and he starts making another threat, but Edward interrupts and begs him to take him back to the palace because he's the Prince of Wales. John is again stunned but he says that he and Grammer Canty will be able to straighten the boy. John drags Edward to the Canty home.

John is Tom's father—presumably that means he would presumably be able to tell the difference between his son and someone who just looks like him. However, John seemingly lacks any real parental instinct because he doesn't love Tom, which prevents him from noticing any small difference in mannerisms between Edward and Tom.



CHAPTER 5: TOM AS A PATRICIAN

Back at the palace, Tom continues admiring himself in the mirror. He looks at himself in the fine **clothes** from every angle, fingers the jewels, tries all the chairs in the apartment, and wonders what the boys back at Offal Court would think if they could see him. After about half an hour, Tom begins to get worried about how long Edward has been gone and what will happen to him if he's found there. Tom decides to go find Edward himself but he runs back into the room after the servants bow to him. Moments later, Lady Jane Grey comes in. She bounds forward a few steps but she stops when she notices the look on Tom's face. Tom drops to his knee, tells Jane his name, and asks if she can get Edward to give back Tom's clothes so he can go home. Startled by his manner, Jane runs out.

After Jane leaves, a rumor starts circulating around the palace that the prince has gone mad. King Henry VIII issues a proclamation forbidding anyone to talk about it. Two noblemen lead Tom into an apartment. Inside, Tom sees a large man with a bandaged leg sitting on a cushion. Henry asks if Tom is trying to trick him, his father, even though Henry loves him. Tom drops to a knee and says he's "undone." Henry, alarmed, says the rumors must be true and he asks Tom ("child") to come forward to "thy father." Henry asks if Tom recognizes him and Tom answers that he's the king. Henry is comforted and he says the madness must have passed. He asks Tom if he knows himself and if he will stop telling people he's someone else. Tom says he told the truth—that he's a pauper and he's there by mistake—and he begs Henry not to have him killed.

Henry says that Tom isn't going to be killed. Tom is grateful and he asks if he can go. Henry asks him why he doesn't stay a little while. Tom says he meant to go back to the "kennel" where he was born and raised and he begs the king to set him free. Henry thinks for a moment, wondering if his son is only mad in one area, and he decides to test him. Henry asks Tom a question in Latin, and Tom answers—although not quite as Edward might. Still, Henry takes this as proof that there's hope for the boy's sanity. When Tom can't answer a question in French, however, Henry is distraught. Henry asks Tom to come to him and he assures Tom that he'll be well again. Henry tells everyone in the room that the prince is mad but that he is still heir to the throne.

Tom's dream to experience life in a palace has come true—but at the same time, he's constantly aware of the fact that he doesn't belong there and he fears being punished. Surprisingly, even though Tom himself saw that he's identical to Edward, it doesn't occur to him that other people might actually mistake him for Edward. This is because Tom himself is so cognizant of their different histories, lives, and educations whereas Edward (and his fellow royals) have likely never had to consider this reality. Tom believes that what is so obvious to him—that he's unworthy of being royal—will be obvious to everyone else, too.



People believe Tom (as Edward) is insane because he's claiming that his real home is in the slums and that he's a beggar. The nobles say this can't be true because Tom is dressed in fine, princely clothes. By insisting that he's actually a pauper, Tom is rejecting what is supposed to be his rightful place, and it's easier to dismiss this as insanity than to believe a prince would ever change clothes with a common pauper. Again, the ease with which Tom switches places with Edward reflects just how arbitrary their difference in status really is.



Tom describes his home as a "kennel," which is a home for dogs. This emphasizes just how dirty and animalistic life in Offal Court is. King Henry VIII's determination to ensure Edward inherits the throne, even if Edward is mad, reflects the single-minded determination to perpetuate the Tudor line through male heirs that characterized the real King Henry VIII. However, it reveals a lot of selfishness, too—Henry would rather put a mad king on the throne than one who's not a Tudor.



Henry says he wants to “install[]” the prince the next day. Hertford reminds Henry about a man—the Hereditary Great Marshal—who’s being held in the Tower. Irritated, Henry says this shouldn’t prevent him from installing the prince. In fact, Henry orders that the man, Norfolk, should be executed the next day. Hertford replies that Henry’s word is law. Henry asks Tom to kiss him. Tom says Henry is kind, but he hates to think of Norfolk’s execution. Henry comments that his son has always had a big heart but he insists that Tom not feel too bad about it. Tom mourns the fact that he’s the reason Norfolk’s life will be cut short. Again, Henry tells Tom not to think of it and he tells Hertford to take Tom out of the room. As they leave, Tom’s spirit sinks—he feels like a captive and he is haunted by the idea of Norfolk’s imminent demise.

Henry wants to “install[]” Edward on the throne, which really means he wants Edward to start taking on a more active role in preparation for becoming king. If the people see Edward showing up to certain events in the king’s place, it will be easier for them to accept Edward as a king when Henry dies. Henry’s comment that the prince has always had a kind and compassionate heart emphasizes the fact that Edward and Tom’s resemblances are not just skin deep, but extends to their fundamental characteristics and values, too.



CHAPTER 6: TOM RECEIVES INSTRUCTIONS

The Earl of Hertford, who Tom learns is “his” (Edward’s) uncle, brings Tom into a beautiful chamber full of elderly nobles. Tom wants them to sit, but Hertford helps him understand that this wouldn’t be appropriate. Lord St. John comes in and asks Tom to dismiss everyone in the room but Hertford, who shows Tom how to wave his hand so people will leave. Once alone, St. John says that King Henry VIII has sent some orders: Tom is to hide his symptoms as much as possible until his sanity is restored, meaning he can’t deny that he’s the real prince and he must accept the reverence other people show to him without appearing uncomfortable or asking them to stop. Henry also orders Tom to take advice from St. John or Hertford when he needs it.

Tom finds himself forced into Edward’s life and must learn how to be Edward—this is why he calls Hertford “his” uncle in quotation marks. Henry essentially tells Tom to do whatever Hertford and St. John tell him to do, which gives those men almost unlimited power and reveals the intense trust Henry has in them not to abuse that power by taking unfair advantage of the prince.



Hertford tells Tom that he can enjoy some light reading or other entertainment instead of having to take his usual lessons until the banquet. St. John notices that Tom looks confused and he reassures Tom that he’ll start remembering things again soon. Lady Elizabeth and Lady Jane Grey come into the room, and Hertford whispers to them not to notice Tom’s oddities while St. John tells Tom to try to act normal. Although the conversation between Tom, Elizabeth, and Jane is awkward at times, Elizabeth and Hertford help Tom through it. When another visitor is announced, Hertford suggests Tom should excuse himself. Tom agrees, but Elizabeth has to help him make a graceful exit. Tom decides to go rest in a bedroom but can’t sleep because he doesn’t know how to excuse the people in the room.

Because everyone has orders not to acknowledge or comment on any little oddities about the prince, it makes it impossible for Tom to convince anyone of who he really is. The people who know Edward the most and might be able to recognize the subtle difference in mannerisms or speech between Edward and Tom are forced to remain silent, which is partially why the mistake is taken to this extent.



Once alone, St. John and Hertford discuss the day's events. They mourn that King Henry VIII is clearly nearing the end of his life and that evidently the prince has gone mad. They briefly touch on the possibility that Tom's account is true and not madness, but Hertford decides it's treasonous to even consider that possibility, saying that any inconsistencies in the prince's manner must be due to madness. St. John leaves Hertford, who soon falls into a deep meditation over the prince's behavior. Hertford reassures himself that the boy is Edward and that it's not possible for him to be anyone else—after all, what kind of impostor would claim *not* to be the prince when the king and an entire royal court insist that he is?

Hertford's private thoughts reveal that he considers anyone who wouldn't want to be nobility a little bit mad. The clearest evidence of the prince's madness, then, is that he insists that he's a pauper instead of doing what any good impostor would do and happily sliding into the most desirable role in the world: prince and heir to the English throne. This emphasizes just how socially-stratified Tudor England was: in this case, it's taken for granted that a person would rather dishonestly achieve royalty status than to live authentically as themselves.



CHAPTER 7: TOM'S FIRST ROYAL DINNER

Later that afternoon, Tom undergoes the lengthy process of getting dressed for dinner with the help of nobles and servants, all of whom have been instructed not to notice any evidence of his madness. At dinner, the servants' hearts ache to see how lost their prince seems to be. They stare in pity while Tom eats with his fingers and questions whether lettuce and turnips (both new to England) are edible. Tom becomes frantic when his nose itches and he doesn't know if he's allowed to scratch it (eventually he does). After the meal, instead of washing his hands in the bowl of rosewater someone brings him, he drinks it. He also gets up and leaves before the chaplain can bless him. Back in Edward's room, Tom eats some nuts he took from the dinner table and he studies a book on English etiquette that he finds in Edward's room.

Tom's confusion over whether he's allowed to itch his own nose highlights how restrictive the rules of what princes and princesses can or cannot do can be. This explains why Edward was so envious of Tom when they met: although Edward has the social privilege that comes with royalty, he lacks the freedom of common life. Meanwhile, Tom is constantly afraid of doing too much by himself because it will reveal how ill-equipped he is for life as a royal. Through Tom's experience, Twain implies that the nobility is too spoiled and dependent on their servants for basic day-to-day rituals like getting dressed. In this respect, palace life is silly and pointless, if not harmful.



CHAPTER 8: THE QUESTION OF THE SEAL

King Henry VIII wakes up from a nap and he realizes that his death is imminent—but he wants to live long enough to see Norfolk executed. Just then, the Lord Chancellor comes in and tells Henry that the peers have confirmed Norfolk's doom and they are awaiting the king's word. Henry excitedly gets up, intending to go to Parliament to sign the death warrant, but he gets dizzy and falls back to his couch. Henry tells the Chancellor to just bring him the Great Seal to stamp the order, but Hertford reminds Henry that he gave the Great Seal to Edward for safe keeping and then he runs to ask where it is. Hertford comes back emptyhanded, saying Edward can't remember. Henry mourns that he can't suffer madness in place of Edward and he uses a smaller seal. The Duke of Norfolk is set to be executed the next day.

Henry wants to see and know that Norfolk is dead because Norfolk is popular with the people and therefore a threat to Edward's ascension to the throne. Henry's greatest preoccupation is making sure his biological son makes him ruthless—he is eager to see that Norfolk is dead, not just imprisoned. Henry also realizes that if Edward is insane, then it is even more important to remove any potential threats that could prevent the Tudor family from ruling England.



CHAPTER 9: THE RIVER PAGEANT

That evening, the Thames is full of splendid boats and colorful lanterns. The steps of a large terrace are full of halberdiers who scatter once a command is given. Dozens of state barges pull up to the point where the stairs meet the water. Dignitaries, ambassadors, knights, and gentlemen dressed in splendid **clothes** from all over Europe come down the stairs while trumpets blast. Hertford appears and makes a sweeping bow. Another blast of the trumpets and a voice commanding people to make way indicate that Edward, the Prince of Wales, is about to appear. Tom walks out wearing fine clothes studded with pearls and other jewels and soberly nods his head in greeting to his admirers. It is quite a spectacle to see Tom Canty, who was born in a gutter, stepping out as prince.

Tom's first public outing helps solidify his place as prince. It also gives him a taste of what being a real prince is like. For the first time in his life, Tom isn't treated as a problem or as insignificant—he is at the center of everyone's attention and he seems to be universally admired. Given his upbringing in an impoverished and abusive household, this sense of power and importance could prove to be intoxicating over time—even for someone as kindhearted and introspective as Tom.



CHAPTER 10: THE PRINCE IN THE TOILS

John Canty drags the struggling Edward through the street. Everyone watches as John raises a cudgel to hit the boy, but only one person speaks up in Edward's defense. The man reaches out to protect Edward from the cudgel, and John hits the man over the head in response. John drags Edward into the Canty house. Tom's mother and sisters cower in the corner, but Grammer Canty simply watches. John orders Edward to tell them his name. Incensed at how he's being treated, Edward declares that he's the Prince of Wales. Nan and Bet rush forward with cries of pity while Tom's mother cries out that so much reading has caused Tom to lose his mind. Edward tries to comfort Tom's mother by telling her that she can get Tom back safe and sound if she just brings Edward back to the palace and his father.

Like Tom, people call Edward insane when he tries to explain his true identity. In this case, however, the Canty's think it's madness for any lower-class person to claim to belong to something higher (as Edward, Tom is called mad for saying he belongs to a lower social class and wanting to return to it). The overarching message this sends is that people think it's unreasonable for anyone to claim to be something they're not—in this way, class divisions in Tudor England are staunch and seemingly inescapable. Furthermore, people's clothes indicate what kind of world they belong to. This is why it seems insane for Edward (dressed in rags) to say he's actually a prince or for Tom (dressed in finery) to say he's a beggar.



Tom's mother, Nan, and Bet beg John to just let the boy go to bed—they say he'll be back to his old self in the morning and he'll be able to go begging again. John ponders this and he asks Edward to hand over whatever money he was able to collect that day. Edward gets offended and repeats that he's a prince, so John hits him. Tom's mother grasps Edward to her and tries to shield him from John and Grammer Canty's blows. Edward tells Tom's mother to protect herself and that he can take the beating. That night Nan, Bet, and their mother try to comfort Edward, who promises that his father, the king, will reward them for their kindness one day.

Like King Henry VIII, Tom's mother and sisters believe that "Tom's" madness is a fleeting thing and that he can regain his sanity by resting. In this way, Twain demonstrates that royalty and commoners aren't fundamentally different as people despite their very different lifestyles, as both the king and the Cantys are genuinely concerned for their family member's mental health. Meanwhile, Edward has never experienced cruelty before, so being beaten by John and Grammer is particularly traumatizing for him. It reduces him to the same level as Tom—although Edward has more pride than Tom at this point, which makes getting beaten all the more humiliating. Tom, on the other hand, considers abuse a normal part of his day, again emphasizing the vast differences between royal and common life.



In her own bed, Tom's mother worries about what's wrong with "Tom" and the possibility that the boy in the house isn't actually her son. She decides she needs to test him somehow. She remembers that Tom has a specific way of raising his hand to his eyes with the palm out whenever anything startles him, so she goes to where Edward is sleeping and she tries to startle him by hitting the floor by his head. She tries this several times, but each time Edward only opens his eyes groggily—he doesn't raise his hand the way Tom would. At first, Tom's mother tries to write this off as a symptom of his madness, but the thought that the boy isn't her son still pesters her. Ultimately, she convinces herself that it's impossible for the boy to be anyone other than her son.

Edward sleeps deeply but he is irritated when none of the servants answer his calls as he wakes. Edward soon realizes that the before night wasn't a dream and he's that really living in a hovel and wearing rags instead of proper **clothes**. There's a knock on the door and John asks who it is. The person at the door explains that the man John hit was Father Andrew, and that now the priest is dying. John grabs Edward by the hand and orders all the family to flee to London Bridge. Once outside, the Canty family gets separated in the huge crowds that are drinking and celebrating. Someone convinces John to take a drink and John lets go of Edward's hand long enough for the boy to escape. Once alone, Edward realizes the city is drinking to a false prince—he believes Tom has purposely usurped his position and he decides he must punish Tom later.

CHAPTER 11: AT GUILDHALL

Tom, Lady Elizabeth, and Lady Jane Grey float down the Thames and under bridges full of revelers until they reach a spot near Guildhall. They disembark and make a short march to Guildhall for the feast. Inside, Tom stands up, takes a drink from a loving-cup, and passes it to Elizabeth. The cup is passed down the table and the feast begins. At the height of the party, dancers come out to entertain the crowd. Meanwhile, Edward is outside at the gate, trying to convince a jeering crowd that he is the real prince. Most of the crowd mocks him, but a man named Miles Hendon steps up and offers to protect Edward. When someone in the crowd grabs Edward, Hendon pulls out his sword and swats at them. The mob is about to attack when a messenger breaks it up. Hendon grabs Edward and runs.

Unlike John, Tom's mother has a strong maternal instinct that enables her to notice very subtle differences between the boy dressed in Tom's clothes and who she knows Tom to be. However, not even that gut instinct that something is wrong can override Tom's mother's belief that it's impossible that her son could be associated with royalty. In other words, it's easier for her to believe her son is mad than that the boy in the house isn't her son, reflecting the tendency for people to trust what they see rather than what they intuit.



After experiencing just a few hours living as Tom, Edward is easily convinced that Tom has somehow forced this switch to happen so that Tom can enjoy palace life while Edward is forced to degrade himself in the slums. Despite Edward's kindness throughout the story thus far, this desire for vengeance suggests that he does have at least a bit of his father's vindictive nature in him. The riotous revelry in the streets also tells Edward that, as yet, he is not missed—if the people are celebrating and toasting the prince, it's because nobody realizes that the rightful prince (Edward) is missing.



Miles Hendon steps up to protect and befriend Edward even though it means incurring the wrath of the mob, which testifies to his selflessness and desire to do what's right even when it's not popular. This is a sharp contrast to Edward's father, King Henry VIII, who is selfish to the point that he planned to kill Norfolk, an innocent man, to ensure his own royal legacy.



Back inside Guildhall, the messenger announces that King Henry VIII has died. Suddenly everyone bows to Tom, crying “Long live the king!” Tom is stunned at first but he leans toward Hertford and asks a question: if Tom (as Edward) gives a command, would everyone obey, and nobody question it? Hertford assures Tom that his word is law now. Tom announces that the law will be one of mercy rather than blood from now on and orders someone to go and announce that Norfolk will not be executed. Hertford rushes off to send word while the crowd cries out that the “reign of blood” is finally over.

In real life, King Henry VIII died on January 28, 1547, when Edward was nine years old. This presumably makes both Edward and Tom nine years old (coincidentally, they not only look alike but share a birthday) during the book's events. That Tom (as Edward) is essentially responsible for a man's life at such a young age demonstrates just how much undue power the royals are imbued with. By contrast, that Edward (as Tom), also a nine-year-old, was so cruelly beaten by John and Grammer Canty in the previous chapter shows just how disempowered the real Tom is in comparison.



CHAPTER 12: THE PRINCE AND HIS DELIVERER

As Hendon and Edward push through the crowds toward London Bridge, they hear the calls all around that King Henry VIII has died. Edward hears and, although many considered Henry a tyrant, he cries because his father was always kind to him. Then he feels a swell of pride as he realizes that he is now king. At this time, London Bridge is like its own small world—there are bakeries and tailors, homes and hotels, and some people live here their whole lives without stepping foot off of it. As Hendon and Edward approach Hendon's lodgings there, John Canty grabs Edward and cries out that he won't escape again. Hendon stops John and asks what's going on. John replies that he's the boy's father, but Hendon declares that John is too rough and he refuses to let John take Edward. They argue until John relents and he angrily storms off.

Edward's complicated feelings upon hearing that his father is dead highlight the unique relationship between monarchs and their heirs. Edward undoubtedly loves Henry, but Henry is the only thing that stands between him and the throne. When Henry dies, Edward is free to step into his destined place as King of England. Similarly, Henry loved Edward, but he couldn't look at Edward without thinking of his own death. This is part of why Henry was so determined to make sure nobody would question Edward's claim to the throne—he didn't want his final days to be full of uncertainty and fear that the Tudors would lose power over England after fighting so hard for it.



Hendon brings Edward into his shabby lodgings and orders some food. Edward is exhausted and drags himself to the only bed, telling Hendon to let him know when the food arrives. Hendon watches Edward; in his thoughts, he notes that Edward must be insane but he admires how well he pretends to be a prince. Hendon decides that he loves Edward like a brother and he wants to help him get his sanity back. Hendon covers Edward with his own coat and he notes that it will be strange to still have this “Prince of Wales” when the person who really was prince yesterday become the king today. He doubts that Edward will have enough reason to start calling himself king. Hendon's mind wanders to his father, who, if he's still alive, will welcome Edward. Hendon also thinks his older brother Arthur will be happy but he worries about Hugh interfering.

Hendon means well, but he, like everyone else, rushes to conclusions about Edward's sanity because his clothes are too shabby and dirty to belong to a real king (which Edward claims to be). Hendon finds it so easy to love Edward because he thinks Edward is helpless and in need of protection. Like Edward, Hendon enjoys helping people and doing the right thing, but he puts more importance on his own preconceived notions of what a prince is supposed to look like than on Edward's words and all the evidence that he's telling the truth.



Edward wakes up as the servant sets food on the table. Hendon cheerfully tells Edward that he'll feel better once he eats something. Edward is grateful to Hendon for giving up his coat but he gets a little impatient when Hendon doesn't immediately step up to pour out the water and hold a towel for Edward to wash himself. Hendon is amused by this and he does it without complaint. However, when Hendon tries to sit next to Edward to eat, Edward chastises him for sitting in the presence of a king, and Hendon is stunned—it seems Edward's madness has kept up with the news even though Hendon didn't think it was possible. Still, Hendon is amused by the boy's apparent madness and he decides to wait upon him like a good servant.

Satisfied with the meal, Edward says he wants to know Hendon better and he guesses that Hendon must be a nobleman. Hendon confirms and he explains that his father is Sir Richard Hendon, a baronet in Kent. Hendon shares a brief account of his life story: he is Richard's second son and he has two brothers, an older one named Arthur and a younger one named Hugh. Arthur is kind, but Hugh is a selfish liar. Hugh is also Richard's favorite son. Hendon grew up alongside a beautiful orphaned cousin and heiress named Lady Edith. Although Edith and Hendon loved each other, Richard wanted her to marry Arthur. Hugh lusted after Edith's fortune and he convinced Richard that Hendon planned to kidnap her, so Richard forced Hendon to become a soldier for three years. Hendon was taken captive for a time and he has just returned after seven years away.

After hearing Hendon's story, Edward vows to make it all right and he tells Hendon about his own misfortunes. To himself, Hendon admits that Edward has an extraordinary mind and he decides to keep Edward with him as a comrade. He is confident that Edward will become sane again. Edward tells Hendon that for saving his life, Hendon can request anything of him. At first, Hendon plans to make some excuse without asking for anything, but after thinking about it for a moment he asks Edward for the right for him and his heirs to sit in the king's presence. Edward agrees and he makes Hendon a knight. To himself, Hendon says that he's now a "Knight of Dreams and Shadows," which is odd but flattering and reflective of Edward's generous spirit. Hendon laughs as he imagines Edward calling him by his new title in public because his **clothes** don't match his rank.

Despite Hendon's prediction that Edward would continue claiming to be the Prince of Wales even after Henry's death proves false (when Henry dies, the Prince of Wales becomes the King of England; because nine-year-old Edward VI obviously has no children, there is no Prince of Wales anymore). Edward's new assertion that he is the king shows that his reasoning is intact and he's therefore not insane, but Hendon ignores this and persists in believing that because Edward is dressed in rags, he can't possibly be a prince. Again, this demonstrates just how staunchly people will cling to what they perceive to be true rather than questioning the underlying reality.



Sir Richard's cruel refusal to let Edith, Arthur, and Miles marry whom they love is one example of corruption in the upper classes. Like many noblemen, Sir Richard wants to give the best of everything to his oldest son because, at this time, the oldest son was the legal heir to any of their father's titles, land, or estates. Richard, then, wants Arthur to marry Edith because he wants his oldest son to get Edith's fortune and pass down to his oldest son, thus making sure the greatest possible wealth and privilege stays with the title and builds from one generation to the next.



Hendon calls himself a "Knight of Dreams and Shadows," which means he is only a knight in a made-up world, not in the real one like Edward says. His request to be allowed to sit in the presence of a king is meant to be comedic, but it also highlights one of the more ridiculous rules about how people are supposed to act in the presence of royalty. At the time, it was considered disrespectful and even illegal for anyone to sit in a monarch's presence without express permission, to wear a hat around them, or even for someone to turn their back on the king or queen as they leave the room.



CHAPTER 13: THE DISAPPEARANCE OF THE PRINCE

Edward gets sleepy and orders Hendon to get his **clothes** off and to sleep by the door to keep guard. Hendon smiles and thinks to himself that Edward should have been born a king because he plays the part so well. The next day, Hendon sleeps until about noon and quickly gets to work taking Edward's measurements. Edward comes to a little, but Hendon tells him to keep sleeping while he runs an errand. Hendon goes out and gets some second-hand clothes for Edward, thinking that the boy will be especially grateful for the shoes because he's probably used to going barefoot. Back at the hotel, Hendon notes that he'll have to be quiet because Edward is apparently still sleeping. Hendon sings while he makes some adjustments to Edward's new clothes and waits for breakfast to come up. When Hendon finishes sewing, however, he discovers that Edward is gone.

Hendon pulls the bedding apart, realizing that it's been set up to make it look like Edward is still sleeping there. A servant comes in with breakfast, and Hendon, in a rage, demands answers. The servant explains that right after Hendon left, someone came in and woke Edward up to tell him that Hendon needed him. Edward grumbled a little but followed the person out. Hendon interrogates the servant (who he thinks is an absolute fool) until he learns that as Edward left, another man followed them to the Southwark side of the bridge. Hendon dismisses the servant and infers that the man must have been the one who tried to take Edward the night before. Hendon, realizing Edward only followed the mystery person for Hendon's sake, rushes out to search for Edward.

Hendon again notes that Edward plays the role of king remarkably well for someone who Hendon believes has spent their whole life living on the streets without even a pair of shoes to protect his feet. Still, Hendon writes this observation off rather than considering the possibility that Edward is who he says he is. Aside from the shabby clothes, part of the reason so many people find it difficult to believe Edward might be due to his age (he's about nine years old), since at this time (and to this day) children aren't always taken seriously.



Hendon feels an added sense of obligation toward Edward because the boy obviously trusts and loves Hendon. In fact, Edward's love for Hendon is strong enough that he followed a stranger out of the room even though he knew John Canty might have been waiting for him out there somewhere. In other words, Edward might be in trouble because he left the room but he only would have left because he thought Hendon needed him. If Edward is in trouble, then, Hendon has a duty to go to him.



CHAPTER 14: "LE ROI EST MORT—VIVE LE ROI"

That same morning, Tom Canty wakes up convinced that everything that's happened was a dream. He calls to Nan and Bet to tell them about it, but instead a servant comes. Tom asks the servant who he (Tom) is and the servant replies that he is the king. Tom is saddened to hear this and he tells the man to leave. Tom falls back asleep and has a dream about a dwarf who tells him to dig by a stump every seventh day because he'll find pennies there. In the dream Tom is overjoyed and rushes home to give his mother the pennies. One of the servants interrupts this dream and wakes Tom up. Tom realizes that he's unfortunately still "a captive and a king." He gets out of bed and stands there while a train of people pass his new **clothes** around, dress him, and help him wash himself.

When Tom was living in a slum, he dreamed of enjoying fabulous wealth and luxury—but now that he's surrounded by these things, he simply dreams of being able to give his mother some pennies every once in a while. This shows how humble and selfless Tom's real desires are—he just wants to help his mother to make up for how much she's had to suffer on his account. In the palace, Tom feels like "a captive and a king," which means that even though he has a king's power, he is trapped in that role. Ironically, the one thing he doesn't really have control over is his own life.



Tom's officers lead him into the throne room where Hertford waits to help him through the day's business. The business is just a form since a Protector hasn't been assigned to Tom yet. Tom is startled to learn that Henry won't be buried until the middle of the next month, but Hertford calms him down. The ministers describe the crown's debts and Tom makes the mistake of suggesting they cut down the servants and move into a small house, but he stops talking after Hertford presses his arm. The ministers also mention that Henry wanted to give Hertford a ducal title and go over some other business Henry didn't have time to complete on paper. Tom wonders if he can give his mother a title but he realizes he's not a real king and nobody believes his mother exists. Tom gets bored listening to the ministers and falls asleep.

That afternoon, Tom enjoys some free time until the guards admit a boy to the room. Tom asks who the boy is and what he wants. The boy is surprised he and explains that he's the whipping boy, Humphrey Marlow. Tom explains that his mind is clouded by grief. Out loud, Humphrey sympathizes with Tom but he thinks to himself that the king really is insane. Humphrey tells Tom that it's been two days since Tom made several mistakes during his Greek lesson, and the master swore to whip Humphrey as usual. Humphrey asks if Tom will tell the master not to whip him in light of Henry's death. Tom readily agrees. Humphrey expresses his fear that he'll be fired now that Tom is king. Tom assures Humphrey that he can keep his position; in fact, Tom says the position will be permanent and even extend to Humphrey's heirs.

Humphrey is very grateful, and Tom realizes he can use Humphrey to learn more about the palace. He and Humphrey talk for a while; Tom is happy to learn more about the palace and Humphrey is proud to think he's helping the king regain his memory. Finally, Tom dismisses Humphrey but he says Humphrey is welcome back in Tom's private rooms whenever he's not busy with matters of state. After Humphrey leaves, Hertford enters and explains that the council wants Tom to dine publicly after a couple of days of mourning. Hertford and the council believe this will dispel any rumors about the king's sanity. Hertford describes the practices Tom will have to observe and is delighted to see that Tom doesn't need much help. Hertford expresses his joy and mentions that Tom might know where the Great Seal is now. Tom asks what it looks like and Hertford changes the subject.

Tom's initial reaction to hearing how much money the crown owes is that they must immediately take steps to pay the debt off and reduce expenses. While this might seem reasonable to any common person, Hertford's reaction and touch reveals that it's unreasonable for a monarch. Tom must keep up his royal appearance even if it drives the throne so far into debt that there's no way out. This is also one of the downsides to rank: simply having a title doesn't mean anything if a person isn't spending extravagant amounts of money to look like they have a title as well.



Humphrey is a striking example of how the upper classes view the lower classes as subhuman: it's okay to whip an innocent boy who is getting paid for it, but no to whip the person at fault if that person is royal. In this way, Edward has been able to escape the consequences that would befall other kids who make mistakes during their lessons, which encourages him to feel superior to other people.



Hertford knows that only the real Edward will know where the Great Seal is because Henry gave it to Edward to hide before he supposedly went mad. The fact that Tom is starting to remember frivolous things like how to dine in public but not a very important thing like where he hid the seal doesn't seem to concern Hertford, though. This suggests that Hertford, despite his suspicions, still prefers to think that the King of England is really mad rather than believe that Tom's story about being a beggar was true. Again, this demonstrates the willingness of people to cling to what they see rather than to believe what they intuit to be true.



CHAPTER 15: TOM AS KING

The next day, Tom spends hours listening to various ambassadors speak; occasionally, Tom repeats whatever Hertford tells him to say. Tom struggles with how restrictive palace life is but he enjoys talking to Humphrey. By the third day, Tom begins to acclimate to his new lifestyle but he still dreads having to dine in public. The fourth day is when Tom is supposed to dine in public and Hertford is to be named Lord Protector. The big day comes and it makes Tom feel more like a captive than ever. That afternoon Tom—along with Hertford—is waiting for a group of courtiers and dignitaries to arrive. Tom wanders to a window and sees a loud group of people walking outside. Tom says he wants to know what’s going on and Hertford orders a page to go find out.

Armed guards run out to the group and send a messenger back with the answer: the crowd is following a man, woman, and child who are going to be executed. Tom’s heart aches as he thinks about the fate that awaits the prisoners. In his thoughts, Tom doesn’t consider the laws that were broken nor the possible victims, but only the prisoners’ punishments. Tom abruptly demands that the prisoners be brought inside. At first, he’s embarrassed, but the messenger leaves without a word or a look and Tom feels proud that he can issue commands that none dare to question. Tom absentmindedly sits back in his throne to wait. When the prisoners come in, Tom realizes he saw the man rescue a boy from drowning on New Year’s Day. Tom tells the woman and girl to wait in another room.

Tom asks why the man is to be executed and an officer says the man was proven to have murdered someone with poison. Tom is disappointed but he says the man deserves his punishment. Before the man is taken away, though, he starts wringing his hands and pleads with Tom to order him to be hanged. Tom asks what is supposed to happen and the man says he’s supposed to be boiled alive. Horrified, Tom grants the man’s wish and he asks Hertford if this punishment could be true. Hertford explains it’s just the law, and Tom says the law must be abolished immediately. Hertford, who has a merciful heart, readily agrees.

So far, Tom’s most meaningful connection in the palace is, coincidentally, with Humphrey—a person whose social position most closely resembles what Tom’s used to be. This demonstrates Tom’s kindness and empathy despite his newfound position of power. Meanwhile, Tom is afraid of eating in public because he doesn’t think he can adequately imitate the way true nobility eats and he’s worried he won’t remember all the rules.



Tom gets a major confidence boost when he expresses curiosity about what’s going on outside and someone immediately runs out to see. This reminds Tom that, as a monarch, he makes the rules: even though many rules are restrictive, Tom has the ultimate say over whether he follows them as not, or even whether those rules exist.



Tom’s horror at finding out that people are boiled alive reflects his tendency to value all people’s lives, even if they are criminals. This is different from most members of the upper classes who easily write criminals off as useless and don’t give a second thought about torturing them. Since Tom has lived his entire life as a beggar, he likely empathizes with this man and knows that sometimes lower-class people are scapegoated by authority figures without much evidence.



Tom asks for more details of the case and he learns that the man was alone with a patient who died of poisoning (according to a doctor). Furthermore, a witch predicted the patient would be poisoned by a stranger. Tom asks the man to share his side and the man says he wasn't there but he can't prove it. According to him, he was over a league away; in fact, he was *saving* rather than *taking* a life—he saved a boy from drowning to death that day. Tom says the prisoner must go free and criticizes the fact that the man was condemned on such flimsy evidence. A buzz erupts through the room as people praise Tom's good judgment and they assert that he can't truly be mad. Tom hears this and it sets him at ease. Tom then orders that the woman and girl be brought in.

Tom asks the officer what the woman and girl are charged with. The officer says it was proven that they both sold their soul to the devil. Tom's skin crawls as he asks who witnessed the deal. The officer says nobody was there at the time, but people saw them going to the graveyard and not long after that a destructive storm ripped through the neighborhood, which 40 people can attest to. Tom mulls this over and he asks if the woman suffered in the storm, too. The officer says she suffered heavy losses and Tom replies that she certainly made a bad deal and she has been cheated. Tom asks how the woman and her daughter created the storm and the officer says they did it by taking off their stockings—something anyone who wants to do it and knows the magic words can do.

Excited, Tom turns to the woman and orders her to make another storm. Everyone in the room is uncomfortable, but Tom promises the woman she won't be punished if she does it. The woman says she's been falsely accused, but Tom persists, even saying that if she can make one then her and her daughter will go free. The woman says she would if she could, if only to free her daughter. Tom says he thinks the woman is telling the truth because his own mother wouldn't hesitate to create a storm to save his life. Tom frees them but he says he'll make them rich if they produce a storm. The woman and her daughter eagerly take their stockings off, hoping a storm will come, but none does. Tom tells them to go free but to make a storm for him if their powers ever return to them.

Tom begins to grow confident in his position as king as soon as he hears people doubt that he's insane. Tom's preexisting insecurities were magnified in his own mind because in the palace he's surrounded by people who insist on calling him insane. This initially makes Tom doubt his own judgment, but hearing people begin to doubt that he's insane encourages him that he's doing a good job.



The description of the woman and girl's alleged crime is meant to illustrate how ridiculous and unjust some of the laws in Tudor England were. Some of them, such as this one, were founded in superstitions rather than facts, which made it easy to accuse anyone who didn't quite fit in of some crime for which they could then be executed.



Tom is very young, and his background is very different from the rest of the nobles'. Because of this, he has a very different perspective on human behavior and alleged crimes. More importantly, he recognizes the humanity in people who have been dehumanized by the upper classes. Out of all the other authority figures who likely presided over this case, none of them thought of using the love a mother has for her child to help prove this woman either guilty or not guilty. Tom, however (inspired by his own mother's love), knew that if the woman did have powers, she wouldn't hesitate to use them to save her daughter's life.



CHAPTER 16: THE STATE DINNER

As the hour for dinner approaches, Tom realizes he's not as scared as he was before. The morning's successes have built up his confidence, and he is getting used to his new life. The dining hall is beautifully decorated and full of uniformed guards. A chronicler records how servants come in to set the table and then the nobility file in according to rank. Finally, Tom walks in with his guards. He is very graceful and he doesn't think about his actions, which makes them seem natural. Tom confidently greets the people and then sits down. Yeomen bring in one dish after another and tasters take one bite of each dish. Hundreds of people watch as Tom eats, and he is very careful to follow protocol. After Tom finishes and he walks out of the room, Tom realizes that the ordeal wasn't as hard as he thought it'd be.

Tom seems to fit in with the nobility as soon as he stops thinking about every little action he does or word he says, which reveals that Tom has natural grace and competence that most people think a beggar can't possibly have. For the first time, Tom is free to do as he wishes without being mocked or abused, which helps grow his confidence and develop a stronger sense of self.



CHAPTER 17: FOO-FOO THE FIRST

Hendon takes off toward Southwark, searching for any hint of where Edward or his captors are—but to no avail. That night, Hendon stops at a hotel to decide what to do next. He theorizes that Edward will undoubtedly escape but he won't return to London—he'll go to Kent because he knows that's where Hendon is headed. Hendon plans to head to Kent through the woods, looking for clues as he goes. Unbeknownst to Hendon, earlier that day a youth came to get Edward from the hotel and led him into Southwark. When Edward refused to go on and he demanded Hendon come to him, the youth told him that Hendon was injured. This convinced Edward to keep following until they reached an abandoned barn in the woods. Once there, John Canty—who'd followed them in a disguise—revealed himself and he told Edward he changed his name to John Hobbs.

Earlier, Hendon theorized that the only reason Edward was willing to follow a stranger out of the lodging was because Edward thought he was going to Hendon. John Canty, too, realized that Edward would be willing to follow anyone if he thought they were bringing him to Hendon. This illustrates how cunning and manipulative John can be, but it also illustrates Edward's devotion and willingness to go out of his way to help the people he cares about or who he feels obligated to.



John asks Edward where Nan, Bet, and their mother are because they never arrived at the bridge. Edward says his mother is dead and his sisters are in the palace. This makes the youth, Hugo, laugh, but John takes it as more evidence of his son's madness and he tells Edward (as Tom) to rest. Edward steals off to one corner of the barn and he makes himself a bed in the hay. He thinks about his father's death until he falls asleep—although most people dreaded Henry's violence, Edward can only remember his gentle love and affection. When Edward wakes up, there is a huge group of ruffians—men, women, and even children—in the barn. They are all drinking and singing loudly, evidently preparing for a long night of revelry. Many people who appear disabled—for example, one has eye patches and another has a fake leg—reveal that they are in perfect health.

In real life, Edward Tudor's mother was Jane Seymour and she did die giving birth to Edward. Some people in the barn are evidently faking injuries to win pity and get alms from other people. They choose injuries that are easy to see, meaning they use appearances as a tool to manipulate others and obscure reality (that they are healthy and able-bodied, but don't want to do honest work).



As Edward also picks up on John's conversation with the Ruffler (the chief of the gang). John evidently belonged to the gang in the past and everyone is glad to have him back. The gang is bigger now (there are 25 people) and they are traveling east. Many of the people in the gang are former beggars who have been whipped, had their ears cut off, or were even branded and sold as slaves—all for begging. One man, Yokel, shares the story of how his innocent mother was burned as a witch because a patient died in her care. Yokel and his wife were whipped for begging and his wife died from the punishment, and their children all starved to death (Yokel thinks they're better off because living in England is like hell). Yokel kept begging until he was branded and sold as a slave.

Yokel says he'll be hanged one day, but Edward comes forward and declares that Yokel won't be hanged because that law will be struck down. Someone asks who the boy is, and Edward says he's the King of England, which is met with uproarious laughter. John tries to explain that the boy is mad, but Edward responds by threatening to have John hanged for murdering someone. John threatens to beat him, but the Ruffler stops him. The Ruffler tells Edward that he can fancy himself a king if he wants, but not to commit treason because the gang is loyal to the king. Someone calls out that Edward shall be known as "Foo-Foo the First, King of the Mooncalves" and they throw a mock coronation and dramatically try to kiss his feet. Edward feels hurt and offended, believing they couldn't be crueler if he had insulted them.

CHAPTER 18: THE PRINCE, A PRISONER

The next morning, the Ruffler puts Hugo in charge of Edward and orders John to stay away from the boy. After trudging through muddy lanes, the group arrives at a sizeable city. They split up to do their jobs (begging, pickpocketing, burglarizing houses, and so on) and Hugo brings Edward with him. Edward, however, refuses to steal or beg (Hugo finds this weird since John told them the boy had begged all his life), so Hugo tells him to be a decoy. The plan is for Hugo to pretend to collapse and for Edward to cry out that they are friendless and penniless. Before Edward can refuse, Hugo spots a target and begins his act. When the man stops, Edward tells him that Hugo is acting and has picked his pocket. Hugo takes off running and Edward runs in the opposite direction, happy to be free.

Yokel's story introduces Edward to the idea that unjust laws can transform good people into criminals. This is because unjust laws create a toxic environment in which good people feel like they're backed into a corner and forced to choose between becoming a criminal or starving. However, becoming a criminal doesn't necessarily mean leaping right into theft or other serious crimes. Simply begging is considered criminal, so people without jobs or money must choose between starving and committing a crime.



Edward quickly differentiates between a criminal like Yokel, who was forced into a life of crime by unjust laws, and John who embraces a life of crime out of choice. In Edward's mind, a person like Yokel deserves mercy and leniency, but John deserves severe treatment.



Once again Edward demonstrates his willingness to help people who feel forced into crime and his unwillingness to help one person willfully victimize another. The crime Yokel initially committed was begging, which doesn't actually hurt anyone but makes it possible for impoverished people to keep themselves alive. What Hugo wants to do, however, is dishonest because it requires manipulating appearances to trick other people.



Once Edward is out of the city, he realizes he's tired and hungry. He stops at a couple of farmhouses to ask for food, but the owners, noticing his **clothes**, turn him away. Edward gets colder as night falls and he becomes afraid of the noises in the forest and fields around him. He spots a barn and he darts in just as two men approach. The farmers work by lantern light while Edward hides behind a cask to wait until they leave. He takes note of his surroundings, spotting a warm corner and pile of horse blankets. As soon as the men leave, Edward feels his way over and he makes a bed in the corner. As he falls asleep, he is startled to feel something touch him. Upon closer examination, Edward discovers a sleeping calf and cuddles up against it for warmth. He sleeps comfortably there for the rest of the night.

This is the first time Edward really feels the consequences of looking dirty and shabbily dressed. It is one thing for people to deny that he's a king based on his clothes, but another for them to refuse to help him and show him common courtesy because of them. This humbles Edward and enables him to feel more sympathy for beggars and other people of the lower classes in a way that his father never could.



CHAPTER 19: THE PRINCE WITH THE PEASANTS

When Edward wakes up the next morning, there's a rat sleeping on his chest. He takes this as a good omen—he's hit rock bottom and he has nowhere to go but up. Two young girls come in and spot him. Cautiously, the girls approach Edward and ask who he is, and he introduces himself as the King of England. The girls briefly argue over whether he's lying but they decide that if he says he's really king then they'll believe him. Edward says that he is, and the girls, accepting his answer as true, launch into some questions about how he got there and what happened. To himself, Edward vows to always honor children because they believe his story while adults call him a liar.

Edward seems to forget how the boys at Christ's Hospital treated him when he tried to convince them of his real identity—they mocked him and then dunked him in a dirty pond. The difference between those boys and these girls is that the boys live in a big city that is notoriously full of corruption and criminals. These girls, however, live in the country where they don't feel quite as surrounded by corruption as kids in a city, which makes them more trusting.



The girls' mother takes pity on Edward, believing him an impoverished lunatic. Although she's a poor widow, she decides to help him by trying to find out where he came from. She theorizes that he was an apprentice, so she makes some subtle remarks and asks seemingly innocent questions to determine what career he was apprenticing for. When she brings up food, Edward's eyes light up and he talks about fine dishes, so she decides he must have been training to be a baker or cook in the palace. She decides to further test Edward by leaving him in charge of the cooking for a moment. Edward remembers a story about King Alfred doing something similar and he decides to do his best. Unfortunately, he lets the food burn and the woman scolds him for it. However, she relents when she sees how upset he is about his failure.

Although Edward's recent experiences have humbled him, he still has a lot of personal pride and a sense of superiority over other people. This is why he's only able to reconcile himself to taking over domestic chores by remembering that another great king did the same, and so Edward should have nothing to be ashamed of. This is a testament to Edward's sheltered upbringing: although he's shown himself to be kindhearted and compassionate, it's clear that being waited on in the palace has made him spoiled and hesitant to do what he considers lowly work.



The meal the woman and her daughters share with Edward is somewhat unusual because both sides feel as if they're doing the other a grand favor—the woman feels so badly about making Edward upset over the food that she allows him to eat at the family table instead of alone in a corner, and Edward feels so guilty about burning the food that he deigns to eat with the family instead of making them stand up and wait on him. Neither side realizes this about the other. After breakfast, the woman gives Edward chores to do around the house, and he does them because he thinks King Alfred might have, too. However, when she tells him to drown some kittens, Edward decides he'll have to draw a line. Just then, Edward notices Hugo and John walking up, so he leaves the kittens by an outhouse and sneaks away.

Both Edward and this woman feel guilty for how they've treated each other (Edward for burning breakfast and the woman for hurting his feelings). This is what enables them to treat each other with some semblance of equality. Still, in the end, the woman has the upper hand and Edward learns how to swallow his pride to, for once, serve some of the people he rules over instead of expecting them to serve him. This foreshadows a potential change in Edward's perception of being a ruler if he's restored to the throne—perhaps, like Tom in his place, Edward will abolish unjust laws and create just ones.



CHAPTER 20: THE PRINCE AND THE HERMIT

Edward rushes into the woods to put distance between himself and John. Occasionally Edward stops and listens, imagining he can hear voices, but he starts walking again to keep warm. Edward heads deeper in the forest, hoping to come out onto a road, but he's soon lost. Eventually he notices a sort of hut with a light on inside and he sneaks up. Peeking through a window, Edward sees a small fire, some furniture, and a man in sheepskins praying at an altar. This gives Edward confidence and he knocks on the door. The hermit tells Edward to come in and he asks him his name. Edward says he's a king and the hermit praises him for having the strength to leave a life of luxury behind in favor of dedicating himself to worshipping God. The hermit says he can keep Edward hidden from anyone there while Edward prays and studies the Bible.

Edward believes he can trust the hermit because the hermit is apparently religious. The hermit also unquestioningly accepts that Edward is a king. This is ironic because it soon becomes clear that the hermit is insane; similarly, other characters think Edward is insane. The hermit's madness makes it easier for him to accept ridiculous ideas, like that a dirty boy dressed in rags is actually a king and not just a beggar. In this way, Twain suggests that madness is not necessarily a negative thing—sometimes, it allows people to perceive and accept the truth more readily than sane people.



The hermit begins muttering and pacing through the house. Edward tries to speak, but before he can share his story, the hermit says he wants to share a secret: he is actually an archangel and has been for five years. At this, Edward nearly wishes he was with the criminals again because it'd be safer than being with a madman. The hermit claims that although heaven's angels all bowed to him as he walked among them, he considers his status as an archangel a small thing because he should've been Pope. The hermit says that 20 years earlier, a voice from heaven told him he'd be Pope one day, but then the king dissolved his religious house and cast him out. The hermit rambles on like this for an hour before he calms down and makes supper. After Edward and the hermit finish their supper, the hermit gently puts Edward to bed.

The hermit was apparently a Catholic monk or priest once, but now he is one of the thousands of Catholics whose religious houses were raided and who were forced into poverty. Some were even executed or mutilated for not taking an oath to recognize King Henry VIII as the supreme head of the Church and pledging loyalty to him even before God. This period was called the Reformation, during which King Henry VIII reformed the official religion in England. It used to be Catholicism, but Henry broke from the Pope and created the Church of England instead.



The hermit sits by the fire and thinks for a while. Suddenly he goes into where Edward's sleeping and he asks what king he is. Edward drowsily says he's King of England. The hermit asks if King Henry VIII is dead and Edward says yes, and that Henry was his father. The hermit asks if Edward knows his father is the one who cast him out of his religious house, but Edward is already deep in sleep. The hermit goes into the next room, finds a butcher's knife and whetstone, and begins sharpening the knife. Occasionally he thinks out loud, saying that Henry is in the "eternal fires" and has escaped the hermit's wrath. The hermit blames Henry for the fact that he's an archangel instead of a pope. At dawn, he ties Edward up and covers his mouth to keep him from screaming and attracting the attention of passersby.

Edward initially decides to trust the hermit because the man is obviously religious. As it turns out, the hermit's religion is the exact reason why Edward shouldn't trust him. In real life, Edward VI was a staunch Protestant, so he probably wouldn't have sought shelter with a Catholic hermit. This hermit clearly believes that Henry has gone to hell for his actions against the Catholic Church, but he's still thirsty for vengeance. To the hermit, killing Edward and thus ending the Tudor lineage that Henry VIII cared so much about would be the ultimate revenge for his religious persecution and lost livelihood.



CHAPTER 21: HENDON TO THE RESCUE

The hermit watches Edward sleep for hours. His mind wanders, but suddenly he's aware that Edward is awake and that he is staring at the hermit horror. The hermit commands Edward to say his final prayers. While Edward struggles and weeps, the hermit joyfully continues whetting the knife. As the sun rises, the hermit tells Edward to close his eyes and prepare to die. Just then, they hear voices outside. The hermit hurriedly covers Edward with a sheepskin as they hear what sounds like fighting outside. A voice calls for someone to open the door—Edward recognizes that it is Miles Hendon. The hermit answers, and Hendon asks where the boy is. The hermit says that Edward left on an errand and he will be back shortly, but Hendon expresses disbelief that Edward would take orders from any man. The hermit explains that he's an archangel, not a man. Hendon believes that Edward might run errands for an archangel.

The hermit takes a real pleasure in torturing Edward by drawing out the time between telling Edward to prepare to die and actually killing him. This is a rather unchristian attitude, but the hermit, like Yokel, was transformed by King Henry VIII's unjust laws and violence against Catholics.



As Edward continues struggling, Hendon hears the noise and asks what it is. The hermit suggests that it's the wind or else something in a copse nearby, and they go to investigate. Edward tries to scream, but his mouth is tied shut and the heavy blanket prevents much noise from getting out. Edward hears Hendon and the hermit return and he prepares to try to get Hendon's attention again. Hendon says that he can't wait for Edward and he asks the hermit what way the boy went. The hermit offers to show Hendon the way himself, and Hendon gratefully accepts. Edward is devastated, thinking he'll never see Hendon again. Suddenly, he hears more sounds and then someone comes crashing into the hut. He closes his eyes, but when he opens them, he sees John and Hugo there. They untie Edward and carry him out.

Earlier, Edward wished that he was still with the gang of criminals because that would be safer than being trapped with a madman. For this reason, Edward is somewhat relieved to see that John and Hugo are there to carry him off. Both men might hate and mistreat Edward, but they are saving his life in this instance.



CHAPTER 22: A VICTIM OF TREACHERY

John and Hugo bring Edward back to the gang of thieves from which Edward had just escaped. While everyone likes to poke fun at Edward, only Hugo and John genuinely dislike him. Whenever the Ruffler isn't looking, Hugo taunts Edward to get a rise out of him and make the rest of the gang laugh. One day, Hugo keeps stepping on Edward's toe until Edward grabs a cudgel and knocks Hugo to the ground with it. Hugo grabs a cudgel to fight back, but thanks to Edward's training in fencing, he easily beats and humiliates Hugo. Furthermore, Edward refuses to help the gang pull off their crimes. In fact, he thwarts them whenever possible, such as trying to rouse the people in a house he's supposed to rob. By night, Edward dreams of being back in his palace and far away from the gang.

Hugo plans to get revenge on Edward. He wants to humiliate Edward by smearing a poultice made from lime, soap, and rust to create an artificial sore on Edward's leg, thus making the boy look diseased. This fails when someone catches and stops Hugo. The Ruffler decides that Edward should be stealing instead of begging and he sends Edward back out with Hugo, who plans to frame him for theft so he'll be arrested. Edward, however, plans to escape. Hugo spots a woman with a basket on the street and he tells Edward to wait in an alley. Hugo runs out, grabs a package out of the basket, tosses it at Edward, and runs away. Edward throws the package down just as the woman finds and grabs him. A crowd forms, but suddenly a man intervenes and says the law must be notified. Edward recognizes Hendon and he tells him to fight the crowd.

CHAPTER 23: THE PRINCE, A PRISONER

Hendon whispers to Edward to let him do the talking. Hendon is amused because Edward calls him "Sir Miles," which reminds Hendon that he's a "spectre-knight." Hendon knows it means nothing but he still thinks it's better than if Edward thought so little of him as to consider him an earl in some parts of the real world. A constable walks up to lead Hendon, Edward, and the woman to the court. Edward is reluctant, but Hendon reminds him that the law he's allegedly broken is his own law, and it will be a comfort to Edward one day to know that he submitted to the law at a time when everyone thought he was an average citizen. Edward admits that Hendon is right and he follows the constable.

Hugo taunts and baits Edward because he wants to get a rise out of him that would justify using violence against Edward. Hugo's anger at Edward can be explained by Hugo's first attempt to get Edward to help him beg, when Edward told the man who was giving Hugo money outright that Hugo was lying. Edward continues to refuse to engage in immoral behavior. Edward's sense of moral superiority angers Hugo, which reveals that he is insecure about his own moral character and his criminal actions as a member of the gang.



Hugo knows that he only needs to make it look like Edward stole something because, according to the law, anyone can be convicted of a crime just for looking guilty—there doesn't need to be hard evidence, and the law favors the alleged victim over the accused unless there is overwhelming evidence to the contrary. Just the act of being near the woman's package is enough to accuse and convict Edward of theft. Even the law, then, seems to value what appears to be true over the underlying reality of a given situation.



In Tudor England, only men with knightly titles were typically called "Sir," so when Edward calls Hendon "Sir Miles" he's showing Hendon respect. Hendon is amused because the only title he thinks he has is that of "spectre-knight," meaning he's only a knight in Edward's mind and not in reality. Hendon convinces Edward to submit to his own laws because otherwise he will be a hypocrite—how can he justify upholding laws that not even he is willing to follow?



In the courthouse, the woman swears that Edward stole the package, and since nobody is there who can say differently, the judge finds Edward guilty. They unroll the package and reveal a dressed pig, which alarms the judge and Hendon (Edward is too ignorant to be concerned). The woman says she bought the pig for three shillings and eightpence. The judge orders everyone but those concerned out and says that Edward looks innocent and he may have been driven by hunger. The judge tells the woman that if anyone steals something worth more than 13 pence and a half-penny then they must hang. The woman is alarmed and she says she doesn't want Edward to hang. The judge says they can adjust the price of the pig, so she says the pig only cost eightpence and she is thankful that Edward's death won't be on her conscience.

The constable follows the woman out of the courtroom and Hendon decides to follow. Hendon hides in the hallway and listens to the constable tell the woman he wants to buy the pig for eightpence. The woman indignantly says she'll never sell it for such a low price because it cost three shillings and eightpence. The constable says that since she took an oath and swore the pig only cost eightpence, she can be charged with a crime. The woman tearfully allows the constable to buy the pig for eight pence and then she leaves emptyhanded. Hendon goes back into the courtroom and the constable follows shortly thereafter. The judge gives Edward a lecture and then orders him to spend time in a common jail and then be publicly flogged. Hendon leads Edward—who'd rather die than go to jail—out and tells Edward to just trust him.

CHAPTER 24: THE ESCAPE

Outside, the streets are deserted and the day is nearly over. The constable leads Hendon and Edward into an empty market square. Hendon stops him in the very middle of it and he asks the constable to look another way while Edward escapes. The constable is indignant and he threatens to arrest Hendon, but Hendon repeats word for word the conversation between the constable and the woman. The constable says the whole thing was a joke but he panics when Hendon says he'll go back and ask the judge what he thinks about jokes like that.

Shillings and pence were some basic currency coins in England at the time. A pence in that time is worth about \$2.00 to \$2.50 in American dollars today and there were 12 pence in a shilling. This means the entire dressed pig that Edward allegedly stole was worth about \$100.00. This was an extraordinarily large sum of money for the time, which is why the punishment for stealing anything over 13 pence and a half-penny is so serious. Edward is lucky because the judge is unusually lenient and unwilling to condemn a young boy to death when he doesn't look like a career criminal. In this case, Edward's innocent appearance works in his favor.



Hendon's discovery reveals some of the corruption that existed in the legal system: the constable takes advantage of the woman and both her fear of being prosecuted for perjury and her unwillingness to be the reason a young boy is executed. However, the constable's actions are also illegal, which means now Hendon can give him a taste of his own medicine by blackmailing him if necessary.



Hendon does blackmail the constable but he also knows that doing so is illegal. Still, Hendon is willing to do this to protect Edward, which is further evidence of how loyal Hendon is to people whom he loves.



The constable mentions his wife and kids and he asks Hendon what he wants. Hendon repeats that he wants the constable to pretend not to see Edward escape. The constable doesn't want to because it'll ruin his career, but Hendon uses a nonsense string of Latin words to convince the constable that buying the pig from the woman for such a low price was a major crime for which the constable can be executed. The constable is horrified so he reluctantly agrees to look the other way and tell everyone that Hendon broke down the door to liberate Edward. Hendon also tells him to return the pig (the constable agrees) and not to worry because the judge likes Edward and he won't be sad to know that Edward escaped punishment.

Hendon rightly guesses that although the constable is expected to enforce the law, he doesn't really know the law. All it takes is a few random Latin words strung together to convince the constable that he's committed a far worse crime than he ever imagined. Hendon doesn't just use this to his advantage, but he helps avenge the poor woman who lost money on the pig. Again, this demonstrates just how committed Hendon is to morality and justice despite not owing Edward or the woman anything.



CHAPTER 25: HENDON HALL

Once Hendon and Edward are out of the constable's sight, Hendon directs Edward to an area where he can change into the nicer **clothes** that Hendon bought him in London and wait while Hendon gets his own belongings from the inn. Hendon and Edward head toward Hendon Hall, stopping at inns and sharing stories of their adventures the whole time. Hendon is horrified to learn that the kindly old hermit meant to kill Edward—he wishes he had killed the hermit on the spot. As they get closer to Hendon Hall, Hendon chatters incessantly about his brothers, father, and Lady Edith. The area around the Hall is quaint but picturesque. Hugh recognizes different buildings and people, though none recognize him. He brags about how many rooms the Hall has and he assures Edward that everyone the family will be very happy to meet Edward when they know how much Hendon loves him.

Hendon is happy to see that the village around his ancestral home is unchanged. He interprets this as a good omen and an indication that things at Hendon Hall will be equally unchanged. This means Hendon is once again depending on appearances to make a judgment instead of being wary about returning home, especially because he's already described his brother Hugh as a villain who was obsessed with getting his hands on Edith's money.



As soon as they reach the Hall, Hendon grabs Edward's hand and rushes into a large apartment. A young man is at a desk and Hendon runs up and asks Hugh to hug him and call for their father. Hugh, however, only looks surprised and confused. He says Hendon must be mad and asks who Hendon thinks he is. Hendon says he's Miles Hendon, and Hugh brings him over to the light to scan him, wondering if the dead can come back to life. Hendon laughingly tells Hugh to look him all over—he is indeed Miles Hendon. Hendon loses patience and asks Hugh to hug him before he dies of joy, but Hugh puts a hand up and says that although he resembles Miles, Hendon can't be Miles, since Miles Hendon died six or seven years prior.

Hendon is now in the same position as Edward: he knows that he is Miles Hendon, but Hugh is calling him insane and saying it's not possible. The difference is that people refuse to believe Edward is king because he's not dressed like one. Hugh tells Hendon that he's not Miles despite the fact that he looks just like him.



Hendon tells Hugh to call Sir Richard, Arthur, Lady Edith, or even some of the old servants—one of these will surely recognize him. Hugh explains that Richard and Arthur have passed away, but that Lady Edith is alive and well. Furthermore, only five of the old servants remain and Hugh names them. Hugh then leaves the apartment to go get Lady Edith. Alone with Edward, Hendon says it is strange that the only five servants left are the “arch villains” instead of the honest ones. Edward tries to comfort Hendon, saying that other people have their identities denied by others. Hendon assures Edward that he’s no impostor but the real Miles Hendon. Edward says he believes Hendon, for which Hendon thanks him. Edward asks if Hendon believes his story in return. Hendon is embarrassed but he is saved from having to answer when Hugh returns.

Hugh, Lady Edith, and the servants walk in. Hendon steps toward Edith, but Hugh stops him. Edith looks very sad and keeps her head down until Hugh tells her to look up. When she does, all the blood drains from her face in an instant, but she still says she doesn’t recognize Hendon. With a sob, Edith runs out of the room. The servants, too, say that Hendon isn’t Miles. Hugh says Hendon has made a mistake because not even Hugh’s wife recognizes him. Hendon is shocked and he grabs Hugh by the throat. Hendon says he knows exactly what happened: Hugh forged Hendon’s death notification so that Hugh could marry Edith. Hugh orders the servants to take Hendon, but they refuse because he’s armed. Hugh runs out to get help and he tells Hendon there’s no hope of escape. Hendon says that he is the master of Hendon Hall and that he will remain.

CHAPTER 26: DISOWNED

Edward comments that this is all very strange. Hendon that it’s not that strange—Hugh has always been a villain. Edward says he’s not talking about Hugh, but the fact that nobody seems anxious to find out where the King of England is and that life is carrying on as usual. Edward has a solution: he will write three letters in Greek, Latin, and English, and Hendon can deliver them to Hertford in the morning. Hendon tries to say that it would be better to wait until Hendon gets his own rights back first, but Edward tells him that Hendon’s problems aren’t as serious as his because the whole country depends on Edward. Furthermore, as king, Edward can right Hendon’s wrongs immediately. Hendon notes that if it were dark, he might think a king did just speak and he resigns himself to the idea that he’ll have to pretend to go to London the next day.

Hendon describes the remaining servants as “arch villains,” which indicates that they are dishonest and they are probably willing to do whatever’s asked of them for a price. Hendon unwittingly insults Edward by claiming not to be an impostor like other people who pretend to be someone they’re not. Hendon, of course, thinks Edward is mad for claiming to be the king. The difference is that Hendon thinks Edward is insane, and therefore Edward isn’t an impostor for malicious reasons; he can’t help it.



Edith has a very strong reaction to actually seeing Hendon, which implies that she does recognize him. This is all but confirmed after Edith denies knowing him—she sobs and hurries out of the room, as if staying there will make it impossible to keep up the lie. For the first time, Hendon realizes that since his father and Arthur are dead, he is the rightful heir of the Hendon title and estate. Hugh wants to deny Hendon’s identity because he knows that if someone proves Miles is still alive, then Hugh will have to give up the title, estate, and lifestyle he’s enjoyed for several years.



Just as Hendon realizes that Hugh has usurped his rightful place as baronet of Hendon Hall, Edward realizes that someone must have usurped his place as King of England. Hendon’s observation that if it were dark and he heard Edward speak then he might believe Edward is a king reveals that Hendon’s belief that Edward is a mad beggar is entirely based on opinion. He is ignoring all the clear signs that Edward belongs at least to the nobility, if not the royal family. This includes Edward’s letters, which are written in languages that only someone who’s had the best education would be able to recognize and interpret.



Hendon is so absorbed in his own thoughts that he pockets Edward's letters without realizing it. He thinks of Edith and her strange manner—she must have recognized him but she claimed she didn't, and Hendon knows she's not a liar. Hendon realizes that Hugh must have threatened Edith, and Hendon decides to find her. Just then, Edith herself walks in. She tells Hendon that although she can't persuade him to drop his mad delusions, she can warn him. She says he's in danger because he looks so much like Miles Hendon. Hugh is very powerful, and nobody will dare go against him by openly saying they recognize Hendon. Hendon admits he knows this is true. Edith says she's Hugh's slave and she urges Hendon to flee. Before Hendon goes, he asks her one more time if she recognizes him, and she says she doesn't. Then, officers burst into the room and arrest Hendon and Edward.

CHAPTER 27: IN PRISON

Hendon and Edward are chained in a crowded cell in the prison. Edward is furious that he, a king, is being treated like common rabble, but Hendon is absorbed in trying to understand Edith's behavior. Hendon's misery is made worse when numerous people come into the prison to mock and deny him. An old servant comes in one day, and Hendon recognizes him as an honest man but he believes the servant will be too scared to say he recognizes Hendon. Sure enough, the servant takes one look and he not only says that Hendon is an impostor, but that he'd like to see him burned. The jailer laughs and walks away. The servant leans in and says he does recognize Hendon and that he's willing to testify to that if Hendon wants him to. Hendon thanks him but he says it'd do no good and it would be the old man's ruin.

From then on, the servant stops by several times a day, ostensibly to taunt Hendon but really to sneak in food and fill him in on the events of the past seven years: Arthur died six years before, and this, combined with the lack of news from Miles, ruined Sir Richard's health. Richard wanted Hugh and Edith to get married, but Edith begged him to wait in the hope that Miles would return. When the letter saying Miles was dead came in, Richard insisted on the marriage. Still, Edith put off the marriage for three months, finally marrying Hugh by Richard's deathbed. Not long after the marriage, Edith found drafts of the death notice on Hugh's desk and she accused him of forging the one Richard received. Since then, rumors have swirled about Hugh's cruelty toward Edith, the servants, and anyone else who depends on him for food and shelter.

People say Edward can't be a king because he doesn't look like one. However, it is dangerous for someone who isn't the king to claim to be the king, so Edward's danger lies in the fact that he doesn't look kingly at all. Hendon's is just the opposite—he is in danger precisely because he looks like himself, and this will make it harder for Hugh to prove that Hendon is an impostor. Both Edith and Hendon realize that this won't stop Hugh, who has become the terror of the neighborhood.



Edward is preoccupied with the humiliation of being a king in a common prison. Hendon, on the other hand, is preoccupied with the fact that he's been betrayed by people he loves. This makes Edward appear selfish and immature, but he is also only nine years old and he has been taught all his life to look down on the kind of people who spend time in jails. This, again, is a humbling experience for Edward, as he's forced to adapt to a life that is so different and less comfortable than his old one.



Hendon correctly guessed that Hugh forged a death notice to get Sir Richard to agree to let Hugh marry Edith, and thus got his hands on Edith's immense fortune. Hugh can get away with this because he belongs to the upper classes. While Edward (as Tom) was nearly executed for something as trivial as stealing a pig, Hugh gets away with ruining a woman's life and essentially stealing Hendon's rightful fortune as the next baronet.



The servant also shares gossip of the King of England, which catches Edward's interest. Edward learns that Henry will be buried on the 16th, the new king will be coronated on the 20th, and that Hertford is now the Duke of Somerset and Lord Protector. Hugh is in Hertford's favor and he hopes that he'll be made a peer after the coronation. Edward is stunned and he asks what king made Hertford a duke, and the servant replies that King Edward VI and the royal council did it. The servant also talks about how even though there are rumors that the king is insane, the people love him because he saved Norfolk and he is abolishing cruel laws left and right. Edward is stunned and desperate to get back to London to find out who is ruling in his place—Tom or a nobleman's child.

Hendon tries to comfort Edward but he fails to calm the boy down. Two women in the cell, however, do comfort Edward. Edward comes to love the women and he asks them why they're in prison. They tell him that they're Baptists, and Edward wonders why that's a punishable crime. He believes that they won't face any other punishment, but the looks on their faces tell Edward that he's wrong. Edward thinks they're going to be scourged and he vows that he'll be back on his throne and pardon them before that happens. The next day, the women are gone. Edward thinks they were released, but later he's led outside with the other prisoners and sees both women chained to posts. Edward is outraged that such injustice is done in England and that he can't intervene. Edward's outrage turns to horror when kindling is placed under each woman and lit on fire.

As the women burn, their daughters run to them but they are torn away by guards. While the women shriek in pain, Edward turns toward the wall, saying this experience will haunt him all his life. Hendon watches Edward and notes that the boy is becoming gentler, which is a sign that his sanity is returning. That night, some new prisoners are brought in and Edward talks to them. Three are to be executed: one for stealing a yard of cloth, one for allegedly killing a deer on the king's land, and one for bringing home a hawk that he found (he was accused of stealing it). Edward tells another prisoner (a former lawyer) whose ears have been cut off that he will be freed within a month, and that the laws which have victimized him will be abolished. Edward says kings ought to learn mercy by "go[ing] to school to their own laws."

Edward knows that he's King Edward VI, but the servant's revelation means that someone else is ruling as King Edward VI. This means that Edward is not only being denied his personal identity, but that someone else has taken it. Edward has no qualms with the decisions the false king is making but he still harbors some resentment that his own family has replaced him, evidently without even trying to find him or alerting anyone that he's gone.



The two Baptist women are evidently kind and gentle people. Even though they know they will face execution, they put their own concerns aside to try to alleviate Edward's pain and distress. By all means, they are good people. This is why their fate is so shocking—they're not being executed for stealing or hurting someone, but for having a different belief system than the law allows. Edward's surprise reveals just how ignorant he truly is about the laws that govern his country and how little he understands the people he is supposed to rule.



Edward meets a lot of people who are going to be executed for minor crimes. At this time, judges in the English legal system evidently prefer to execute supposed criminals rather than rehabilitate them. This speaks to how pervasive the dehumanization of the lower classes is among the upper classes. Edward says kings should "go to school to their own laws," meaning kings should learn about their own laws by being subjected to their punishments. Not only is this experience humbling, but it teaches mercy and compassion, both of which are characteristics of many of great historical leaders.



CHAPTER 28: THE SACRIFICE

The day of Hendon's trial arrives. Hendon claims that he's the rightful heir of the Hendon estates, but he's sentenced to two hours in the pillory. Edward is let off with a lecture and a warning to choose better friends. Edward follows Hendon to the pillory but doesn't understand what the punishment means until someone throws an egg at Hendon. Edward frantically tries to make them stop, and Hendon has to beg an officer not to punish Edward. Just then, Hugh comes up and says Edward could do with half a dozen lashes from a whip. Edward freezes, torn between begging for mercy and having to suffer such disgrace as a king. He decides he must accept the whipping, but Hendon speaks up and says he'll take them for Edward. Hugh laughs and orders the officer to give Hendon a dozen lashings in place of Edward.

Hendon is taken out of the pillory and whipped a dozen times. Edward can't watch—he turns his face away and cries. To himself, Edward says that giving one's life for a king is great but that it's nothing compared to saving a king from shame. Hendon doesn't cry out under the lash and, as a result, the crowd is touched by his selflessness and fortitude. When the whipping is over, Edward creeps up to Hendon and tells Hendon he has a nobility that only God can grant a person, but Edward can make that nobility known to humanity. Edward picks up the whip and dubs Hendon an earl. Hendon is touched and he values this act not for the title (which he thinks is empty), but for the love which motivated it. Hugh leaves and the crowd disperses, refusing to insult Hendon any further as a mark of respect.

CHAPTER 29: TO LONDON

Hendon is released from the pillory and ordered to leave the area on the donkey and mule he and Edward came in on. On the road, Hendon struggles to decide what to do and where to go next. He wonders if the new king—who is supposed to be fond of justice and mercy—would be willing to help him. Hendon remembers that an old friend of his father's, Humphrey Marlow, might be able to help him get an audience with the king. However, Hendon worries that Edward won't want to return to London, a city full of sad memories. Hendon decides to ask Edward where he wants to go and he is happily surprised when Edward says he wants to go to London. Their trek is uneventful. They reach London on the 19th (the day before the coronation), but unfortunately they get separated in a drunken crowd on London Bridge.

Edward acts kindly and righteously by trying to stand up for Hendon and protect him from humiliation, but the officer and Hugh want to punish him for it. This shows Edward that in his kingdom, doing the right thing isn't always rewarded in a positive way—sometimes people are hurt by authority figures for simply doing the right thing. Fortunately for Edward, Hendon is very selfless in his love for Edward and he is willing to suffering excruciating pain to spare Edward the humiliation of it.



Although Edward would have felt ashamed of being whipped, Hendon simply accepts it without complaint and he is rewarded for it—the crowd no longer jeers and taunts him because they now respect him. Edward's real shame is that he would never have been able to quietly submit to something so degrading (from his perspective). He would have cried out and possibly struggled, neither of which would be king-like behaviors. Hendon, then, is saving Edward from revealing how weak he is front of his subjects.



Hendon is so confident that Edward is not the real King of England that he doesn't recognize how going to the palace could definitively prove or disprove Edward's identity. As it is, this is the same reason why Edward wants to go to London and the palace. At this point, the only way for Edward to prove his identity is to confront whoever has stolen it and usurped his throne.



CHAPTER 30: TOM'S PROGRESS

While Edward struggles to cope with life among England's outcasts and being considered insane by everyone, Tom grows accustomed to palace life. He enjoys ordering people around, being dressed by others, having guards follow him, and even the council meetings. Tom orders more fine **clothes** and triples the number of palace servants. Although everyone considers him a wise and judicious king, if Tom gets offended then he can strike fear in anyone with a single look. One day, Lady Mary speaks of how many people King Henry VIII imprisoned and executed, so Tom orders her to ask God to give her a human heart. Tom has gradually forgotten Edward and he stops worrying about his sisters and mother (in fact, his greatest fear is that they'll appear and embarrass him one day). While Tom sleeps on the 19th, Edward watches workers in Westminster prepare for the coronation.

Only a few weeks ago, Tom was determined to downsize the palace because the throne was in extreme debt. Now that he's had a taste of the good life, however, he's become a careless spender and he strives to create an image that he thinks is in keeping with his status as king. This includes having an excessive number of servants because, at that time, a person's greatness and social rank could be determined by how many servants they could afford to employ.



CHAPTER 31: THE RECOGNITION PROCESSION

When Tom wakes up, all of London is buzzing with excitement. As is tradition, Tom leads a parade from the Tower to Westminster Abbey with a massive group of noblemen and their vassals, the mayor of London, members of London's guilds, and a special group of guards. Tom's heart swells with pride as he looks out over the crowds who've come to see him. He even recognizes some old friends and he wonders what they'd think if they knew his real identity—but he doesn't call out to them. Occasionally there are calls for a largess, which prompts Tom to toss shiny coins into the crowd. At the end of one street is an arch featuring Elizabeth of York on a white rose, Henry VII with a red rose, and Henry VIII with the Tudor rose. Next to Henry VIII is Jane Seymour, and there is an effigy of Edward as well.

The famous Tudor Rose was created by combining a white rose (the symbol of the House of York) with a red rose (the symbol of the House of Lancaster) after Henry VII married Elizabeth of York. Their marriage united two warring houses and created the House of Tudor. The arch Tom sees traces both the beginning of the House of Tudor and how that creation helped unite a divided country and brought some level of peace after years of war.



Throughout the city are paintings that illustrate the new king's virtues and talents. Tom marvels at it all, knowing it's been set up for him. Just as he's about to throw another handful of coins, however, Tom notices a face looking up at him in wonder—his mother is in the crowd and she recognizes him. Tom's mother rushes forward and grabs his leg, but Tom calls out that he doesn't know her while guards violently pull her away. Tom is immediately ashamed of himself and ashamed at how the guards treated his mother, but he only stares back at her as the parade moves forward. Tom no longer marvels at the splendid decorations or adoring crowds. His new position seems more like a reproach than a blessing and he wishes he wasn't a captive anymore.

Tom is so disturbed by the sight of his mother because he knows his mother is the only one who truly recognizes him for who he is—a beggar with no legitimate claim on the throne. If Tom claimed his mother, then it would send a powerful message about the importance of recognizing one's upbringing and family legacy. Tom's personal history might not be as great or dramatic as the House of Tudor's, but it still shaped who he is and he has proven himself as an apt ruler. By denying his mother, however, Tom falls victim to his new pride—he is guilty of the same kind of injustice he's been trying to eradicate.



Tom is too preoccupied with his thoughts and sense of shame to notice the crowds calling for a largess or any of the beautiful decorations. The crowd begins to quiet and the people appear somewhat anxious. The Duke of Somerset notices this and he rides up next to Tom. Somerset tells Tom to smile at the people. Although Tom does as he's told, his smile is mechanical and insincere. Still, the people are happy because he throws them big handfuls of coins. When Tom falls back into a melancholy state, Somerset again approaches and asks if the crazy woman who grabbed Tom upset him. Tom turns and says that the woman was his mother. Somerset is startled—he thinks this means the king has gone insane again.

Tom readily puts on the smiling face he's expected to have, which shows just how much he's changed since he first arrived in the palace. Now Tom knows what's expected of him and it's become like second nature to him. The Duke of Somerset (once the Earl of Hertford) is supposed to be responsible for Edward as Lord Protector, but he, like King Henry VIII, is more interested in making sure his nephew is the one on the throne than that an apt ruler is coronated. Even though Somerset thinks the king is insane, he doesn't speak up to stop the coronation.



CHAPTER 32: CORONATION DAY

Starting at about four a.m., people who can afford or are entitled to seats in Westminster Abbey for the coronation flock in. Peeresses—some so old they recall King Richard III's coronation and others who are very young and inexperienced—are led to their seats where they will wait for hours before they can place their coronets on their heads at the same time as the new king. All the women are wearing jewels, so as the sunlight enters the room and hits them, it looks like there are numerous fires of different colors. After several hours, the booming of artillery indicates that the king has arrived. There is a delay during which the peers take their places and the king is robed for the ceremony. Finally, Tom enters dressed in the coronation robe, and the ceremony begins.

For most people, the coronation is all about appearances: it's a place to look their best and show off in front of others. This seems to cheapen how somber and serious the coronation ceremony is. For a monarch, it's not just a chance to look good—it represents the moment they fully commit themselves to leading the nation for the rest of their lives.



As the ceremony proceeds, Tom becomes more and more uncomfortable and experiences a growing dread. Just at the moment when the Archbishop of Canterbury lifts the crown over Tom's head and the nobility stand up and hold their coronets over their heads, a boy in filthy **clothes** walks up the aisle and declares that the ceremony can't go on because he's the real king. Just as guards descend on Edward, Tom stands up and forbids them to touch him because Edward is the real king. Astonishment sweeps through the room, but Somerset tells everyone to ignore this assertion because the king is just experiencing a recurrence of his illness. Somerset orders the guards to grab the boy, but Tom stamps his foot and tells them not to do it. Edward steps up to the platform and Tom drops to his knee and swears fealty to Edward.

Tom dreads being coronated because, in his mind, there's no going back after that—even if Edward shows up, Tom is the coronated king. It would also mean permanently severing ties with his real family, and Tom is still reeling from the shame of having publicly denied his own mother. When Edward shows up at the last second, Tom is relieved. It's a testament to Tom's own sense of honesty and justice that he doesn't for a second try to deny Edward his right to the throne, even though he could legally do so.



Somerset shoots Edward a stern look, but suddenly his anger transforms into wonder. Others who are nearby comment on the extraordinary resemblance between the prince (Tom) and the pauper (Edward). Somerset asks Edward some questions about the royal family, all of which Edward readily answers. Somerset says this is more than the king (Tom) can do, but he doesn't think it's strong enough proof. Somerset says that this could divide the entire nation; he starts to order a guard to arrest Edward but he stops short. Somerset's eyes light up and he says he knows a question only the real Prince of Wales can answer: where is the Great Seal that Henry gave Edward to hide? Everyone approves of this question and they agree that only the real Edward can answer it. Edward tells St. John that it's in a hidden compartment in his room and how to open it.

On Tom's orders, St. John runs to the palace to find the compartment and solve the mystery. While they wait, the people on the platform gradually gravitate toward Edward, leaving Tom standing alone. St. John comes running back in, and the people hold their breath while they wait for his answer. St. John bows to Tom and he says the seal is not in the compartment Edward described. The group that surrounded Edward hurries back over to Tom, and Somerset calls for the beggar to be arrested. Tom again forbids this, and Somerset asks St. John if his search was thorough, although it must be hard to miss a large golden disk. Tom interrupts and says he knows where something matching that description is, but that he isn't the one who hid it. Somerset asks who hid it and Tom points to Edward, calling him the real King of England.

Tom turns to Edward and he tells him to think about the last thing he did before running out of the palace the day they met. Edward thinks hard for a few moments and he says that while he remembers their meeting, he can't remember what place the seal has in the memory. Tom says he can help and he starts recounting how they met, the conversation they had, the food he ate, and how they swapped **clothes**. Tom reminds Edward how he prepared to rush out to yell at the guard who hurt Tom's hand and that as he passed the seal on the table, he picked it up and put it somewhere. Edward's face lights up and he tells St. John to go look in the arm of a suit of armor in the room. Tom cries out that Edward is right and he tells St. John to hurry.

Even though Edward proves that he knows more about the royal family and its practices than Tom, Somerset can't reconcile the image of Edward in shabby rags with his notions of what a king should look like. On the other hand, Tom is splendidly dressed and he looks just like a king. Furthermore, it will make Somerset look bad if it comes out that he's spend the past weeks training and serving a boy who's not actually the king—and, perhaps more importantly, not actually Somerset's nephew.



The crowd gravitating toward Edward and away from Tom indicates that they can sense Edward is the real king even though he appears to be a beggar. When they leave Tom alone, he is once again an outcast (although this time he's an outcast wearing a beautiful robe and splendid clothes). Even though Tom is telling everyone that Edward is the real king, nobody believes him and they still demand irrefutable evidence. This again illustrates how children (both boys are only nine) weren't taken seriously. If they were, then Tom and Edward would never have gotten mixed up to begin with.



Tom has every opportunity to manipulate the people into recognizing him as king. This would give him the glorious royal life he's always dreamed of. However, Tom has learned from experience that the grass isn't always greener on the other side, and palace life isn't nearly as perfect as he used to think it would be. More importantly, Tom has realized that to live in the palace, he would have to deny his true nature and dedicate himself to his appearance as king. For Tom, this would be unfulfilling and shameful.



The whole room buzzes with confused conversations and shouting until St. John returns with the seal in hand. Everyone begins shouting praises for the real king and waving their handkerchiefs in a show of happiness and support. Tom excitedly asks Edward to take the fine **clothes** back so that Tom can have his rags again. Somerset calls for Tom to be arrested, but Edward forbids it and reminds him that it was Tom who gave Somerset a ducal title—an action that Edward can repeal unless Tom can convince him that Somerset deserves it. At this, Somerset takes a step back. Edward turns to Tom and asks how he knew *where* the seal was but not *what* it was. Tom explains that nobody told him what the seal looked like and so he's been using it to crack nuts. Edward is then covered in the coronation robe, and the ceremony proceeds.

In the end, justice is done, and Edward is restored to his rightful throne. Tom's eagerness to get his own clothes back reveals his desire for his appearance to match his identity. Although he dreamed of being a king once, Tom is not a king, and even though he's enjoyed the privileges of palace life, he can't have a happy and fulfilling life by living someone else's.



CHAPTER 33: EDWARD AS KING

By the time Hendon gets safely off London Bridge, pickpockets have stolen all his money and he's in worse condition than he was when he entered London. However, this doesn't matter to him if he can find Edward. Hendon believes that Edward will make a spectacle of himself by calling himself king, which will attract a crowd. Hendon begins searching for large crowds, expecting to find Edward at the center of one. His plan is to rescue Edward and never lose him again. Hendon searches for hours, but to his surprise he can't find Edward anywhere. Hendon searches along the coronation procession's route but he can't find Edward there either. Hendon keeps wandering until he realizes London is behind him. He finds a spot near the Thames and, exhausted and starving, falls asleep to the sound of cannons announcing that the new king has been crowned.

Even though Hendon has been preoccupied with theories and hopes for getting his rightful title and estate back (and thus revenge against Hugh), he loses sight of all these things in his anxiety to find Edward. This shows that Hendon genuinely loves Edward. With Arthur and his father dead and Lady Edith under Hugh's control, Edward is the closest thing Hendon has to family now. Although Hendon might get his title, it is worthless if he doesn't also have companionship and love.



The next morning, Hendon decides to go to Westminster and seek out his father's old friend and ask to borrow some money. When he reaches the palace, Hendon sticks out like a sore thumb because of how dirty his **clothes** are. Fortunately, Humphrey Marlow spots him and realizes Hendon must be the person the new king is so worried about. Hendon approaches Humphrey and asks if he can tell Humphrey Marlow (Humphrey's deceased father) that Sir Richard Hendon's son needs to speak to him. Humphrey decides to bring this name to the king and leaves. While he's gone, some halberdiers spot Hendon and they arrest him for prowling. They find the letters Edward wrote in Hendon's pocket and they disgustedly remark that there are a lot of false claimants to the throne. One of them brings the letters in to Edward. Hendon fears he'll be executed as an impostor.

Humphrey Marlow the whipping boy he is apparently named after his deceased father, Humphrey Marlow. Hendon doesn't know this at first, and Humphrey notably doesn't try to clear up the confusion. The halberdiers remark about there being a lot of false claimants to the throne is Hendon's first indication that Edward might actually be in trouble—if he claimed to be the rightful king in front of the wrong crowd, he may have been arrested and might even be executed for it because it's an act of treason. Hendon realizes he might face a similar fate because the halberdiers think he is the one who wrote the letters.



The halberdier comes hurrying out of the palace, orders the guards to let Hendon loose, bows, and asks Hendon to follow him inside. The halberdier leads Hendon to the palace entrance, where a court official takes over and leads Hendon into a room full of nobility. The official reminds Hendon to take his hat off and then leaves him in the middle of the room. Hendon notices the king sitting on the throne talking to someone and he thinks he's only been brought into the room to be condemned to death by the king himself. Once he gets a clear view of the king's face, however, he realizes that it's Edward. Stunned, Hendon wonders if it's the same mad boy he's been caring for. Hendon gets an idea—noticing a chair in the corner, he brings it to the middle of the floor and sits on it.

All the people in the room start shouting about Hendon's blatant show of disrespect for King Edward VI and they grab him. Edward, however, orders them not to touch Hendon. Edward explains that Hendon has been made the Duke of Kent, so Hendon and his heirs have a right to sit in the presence of the king. Coincidentally, Hugh and Lady Edith come in while Edward is talking and confusedly look from Hendon to Edward. Hendon, however, doesn't notice them because he's staring hard at Edward and he is appalled to realize that he once thought the king was a lunatic pauper. Edward spots Hugh and he orders the guards to strip him of his title and lock him away.

Tom Canty, dressed in nice **clothes**, comes into the room, and Edward makes another announcement: Tom will head the group in charge of Christ's Hospital (which will teach as well as feed children from now on), and he will be known by his unique outfit and shown the respect due to those who have been king. Tom will be known as the King's Ward and enjoy the throne's support and protection all his life. Tom kisses Edward's hand and he runs to tell his mother and sisters.

CONCLUSION: JUSTICE AND RETRIBUTION

In the end, Hugh confesses that Lady Edith pretended not to know Miles Hendon because Hugh threatened to kill him otherwise. Hugh isn't prosecuted for these crimes because both Edith and Hendon refuse to testify against him. Hugh abandons Edith and runs away to "the continent," where he dies a short time later. Hendon marries Edith, and the village around Hendon Hall throws a celebration during their first visit there as a married couple.

Hendon knows that it's a grave offense to sit in the presence of an actual monarch, but during the first night he and Edward spent together, Edward agreed to grant Hendon (and his heirs) the right to do so. By sitting down now, Hendon is testing the king to find out if he's Edward or just someone who looks like Edward. In this instance, Hendon isn't willing to make a judgment based solely on appearances.



Edward not only restores Hendon to his rightful place in Hendon Hall, but he essentially promotes him to a duke (the highest title anyone can hold without being a prince, princess, or monarch). This means that even if Hugh were to somehow keep his title as baronet, Hendon dramatically outranks him.



As King's Ward, Tom can enjoy the privileges of wealth and rank but also the freedom to acknowledge his family without shame. In fact, Tom's new title enables him to make a better life for his sisters and mother, thus returning the kindness they showed him through years of trying to protect him from John's abuse.



Edith and Hendon's refusal to testify places them on a higher moral plane than Hendon—unlike Hendon, they are not treacherous and they do not tear down their own family. Hendon and Edith are welcomed at Hendon village because, unlike Hugh, they are kind, compassionate, and just.



John Canty is never heard from again, but Edward seeks out Yokel and gives him a comfortable job, thus saving him from a life of crime. Edward liberates the former lawyer from prison, provides comfortable homes for the daughters of the burned Baptist women, and punishes the person who whipped Hendon. Edward also manages to save the woman who stole some cloth and the boy who was accused of stealing a falcon, but he's too late to save the man who killed a deer on the king's land. Edward shows favor to the judge who showed him leniency when he was framed for theft, and that judge is soon recognized as a great man in his community.

For the rest of Edward's life, he enjoys repeating stories of his adventures outside of the palace. He explains that he tells these stories so much to keep the events and memory of people's misery and his pity for them fresh in his mind. Edward favors Hendon and Tom throughout his reign, and they both sincerely mourn Edward when he dies. Tom Canty grows to be an old man and he is universally honored and respected. People take note of his fine **clothes** and pay him the same homage as they do a king or queen. King Edward VI only lives for a short time but he makes good use of his reign. Whenever someone comments on his leniency when it comes to the law, Edward implies that they know nothing of suffering but that he and his people do. Edward's reign is considered very merciful for its time.

Edward makes good on as many of his promises and goals as he can. Edward's decision to put Yokel in the way of an honest livelihood illustrates his belief that if most people have a way to make an honest living, they will choose to do that rather than resort to criminality. This is also Edward's way of making up for all of Yokel's suffering under King Henry VIII's unjust laws.



In real life, King Edward VI died six years into his reign and his cousin, Lady Jane Grey, was crowned after him. Her reign only lasted a few days before Edward's oldest sister, Mary, took the throne. Just as Edward desired, Tom's new clothes reflect his inner nobility and greatness, and people respect Tom for these qualities as well as for his rank. Edward, unlike his father, feels a sense of unity with the English people—their suffering is truly his suffering because he has suffered alongside them on equal ground. His dedication to legal reform is another indication of his belief that if he creates a more equitable and positive environment, fewer people will feel compelled to resort a life of crime, and the entire country will prosper as a result.





HOW TO CITE

To cite this LitChart:

MLA

Greenwood, Alissa. "The Prince and the Pauper." *LitCharts*. LitCharts LLC, 18 Feb 2020. Web. 21 Apr 2020.

CHICAGO MANUAL

Greenwood, Alissa. "The Prince and the Pauper." LitCharts LLC, February 18, 2020. Retrieved April 21, 2020.
<https://www.litcharts.com/lit/the-prince-and-the-pauper>.

To cite any of the quotes from *The Prince and the Pauper* covered in the Quotes section of this LitChart:

MLA

Twain, Mark. *The Prince and the Pauper*. Vintage. 2015.

CHICAGO MANUAL

Twain, Mark. *The Prince and the Pauper*. New York: Vintage. 2015.