A CHILD'S DREAM OF A STAR

THERE was once a child, and he strolled about a good deal, and thought of a number of things. He had a sister, who was a child too, and his constant companion. These two used to wonder all day long. They wondered at the beauty of the flowers; they wondered at the height and blueness of the sky; they wondered at the depth of the bright water; they wondered at the goodness and the power of GOD who made the lovely world.

They used to say to one another, sometimes, Supposing all the children upon earth were to die, would the flowers, and the water, and the sky, be sorry? They believed they would be sorry. For, said they, the buds are the children of the flowers, and the little playful streams that gambol down the hill-sides are the children of the water; and the smallest bright specks, playing at hide and seek in the sky all night, must surely be the children of the stars; and they would all be grieved to see their playmates, the children of men, no more.

There was one clear shining star that used to come out in the sky before the rest, near the church spire, above the graves. It was larger and more beautiful, they thought, than all the others, and every night they watched for it, standing hand in hand at a window. Whoever saw it first, cried out, "I see the star!" And often they cried out both together, knowing so well when it would rise, and where. So they grew to be such friends with it, that, before lying down in their beds, they always looked out once again, to bid it good night; and when they were turning round to sleep, they used to say, "God bless the star!"

But while she was still very young, oh very very young, the sister drooped, and came to be so weak that she could no longer stand in the window at night; and then the child looked sadly out by himself, and when he saw the star, turned round and said to the patient pale face on the bed, "I see the star!" and then a smile would come upon the face, and a little weak voice used to say, "God bless my brother and the star!"

And so the time came, all too soon! when the child looked out alone, and when there was no face on the bed; and when there was a little grave among the graves, not there before; and when the star made long rays down towards him, as he saw it through his tears.

Now, these rays were so bright, and they seemed to make such a shining way from earth to Heaven, that when the child went to his solitary bed, he dreamed about the star; and dreamed that, lying where he was, he saw a train of people taken up that sparkling road by angels. And the star, opening, showed him a great world of light, where many more such angels waited to receive them.

All these angels, who were waiting, turned their beaming eyes upon the people who were carried up into the star; and some came out from the long rows in which they stood, and fell upon the people's necks, and kissed them tenderly, and went away with them down avenues of light, and were so happy in their company, that lying in his bed he wept for joy.

But, there were many angels who did not go with them, and among them one he knew. The patient face that once had lain upon the bed was glorified and radiant, but his heart found out his sister among all the host.

His sister's angel lingered near the entrance of the star, and said to the leader among those who had brought the people thither: "Is my brother come?"

And he said "No."

She was turning hopefully away, when the child stretched out his arms, and cried "O, sister, I am here! Take me!" and then she turned her beaming eyes upon him, and it was night; and the star was shining into the room, making long rays down towards him as he saw it through his tears.

From that hour forth, the child looked out
upon the star as on the Home he was to go to, when his time should come; and he thought that he did not belong to the earth alone, but to the star too, because of his sister's angel gone before.

There was a baby born to be a brother to the child; and while he was so little that he never yet had spoken word, he stretched his tiny form out on his bed, and died.

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Again the child dreamed of the opened star, and of the company of angels, and the train of people, and the rows of angels with their beaming eyes all turned upon those people's faces.

Said his sister's angel to the leader:
"Is my brother come?"

And he said "Not that one, but another."

As the child beheld his brother's angel in her arms, he cried, "O, sister, I am here! Take me!"

"And she turned and smiled upon him, and the star was shining.

He grew to be a young man, and was busy at his books, when an old servant came to him, and said:
"Thy mother is no more. I bring her blessing on her darling son!"

Again at night he saw the star, and all that former company. Said his sister's angel to the leader:
"Is my brother come?"

And he said, "Thy mother!"

A mighty cry of joy went forth through all the star, because the mother was re-united to her two children. And he stretched out his arms and cried, "O, mother, sister, and brother, I am here! Take me!" And they answered him "Not yet," and the star was shining.

He grew to be a man, whose hair was turning grey, and he was sitting in his chair by the fireside, heavy with grief, and with his face bedew ed with tears, when the star opened once again.

Said his sister's angel to the leader, "Is my brother come?"

And he said, "Nay, but his maiden daughter."

And the man who had been the child saw his daughter, newly lost to him, a celestial creature among those three, and he said "My daughter's head is on my sister's bosom, and her arm is round my mother's neck, and at her feet there is the baby of old time, and I can bear the parting from her, GOD be praised!"

And the star was shining.

Thus the child came to be an old man, and his once smooth face was wrinkled, and his steps were slow and feeble, and his back was bent. And one night as he lay upon his bed, his children standing round, he cried, as he had cried so long ago:
"I see the star!"

They whispered one another "He is dying."

And he said, "I am. My age is falling from me like a garment, and I move towards the star as a child. And O, my Father, now I thank thee that it has so often opened, to receive those dear ones who await me!"

And the star was shining; and it shines upon his grave.
Dickens wrote to Forster on 14 March that he had felt, when reviewing the proposed contents for the second number of *HW*, 'an uneasy sense of there being a want of something tender, which would apply to some universal household knowledge'; looking at the stars during a journey on the railway ('always a wonderfully suggestive place to me when I am alone'), he found himself 'revolving a little idea about them' and, putting the two things together, wrote this piece 'straightway' (*Pilgrim*, Vol. VI, p. 65). It was given pride of place in the new number.

Forster notes (Book 6, Ch. 4) apropos of this piece that Dickens told him he and his much-loved sister Fanny 'used to wander at night about a churchyard near their house [in Chatham] looking up at the stars', and that Fanny's early death in the summer of 1848 'had vividly reawakened all the childish association which made her memory dear to him'. There seems to be a clear reference to his childhood companionship with Fanny in the opening paragraph of 'A Child's Dream', but, as I have argued elsewhere, the presence of his idolised sister-in-law Mary Hogarth (whose sudden death at the age of seventeen had been such a terrible blow to him in 1837) can also be strongly felt in the piece (see Slater, *Dickens and Women* [1983], p. 92). The form and style of this 'Child's Dream' echoes that of [F. W.] Carovès's *Das Märchen Ohne Ende* ('The Story without an End' [trans. by Sarah Austin, 1834]), which Dickens had drawn on many years earlier for the purposes of political satire ['The Story without a Beginning', *Morning Chronicle*, 18 December 1834].

MS. John Rylands Library, University of Manchester. The MS. variants mainly concern accidentals (Dickens consistently wrote Angel with a capital A, for example) apart from three places: for 'the man who had been a child saw his daughter,' the MS. reads 'he saw his child'; for 'old man', the MS. reads 'old old man'; for 'I thank thee', the MS. reads 'I thank thee humbly'.

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Journal: Household Words, Volume I, Magazine No. 2, 6 April 1850, Pages: 25-26

Author(s):

- Charles Dickens

In the partnership agreement under which *H.W.* was set up, Dickens was, with the publishers Bradbury & Evans, with Forster and with Wills, one of the joint proprietors; he held an interest of one-half share. On Forster's relinquishing his one-eighth share in 1856, Dickens divided that one-eighth between himself and Wills. Dickens's salary as editor was £500 a year; he was to receive payment also for what he wrote in the periodical (Lehmann, ed., *Charles Dickens As Editor*, pp. 19, 195-97). (In the Office Book, Wills did not record the payments made or credited to Dickens for his *H.W.* writings.)

Dickens set the editorial policy of *H.W.* and supervised its being carried out. He had, in Wills, a capable and efficient subeditor on whose judgment he came more and more to rely; yet, especially in the early years of *H.W.*, he concerned himself with every detail of its production. Before the first number appeared, he wrote to friends and acquaintances asking them to become contributors. He read - especially during the early years of *H.W.* - hundreds of MSS, some submitted directly to him, others referred to him by Wills for final acceptance or rejection. When possible, he conferred weekly, sometimes more often, with Wills on editorial matters. When personal conference was not possible, he sent his instructions and suggestions by letter - instructions and suggestions ranging from matters of editorial policy to matters of typography and punctuation. He revised - sometimes almost entirely rewrote - contributed papers; he read proofs - sometimes revises of proofs that he had in the first place altered or emended. He suggested subjects for articles; he sent to the office materials to serve as the basis for articles. On occasion, he made excursions in company with a staff member to gather material for articles. He wrote much for the early volumes of *H.W.*, comparatively little for the later volumes. Morley's writings in the periodical exceeded his by some 300 pages. Nevertheless, as he stated when he brought *H.W.* to a close ("A Last Household Word"), his name had been, "as his pen and himself" had been, "inseparable from the Publication" throughout its entire existence.

Most of Dickens's writings in *H.W.*, like almost all contributions of other writers, appeared anonymously. Only *Hard Times*, the one of his novels that he serialized in the periodical, carried with the title of the work in each instalment the ascription "BY CHARLES DICKENS."

Four weeks before the serialization of that book began, it was announced: "NEW TALE by Mr. CHARLES DICKENS"; thereafter, each week's *H.W.* number announced the portion of *Hard Times* by Charles Dickens that was to appear the following week; before the appearance of the final chapters, as also after the completion of the serialization, *H.W.* published advertisements for the novel in book form as a Bradbury & Evans publication. *A Child's History of England*, Dickens's only other extended work in *H.W.*, appeared in the various instalments without Dickens's name after the title, but, during the serialization, advertisements in *H.W.* for the *History* in book form as a Bradbury & Evans publication stated Dickens's authorship.

Of various other of his *H.W.* writings Dickens also made his authorship known. "Personal," his statement concerning the "domestic trouble," bore his name as signature. "Curious Misprint in the Edinburgh Review," his reply to J. F. Stephen's article "The License of Modern Novelists," announced: "the hand of Mr. Dickens writes this paper." In "A Nightly Scene in London," it was "I, the Conductor of this journal," who told of coming upon the poor souls crouched before a Whitechapel workhouse. The footnote that Dickens added to "Three Graces of Christian Science" he signed "C.D." Writing in first or third person, Dickens also made clear that he was

In bold type, the words "CONDUCTED BY CHARLES DICKENS" appeared on the *H.W.* masthead; in small type they spanned the verso and recto of facing pages. In the first five years of *H.W.*'s publication, Dickens's name appeared in more than seventy-five *H.W.* advertisements and announcements in connection with the periodical and one of its supplementary publications, and in connection with *A Child's History* and *Hard Times* (in some advertisements and announcements his name appeared as many as three times). In the last year of *H.W.*'s publication, readings by Mr. Charles Dickens were announced in forty-one *H.W.* numbers. Dickens was omnipresent in his periodical.

In view of this fact, as also for other obvious considerations, Dickens naturally wanted in *H.W.* stories and articles no laudatory references to himself - or references that might be so construed. Thus, in "Our Society at Cranford," he substituted mentions of Hood and Hood's writings for Mrs. Gaskell's mentions of Boz and Boz's *Pickwick* and Christmas Carol: "... with my name on every page of Household Words," he wrote to Mrs. Gaskell (Dec. 5 [4], 1851.), "there would be - or at least I should feel - an impropriety in so mentioning myself." In a letter to Cunningham, June 24, 1853, he referred to his "usual precaution" in deleting from articles references that "unmistakably" applied to himself. An exception to this policy was the publication in *H.W.* of a personal letter from John Pascoe Fawker, in which Fawker stated that Dickens's writings had "beguiled many an hour of my life," and wished Dickens "many years of healthful employment in the highly useful manner" in which he had been so long engaged ("A Colonial Patriot").

But the observation of a reader (a reader of "a quick wit and a happy comprehension," as Dickens characterized him) that Dickens's writings had the tendency "to hold up to derision those of the higher classes" also found a place in *H.W.* pages ("Ready Wit").

Impersonal references to himself and to his books Dickens had no objection to. Mention of "Mr. Dickens" appeared of necessity in Morley's "Our Wicked Mis-statements"; in occasional articles by non-staff writers mention of Dickens was appropriate and unobtrusive. References to his novels - *Pickwick*, *Oliver Twist*, *Nickleby*, *Chuzzlewit*, *Dombey*, *Copperfield*, *Bleak House*, *Hard Times*, *Little Dorrit* - their characters, place-names, distinctive phraseology - appeared in one or more items by Stone, Dodd, Capper, Oxenford, Miss Lawrance, Payn, Morley, Costello, the Rev. James White, Samuel Sidney, Kent, Percy Fitzgerald, Wilkie Collins, Mrs. Linton, and Thornbury. (The reference to Mrs. Gamp in "Railway Waifs and Strays" could be by either of the joint authors - Wills or Hill.) Of these references, the most extended was Fitzgerald's recital, in "My Long Lost CheeryId!", of the plot of a melodrama based on Dombey; the most amusing was White's depiction, in "Fiction Crushing," of a Dora-like wife who comes to despise her Copperfield prototype. In at least seven of his own articles, and in one by him and Wills, Dickens referred to characters in his novels. In a footnote to "Pet Prisoners" he mentioned American Notes, and in "That Other Public" he quoted from the book.

Various of Dickens's *H.W.* writings elicited praise from contemporaries. Among his articles in the early volumes, for example, "A Child's Dream of a Star" seemed to Percy Fitzgerald written with Dickens's "most delicate touch"; and nothing, thought Fitzgerald, could be "more
witty or sarcastic" than "Red Tape" (Memories of Charles Dickens, pp. 137, 155"). Crabb Robinson found one of the "Raven" articles "a witty paper," "a capital satire" (On Books and Their Writers, II, 704). The Quart. Rev. (June 1856) mentioned Dickens's "excellent papers" on the London detective police. Mrs. Cowden Clarke wrote to a friend: "The 'Christmas Tree' paper is charming, is it not?" (Letters to an Enthusiast, p. 32). Among Dickens's articles that antagonized certain readers were "Frauds on the Fairies," "Pet Prisoners," and "Whole Hogs." Dickens's remonstrance, in "Frauds on the Fairies," against George Cruikshank's rewriting "Hop-o'-My-Thumb" to serve propaganda purposes provoked a reply from Cruikshank, in which he justified his treatment of fairy tales and set Dickens right "upon one or two points" (George Cruikshank's Magazine, Feb. 1854). Dickens's comments on prison chaplains, in "Pet Prisoners," resulted in his being "severely mauled at the hands of certain Reverend Ordinaries" ("Small-Beer Chronicles," A.Y.R., Dec. 6, 1862). "Whole Hogs" aroused the indignation of temperance advocates (Kitton, "Introduction" to Old Lamps for New Ones and Other Sketches and Essays, by Dickens; also, Dickens's H.W. article "Sucking Pigs"). Dickens's statement, in H.W., concerning his domestic affairs was generally condemned as in poor taste.

Dickens's relationship with most of his contributors was amicable. To some who were newcomers in the field of writing he at times wrote detailed criticisms of their submitted MSS, with words of advice and encouragement. Among H.W. writers who, at one time or another, showed their regard for him by dedicating to him a book were Marston, the Rev. James White, Wickeenden, Forster, Prince, Landor, Charles Knight, Samuel Sidney, Wilkie Collins, Marguerite Power, Duthie, Spicer, Wills, Yates, Lever, Kent, Percy Fitzgerald, Payn, and Thombury. Hans Christian Andersen, who was technically not a contributor, but one of whose stories appeared in H.W., dedicated three books to Dickens.

Of the items included by Dickens in Reprinted Pieces, "A Plated Article," recorded in the Office Book as by Dickens and Wills, was reprinted by Wills in his Old Leaves: Gathered from Household Words, 1860, there indicated as written in part by Dickens. Wills's Office Book ascription of the item to Dickens and to himself is more authoritative as to its authorship than is Dickens's reprinting.

As Dickens's letters and as occasional comments by contributors indicate, Dickens made changes - deletions, additions, emendations - in more items than those for which the initials "C.D." appear in the Office Book jointly with the name of a contributor. Thus, it is not inconceivable that he might have written the hymn, sometimes attributed to him, that concludes "Poor Dick's Story" in the 1856 Christmas number (see identification note on Harriet Parr). The attribution, however, seems to be in error.

Harper's reprinted, in whole or part, seventeen of Dickens's H.W. articles and stories (including "A Plated Article," claimed by both Dickens and Wills), three acknowledged to H.W., nine to Dickens personally, and five unacknowledged to any source. Harper's reprinted as by Dickens eight items not by him (see Elizabeth Gaskell, Home, Sala, Morley, the Rev. James White, Harriet Martineau, Wilkie Collins, Eliza Lynn Linton). Two of Dickens's items were included in the Putnam volumes of selections from H.W.: Home and Social Philosophy, 1st and 2nd ser. The collection of Dickens's H.W. items published in 1859 by the Philadelphia publishing firm T. B. Peterson, Dickens' Short Stories. Containing Thirty-one Stories Never Before Published in This Country, contained no items that Dickens had not included in Reprinted Pieces. D.N.B.
Dickens served a full newspaper apprenticeship, beginning as a teenage penny-a-liner for *The British Press* (1826). Having taught himself shorthand in the late 1820s, Dickens practised the craft in the antiquated courts of Doctors' Commons before moving up to join the select band of parliamentary reporters, working first for his uncle’s voluminous *Mirror of Parliament*, then for the radical *True Sun* during the stormy passage of the Reform Bill through parliament (1832), and finally securing a coveted reporter’s job on the newly-reorganised *Morning Chronicle*, under veteran Benthamite editor John Black (1783-1855). There he undertook varied work - theatre reviewing, election reporting, express reporting of extra-mural political events, as well as enduring the daily grind of parliamentary debates. Given the fluctuating demands for space which the latter placed on a 7-column broadsheet like the *Chronicle*, room was soon found for Dickens’s witty sketches employing, amongst a wardrobe of other styles, the rhetoric of political journalism to narrate the world of everyday Londoners. These came to be signed 'Boz', and between 1836 and 1839, together with tales from the *Monthly Magazine* and *Bell’s Life in London* they were republished to extensive acclaim, overlapping with the monthly release of 'Boz’s next great success, *The Pickwick Papers* (1836-37).

Thereafter, Dickens’s writing ventures all self-consciously straddled the permeable frontier between journalism and popular literature. He left the daily press for the more genteel world of monthly magazines, with the editorship of *Bentley’s Miscellany* (1837-39), but sought to reconnect with satirical weekly journalism through editing *Master Humphrey’s Clock* for Chapman & Hall (1840-41). This was something of a misfire, in journalistic terms, though it bequeathed *Old Curiosity Shop* and *Barnaby Rudge* to literature. So too was Dickens’s involvement with the *Daily News* (1845-46); critics point to the fact only 17 issues of the new Liberal broadsheet were published under his watch. Yet Dickens’s effectiveness, as celebrity launch editor, should not be underestimated; his newsgathering and recruiting arrangements stood the test of time, and he led from the front with a series of inventive contributions on social and cultural issues.

Even while seeking to reposition himself as a serious novelist with *Dombey and Son* (1846-48), Dickens returned to newsprint, with around 30 anonymous reviews and irony-laden leaders for the *Examiner* under John Forster (1848-49). These were a prelude to his return to full-time editing and leader-writing, with *Household Words* and *All the Year Round* - hugely successful enterprises in weekly magazine journalism which, however, did not prevent Dickens from writing a further eight serial novels and undertaking punishing tours as a public reader in Britain, France, and America. Dickens is now widely recognised - and was during his lifetime - as a crucial contributor both to the popular appeal and the respectability of the mass-market newspaper and periodical press.


Oxford Dictionary of National Biography

Genre(s):
• Prose: Short Fiction
  Fictional narrative published in a single instalment, e.g. a short story, 'with a fully developed theme' (OED), or which is simply self-contained.

• Prose: Leading Article
  The article published first in any given magazine issue, below the masthead.

Subject(s):

• Children; Childhood; Pregnancy; Childbirth; Child Rearing; Adoption; Child Labor
• Death; Grief; Mourning; Mourning Customs in Literature; Funeral Rites and Ceremonies; Life Cycle, Human; Old Age; Mortality
• Dreams; Visions; Sleep
• Health; Diseases; Personal Injuries; Hygiene; Cleanliness—Fiction
• Religion; Religion and Culture
• Religion—Christianity—General
• Supernatural; Superstition; Spiritualism; Clairvoyance; Mesmerism; Ghosts; Fairies; Witches; Magic; Occultism

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