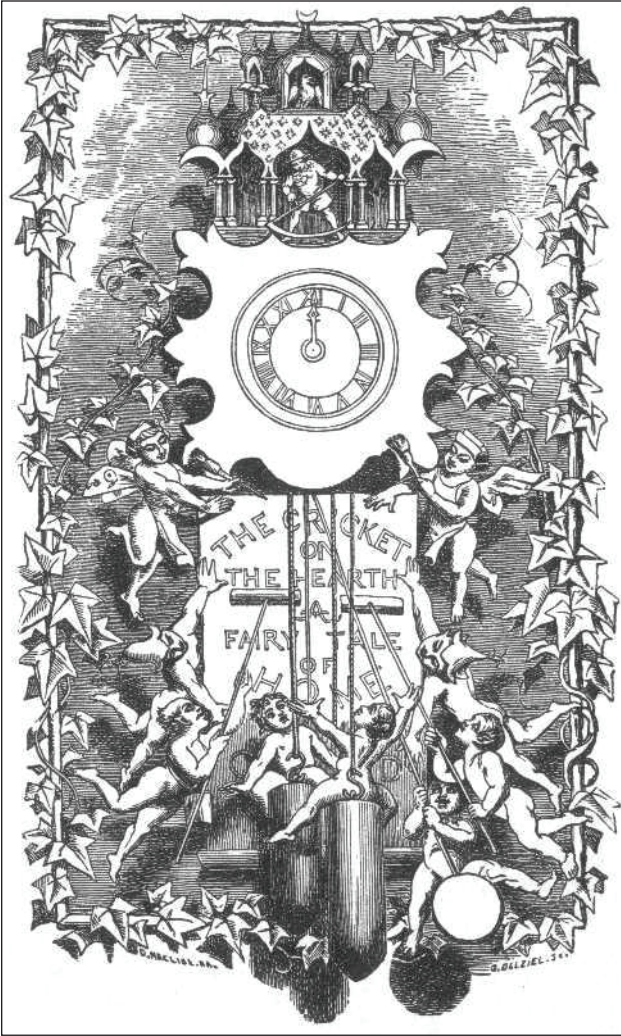


# The Cricket on the Hearth

By Charles Dickens

A Language-Illustrated Classic  
by Michael Clay Thompson

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## CHAPTER ONE

### Chirp the First

The kettle began it! Don't tell me what Mrs. Peerybingle said. I know better. Mrs. Peerybingle may leave it on record to the end of time that she couldn't say which of them began it; but, I say the kettle did. I ought to know, I hope! The kettle began it, full five minutes by the little waxy-faced Dutch clock in the corner, before the Cricket uttered a chirp.

As if the clock hadn't finished striking, and the convulsive little Haymaker at the top of it, jerking away right and left with a scythe in front of a Moorish Palace, hadn't mowed down half an acre of imaginary grass before the Cricket joined in at all!

Why, I am not naturally positive. Every one knows that. I wouldn't set my own opinion against the opinion of Mrs. Peerybingle, unless I were quite sure, on any account whatever. Nothing should induce me. But, this is a question of fact. And the fact is, that the kettle began

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**scythe:** n. a curved-bladed tool for cutting crops

**Moorish:** adj. pertaining to an African-Muslim people who conquered Iberia

**induce:** v. persuade to do something

it, at least five minutes before the Cricket gave any sign of being in existence. Contradict me, and I'll say ten.

Let me narrate exactly how it happened. I should have proceeded to do so in my very first word, but for this plain consideration—if I am to tell a story I must begin at the beginning; and how is it possible to begin at the beginning, without beginning at the kettle?

It appeared as if there were a sort of match, or trial of skill, you must understand, between the kettle and the Cricket. And this is what led to it, and how it came about.

Mrs. Peerybingle, going out into the raw twilight, and clicking over the wet stones in a pair of pattens that worked innumerable rough impressions of the first proposition in Euclid all about the yard—Mrs. Peerybingle filled the kettle at the water-butt. Presently returning, less the pattens (and a good deal less, for they were tall and Mrs. Peerybingle was but short), she set the kettle on the fire. In doing which she lost her temper, or mislaid it for an instant; for, the water being uncomfortably cold, and in that slippy, slushy, sleety sort of state wherein it seems to penetrate through every kind of substance, patten rings included—had laid hold of

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**pattens:** n. shoes with raised soles

**Euclid's first proposition:** concerned equilateral triangles

**water-butt:** n. a large rain barrel

Mrs. Peerybingle's toes, and even splashed her legs. And when we rather plume ourselves (with reason too) upon our legs, and keep ourselves particularly neat in point of stockings, we find this, for the moment, hard to bear.

Besides, the kettle was aggravating and obstinate. It wouldn't allow itself to be adjusted on the top bar; it wouldn't hear of accommodating itself kindly to the knobs of coal; it would lean forward with a drunken air, and dribble, a very Idiot of a kettle, on the hearth. It was quarrelsome, and hissed and spluttered morosely at the fire. To sum up all, the lid, resisting Mrs. Peerybingle's fingers, first of all turned topsy-turvy, and then, with an ingenious pertinacity deserving of a better cause, dived sideways in—down to the very bottom of the kettle. And the hull of the Royal George has never made half the monstrous resistance to coming out of the water, which the lid of that kettle employed against Mrs. Peerybingle, before she got it up again.

It looked sullen and pig-headed enough, even then; carrying its handle with an air of defiance, and cocking its spout pertly and mockingly at Mrs. Peerybingle, as if it said, 'I won't boil. Nothing shall induce me!'

But Mrs. Peerybingle, with restored good humour,

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**plume:** v. to pride oneself

**morosely:** adv. with ill temper

**air:** n. manner

**pertinacity:** n. persistence, determination

**Royal George:** a great warship that sank during routine maintenance

dusted her chubby little hands against each other, and sat down before the kettle, laughing. Meantime, the jolly blaze uprose and fell, flashing and gleaming on the little Haymaker at the top of the Dutch clock, until one might have thought he stood stock still before the Moorish Palace, and nothing was in motion but the flame.

...[the kettle] would lean forward with a drunken air, and dribble, a very Idiot of a kettle, on the hearth. It was quarrelsome, and hissed and spluttered morosely at the fire.

Dickens renders the hissing kettle with homey *r*'s and hissy *s*'s that capture the kettle's whistle. Notice the alliterated *dr*'s, supported by *forward* and *spluttered*. Page 15.

He was on the move, however; and had his spasms, two to the second, all right and regular. But, his sufferings when the clock was going to strike, were frightful to behold; and, when a Cuckoo looked out of a

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trap-door in the Palace, and gave note six times, it shook him, each time, like a spectral voice—or like a something wiry, plucking at his legs.

It was not until a violent commotion and a whirring noise among the weights and ropes below him had quite subsided, that this terrified Haymaker became himself again. Nor was he startled without reason; for these rattling, bony skeletons of clocks are very disconcerting in their operation, and I wonder very much how any set of men, but most of all how Dutchmen, can have had a liking to invent them. There is a popular belief that Dutchmen love broad cases and much clothing for their own lower selves; and they might know better than to leave their clocks so very lank and unprotected, surely.

Now it was, you observe, that the kettle began to spend the evening. Now it was, that the kettle, growing mellow and musical, began to have irrepressible gurglings in its throat, and to indulge in short vocal snorts, which it checked in the bud, as if it hadn't quite made up its mind yet, to be good company. Now it was, that after two or three such vain attempts to stifle its convivial sentiments, it threw off all moroseness, all reserve, and burst into a stream of song so cosy and hilarious, as never

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**spectral:** adj. ghostly

**checked in the bud:** stopped before it happened

**stifle:** v. repress, restrain

**lank:** adj. thin, lanky

**convivial:** adj. friendly, cheerful

maudlin nightingale yet formed the least idea of.

So plain too! Bless you, you might have understood it like a book—better than some books you and I could name, perhaps. With its warm breath gushing forth in a light cloud which merrily and gracefully ascended a few feet, then hung about the chimney-corner as its own domestic Heaven, it trolled its song with that strong energy of cheerfulness, that its iron body hummed and stirred upon the fire; and the lid itself, the recently rebellious lid—such is the influence of a bright example—performed a sort of jig, and clattered like a deaf and dumb young cymbal that had never known the use of its twin brother.

That this song of the kettle's was a song of invitation and welcome to somebody out of doors: to somebody at that moment coming on, towards the snug small home and the crisp fire: there is no doubt whatever. Mrs. Peerybingle knew it, perfectly, as she sat musing before the hearth. It's a dark night, sang the kettle, and the rotten leaves are lying by the way; and, above, all is mist and darkness, and, below, all is mire and clay; and there's only one relief in all the sad and murky air; and I don't know that it is one, for it's nothing but a glare; of deep and angry crimson, where the sun and wind

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**maudlin:** adj. self-pitying, sentimental

**trolled:** v. sang happily

**cymbal:** n. a brass plate struck against another like it to create music

**musing:** v. reflecting



together; set a brand upon the clouds for being guilty of such weather; and the widest open country is a long dull streak of black; and there's hoar-frost on the finger-post, and thaw upon the track; and the ice it isn't water, and the water isn't free; and you couldn't say that anything is what it ought to be; but he's coming, coming, coming!—

Notice that the kettle's homey song of welcome is rhymed: *way-clay*, *air-glare*, *black-track*, *free-be*. We also see a beautiful crunchy *ost-ost* parallel in *hoar-frost* and *finger-post*. We see frequent alliteration in these pages, as in *mellow and musical* and *recently rebellious*. Pages 18-19.

And here, if you like, the Cricket DID chime in! with a Chirrup, Chirrup, Chirrup of such magnitude, by way of chorus; with a voice so astoundingly disproportionate to its size, as compared with the kettle; (size! you couldn't see it!) that if it had then and there burst itself like an overcharged gun, if it had fallen a victim on the spot, and chirruped its little body into fifty pieces, it would have

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**hoar-frost:** n. frost that forms in clear weather

**finger-post:** n. a post at an intersection with directional signs on it

seemed a natural and inevitable consequence, for which it had expressly laboured.

The kettle had had the last of its solo performance. It persevered with undiminished ardour; but the Cricket took first fiddle and kept it. Good Heaven, how it chirped! Its shrill, sharp, piercing voice resounded through the house, and seemed to twinkle in the outer darkness like a star. There was an indescribable little trill and tremble in it, at its loudest, which suggested its being carried off its legs, and made to leap again, by its own intense enthusiasm. Yet they went very well together, the Cricket and the kettle. The burden of the song was still the same; and louder, louder, louder still, they sang it in their emulation.

The fair little listener—for fair she was, and young: though something of what is called the dumpling shape; but I don't myself object to that—lighted a candle, glanced at the Haymaker on the top of the clock, who was getting in a pretty average crop of minutes; and looked out of the window, where she saw nothing, owing to the darkness, but her own face imaged in the glass. And my opinion is (and so would yours have been), that she might have looked a long way, and seen nothing half so agreeable.

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**expressly:** adv. purposely, specifically

**resounded:** v. echoed, reverberated

**emulation:** n. imitation

**ardour:** n. passionate enthusiasm

When she came back, and sat down in her former seat, the Cricket and the kettle were still keeping it up, with a perfect fury of competition. The kettle's weak side clearly being, that he didn't know when he was beat.

Its shrill, sharp, piercing voice resounded through the house....

Dickens uses consonance and alliteration to evoke the shrill voice of the cricket, much like Carl Sandburg would do later in his poem "Cricket": "The voice of the last cricket across the first frost..." The s sound in c is subtle, harder to spot. Page 20.

There was all the excitement of a race about it. Chirp, chirp, chirp! Cricket a mile ahead. Hum, hum, hum—m—m! Kettle making play in the distance, like a great top. Chirp, chirp, chirp! Cricket round the corner. Hum, hum, hum—m—m! Kettle sticking to him in his own way; no idea of giving in. Chirp, chirp, chirp! Cricket fresher than ever. Hum, hum, hum—m—m! Kettle slow and

steady. Chirp, chirp, chirp! Cricket going in to finish him. Hum, hum, hum—m—m! Kettle not to be finished. Until at last they got so jumbled together, in the hurry-scurry, helter-skelter, of the match, that whether the kettle chirped and the Cricket hummed, or the Cricket chirped and the kettle hummed, or they both chirped and both hummed, it would have taken a clearer head than yours or mine to have decided with anything like certainty. But, of this, there is no doubt: that, the kettle and the Cricket, at one and the same moment, and by some power of amalgamation best known to themselves, sent, each, his fireside song of comfort streaming into a ray of the candle that shone out through the window, and a long way down the lane. And this light, bursting on a certain person who, on the instant, approached towards it through the gloom, expressed the whole thing to him, literally in a twinkling, and cried, 'Welcome home, old fellow! Welcome home, my boy!'

This end attained, the kettle, being dead beat, boiled over, and was taken off the fire. Mrs. Peerybingle then went running to the door, where, what with the wheels of a cart, the tramp of a horse, the voice of a man, the tearing in and out of an excited dog, and the surprising

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**amalgamation:** n. combination

and mysterious appearance of a baby, there was soon the very What's-his-name to pay.

...the kettle, being dead beat, boiled over,  
and was taken off the fire.

Dickens uses stopped consonants to capture  
the heavy exhaustion of the poor, tired kettle.  
Page 22.

Where the baby came from, or how Mrs. Peerybingle got hold of it in that flash of time, I don't know. But a live baby there was, in Mrs. Peerybingle's arms; and a pretty tolerable amount of pride she seemed to have in it, when she was drawn gently to the fire, by a sturdy figure of a man, much taller and much older than herself, who had to stoop a long way down, to kiss her. But she was worth the trouble. Six foot six, with the lumbago, might have done it.

'Oh goodness, John!' said Mrs. P. 'What a state you are in with the weather!'

He was something the worse for it, undeniably. The

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**lumbago:** n. back pain

thick mist hung in clots upon his eyelashes like candied thaw; and between the fog and fire together, there were rainbows in his very whiskers.

‘Why, you see, Dot,’ John made answer, slowly, as he unrolled a shawl from about his throat; and warmed his hands; ‘it—it an’t exactly summer weather. So, no wonder.’

‘I wish you wouldn’t call me Dot, John. I don’t like it,’ said Mrs. Peerybingle: pouting in a way that clearly showed she did like it, very much.

‘Why what else are you?’ returned John, looking down upon her with a smile, and giving her waist as light a squeeze as his huge hand and arm could give. ‘A dot and’—here he glanced at the baby—‘a dot and carry—I won’t say it, for fear I should spoil it; but I was very near a joke. I don’t know as ever I was nearer.’

He was often near to something or other very clever, by his own account: this lumbering, slow, honest John; this John so heavy, but so light of spirit; so rough upon the surface, but so gentle at the core; so dull without, so quick within; so stolid, but so good! Oh Mother Nature, give thy children the true poetry of heart that hid itself in this poor Carrier’s breast—he was but a Carrier by the

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**an’t:** ain’t, is not

**stolid:** adj. calm, unemotional

**Carrier:** n. one who conveys or transports goods

way—and we can bear to have them talking prose, and leading lives of prose; and bear to bless thee for their company!

...this John so heavy, but so light of spirit;  
so rough upon the surface, but so gentle  
at the core; so dull without, so quick  
within; so stolid, but so good!

We have seen Dickens use beautiful structures like this before (“It was the best of times, it was the worst of times...”), but this paragon of parallel *so/but* sequences makes clarity out of complexity. Study Dickens’s similar use of *now*—six times—on pages 29-30.

It was pleasant to see Dot, with her little figure, and her baby in her arms: a very doll of a baby: glancing with a coquettish thoughtfulness at the fire, and inclining her delicate little head just enough on one side to let it rest in an odd, half-natural, half-affected, wholly nestling and agreeable manner, on the great rugged figure of

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**coquettish:** adj. flirtatious  
**affected:** adj. artificial, contrived  
**nestling:** adv. resting comfortably

the Carrier. It was pleasant to see him, with his tender awkwardness, endeavouring to adapt his rude support to her slight need, and make his burly middle-age a leaning-staff not inappropriate to her blooming youth. It was pleasant to observe how Tilly Slowboy, waiting in the background for the baby, took special cognizance (though in her earliest teens) of this grouping; and stood with her mouth and eyes wide open, and her head thrust forward, taking it in as if it were air. Nor was it less agreeable to observe how John the Carrier, reference being made by Dot to the aforesaid baby, checked his hand when on the point of touching the infant, as if he thought he might crack it; and bending down, surveyed it from a safe distance, with a kind of puzzled pride, such as an amiable mastiff might be supposed to show, if he found himself, one day, the father of a young canary.

‘An’t he beautiful, John? Don’t he look precious in his sleep?’

‘Very precious,’ said John. ‘Very much so. He generally is asleep, an’t he?’

‘Lor, John! Good gracious no!’

‘Oh,’ said John, pondering. ‘I thought his eyes was generally shut. Halloa!’

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**endeavouring:** v. trying

**cognizance:** n. awareness

**checked:** v. stopped

**mastiff:** n. a large breed of dog

**rude:** adj. rough, unsophisticated

**aforesaid:** adj. previously mentioned

**amiable:** adj. friendly

**pondering:** v. thinking carefully