

**O. V. OPUSCULA, NO. 20:  
HOW DREAMS  
COME TRUE: A DRAMATIC  
SKETCH IN TWO SCENES**

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O. V. Opuscula, No. 20: How Dreams Come True: A Dramatic Sketch in Two Scenes by John Todhunter

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**JOHN TODHUNTER**

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O.V.  
OPUSCULA.

No. 20.

## HOW DREAMS COME TRUE.

*A Dramatic Sketch in Two Scenes.*

BY

JOHN TODHUNTER.

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*Specially written for the Conversations of the Sette of Odd  
Volumes at the Grosvenor Gallery, July 17th, 1890, by  
command of His Oddahly Brother Charles Holmes, reigning  
President of the Sette, to whom long life and happiness  
wisteth his well-wisher,*

THE BARD.

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Imprinted by BARNES & SONS,  
23, Old Bailey, London, E.C. ; and Derby.

*Non ego ventos veneri suffragia plebis. HORACE.*

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This edition is limited strictly to 500 copies, and is  
intended for private circulation only.

No. ....

Presented unto

by

### CHARACTERS.

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**ALDOBRAND** ... *Hans Schwarz's Apprentice.*  
**BERTHA** ... *Hans Schwarz's Daughter.*  
**GRETCHEN** ... *Bertha's Maid.*

## HOW DREAMS COME TRUE.

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THE scene represents an oak-panelled room in the house of Hans Schwarz, a Master-Printer of Nuremberg. At the back of the stage, deeply recessed in the wall, is a leaded glass window with roundels, through which an orchard with apple trees in full blossom is seen. Beneath the window is an oaken seat. On the back wall, r. of the window, is a hanging cupboard, with old books on a shelf and on the top a number of tankards, glasses and flagons. In the corner (l.) hangs a crucifix, with brass receptacle for holy water; in front of it a *prie-dieu*. The ceiling (rather low) is of wood, and is supported on great oaken beams. In the side-wall (r.) near the back of the stage is a door. In the side-wall (l.) nearest the



front of the stage, a curtained opening leading to the printing room. An oaken table stands near the side wall (R), with cloth, plates, glasses, &c., not yet removed after a meal. An arm-chair with leathern cushions, and a footstool (L.C.)

*Time*—Early sixteenth century.

Three years are supposed to elapse between the first and second scenes.

The story on which this little piece is founded occurs in *The Antiquary*, Chap. xi., where Jonathan Oldbuck narrates it as a passage in the life of one of his ancestors.



## HOW DREAMS COME TRUE.

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### SCENE I.

ALDOBRAND *discovered kneeling on the floor, packing a knapsack.* BERTHA, *passing the window, peeps in through an open casement, and then enters (R.).*

BERTHA.

*(Beginning to clear the table.)*

So thou art going forth into the world,  
A dreamer, still a dreamer, Aldobrand !  
But, tell me, art thou sad to say farewell  
To Nuremberg, my father's house, and me ?

ALDOBRAND.

A man must see the world, sweet Mistress  
Bertha !  
I am glad to see it. After the 'prentice years,  
The years of wandering—hey for liberty !

BERTHA.

So thou art glad to leave us? *Man* forsooth!  
Call'st thou thyself a man, the gosling down  
Scarce yellow on thy chin? Ungrateful boy,  
Thou who hast shared our house, eaten our  
bread,

These seven long years—and now trudge forth  
and quit us

Without the heaving of one kindly sigh.

ALDOBRAND.

Nay, sweetheart, I am glad and sorry too;  
I love old Nuremberg, your father's house,  
And—all it holds. My 'prentice years, you  
know,

Were not all flowers, yet now they seem to me  
A cloistered Paradise, whereon I gaze  
Through the fast-closing doors. But close  
they must,

And forth must I. I am glad and sorry too.

BERTHA.

My father's rule was something stern, I know.