

Oriental Theatre Libretto,

Prof. E. DORF, EDITOR.

BAR KOCHBA;

OR,

THE LAST HOUR OF ZION,

Historical Opera, 1 Prologue and 5 Acts,

BY GOLDFADEN.

Translated from the Original by

PROF. E. DORF,

Lecturer on Science with Stereoptican Illustrations,

113 $\frac{1}{2}$ Bowery.

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Enlarged on Scenario with Story-boards, Illustrations,

185, Bowery.

CAST OF CHARACTERS.

Bar Kochba, a young hero.....Mr. Silberman.
Aria, his general.....Mr. Latner.
Elesar, an old learned man.....Mr. Latner.
Dina, his daughter.....Mr. Carr.
Tarnus Rufus, a Roman Governor.....Mrs. Chaimovich.
Seregha his wife.....Mr. Shinkman.
Popus, a Samaritan Jewish jewelry pedler.....Mrs. Silberman.
An Officer.....Mr. Chaimovich.
Shalakesa, a servant.....Mr. Wachtel.
Paratoh, a captain.....Mrs. Borodkin.
Corps of Sanhedrin Priests, Levites, Guards, Indians,
Assyrians, Jewish and Roman Soldiers, People.
Period—60 years after the destruction of Jerusalem.
Prologue and the first Act is in BETHY. 2, 3, 4 Acts in
CESARIA, the fifth Act in the Fortress of Bethy.
New Costumes, Decorations.

INTRODUCTORY.

We do not think it necessary to repeat the history of our Oriental Theatre into this city till to-day, to mention the difficulties we had to overcome to push ourselves into a small dark corner of the Dramatic Edifice of New York, as the New York press has done its utmost in that direction—showing to the people the unfavorable conditions under which our audiences have to witness our plays. It is not the fine display of upholstery, fresco paintings, statuary or expensive scenery, nor the architectural or local character of our house, but our original ways and means to cater moral amusement and instruction is the secret of our success.

Our patrons are not only our country people alone, but we attract native Americans and German Americans who do not understand one word of our text. As it is always our desire to give to every one of our hearers the value for his admission fee, we thought it a necessity to translate our plays in some way or another for the intelligence and enjoyment of our American patrons.

“Necessity is the mother of invention.”

We are fortunate in making many influential friends; among them we found a gentleman, Prof. Dorf, who has the ability to translate our lingo into English. We have associated with him, and we have him appointed to the office of Editor of the Oriental Theatre "Libretto."

This paper is not now what we hope it will be, if it will meet with your kind approbation.

We beg respectfully for your kind leniency in your criticism of our labor as well as of the labor of Prof. Dorf.

Our dramatic functions are not twelve years old. Our lingo is not a grammatical language, fit for an acrostic meter, but expresses feeling and fun of an ancient remarkable people, numerous enough in America as well as abroad, whom nature has gifted with some talents to make our Drama a success.

Our music is very ancient; some parts are impossible to theorize, as it is a matter of ancient feeling; to be found only in the heart of the singer, and not in modern notes.

The very freedom of tongue and voice, independent of the modern grammatical and musical critics, whose presence on every stage makes almost every actor tremble and blunder (starts only excepted) is the main secret of our success.

We are free upon the stage, live in our roles,

don't know what stage fever or embarrassment means. Our utterances and songs come from our hearts and strike the hearts of our audience.

Our humor tickles their nerves, and we attract not only the common but some of the most intelligent audiences of this city—*without actors' trappings*.

We have therefore enough reason to be proud of our success.

We found in Prof. Dorf the right man in the right place—with a similar tendency, independent of grammatical criticism, like the American author, Richard White, who said: "An editor whose thoughts are engaged and concentrated in the construction of grammatical frames for his sentences only—shall write for himself and not for the public?"

Prof. Dorf is full of enthusiasm for our cause; has the knowledge of the ancient history and biography of the characters of our dramas; our lingo is his mother tongue; he has traveled through Europe and America; he has lectured in the finest places of education on Science—therefore we have confidence in the gentleman, and have a reason to believe that he has acquired enough of the English language to translate the ideas of our plays to dress them with American phrases, which

will enable every hearer to understand our acting, and will make the critic fit for his work. We wish him the same success to his readers which has crowned our enterprise.

This experiment is very expensive to start with, but its prospects are great. Therefore we are compelled for the present to charge 10 cents per copy. If the Libretto will be patronized by the business world, and a collection of ten or more copies, bound together, will find room in the American book market, we will reduce the price to five cents, or give it away free of charge.

We will also issue the original poetical text of one or two of the principal songs in Hebrew letters, and with English translations.

Yours truly,

THE RUSSIAN OPERA CO.,

SILBERMAN & CARP,
Managers.

PROLOGUE.

A number of Hebrew People assemble on the 9th day of the month of Ab at the Synagogue of Betar in Palestina to celebrate the mournful memorial, the 60th anniversary of the destruction of Jerusalem. This congregation consists of two Parties. The one propagating Peace with the Romans has for their Leader The old renowned Elhaser (Carp) The Head of the Sanhedrim (the great Senate of Jerusalem) The other part propagating war against the Romans has for their leader Bar Kochba ("The Son of the Star.") Silberman, a young hero pretending to be the promised Messiah. The majority of the people is influenced by the revolutionary Oration of Bar Kochba and coincides with his plans. Elhaser and his party consider themselves beaten by the opposition and retire disgusted. Bar Kochba therefore remains the Leader of the people and takes their solemn oath by the Torah. During this ceremony a star appears, supposed to be prepared by B. K. by some magic means.

ACT I.

SCENE I.

Dina (Mrs. Chaimovitz) the Daughter of Elhaser, is the leader of the ladies' prayer meeting

at home ; after the service the ladies retire. Eliaser, her father, appears; he is astonished to hear his own daughter, Dina, is also in fluenced by the pretender, Bar Kochba, and is full of revolutionary feeling—Eliaser becomes vexed about it and exclaims : The pretender's name " Star) but Bar Kosiba (the son of the he retires. Bar Kochba appears, describes to his beloved Dina the bright prospects of his revolutionary plans, and assures her of his final triumph. Dina is delighted, congratulating him on his success—joins in a triumph song describing the future ideal freedom and glory of Jerusalem.

Bar Kochba retires—Papus (Mr. Chaimovitz) a Samaritan Jewellery Peddler and villain arrives, greets Dina with the most flattering terms—declaring his endless love to her.

He attempts to cover his crippled ugliness with the Pearls and Diamonds in his possession; he offers valuable presents to her. Dina rebukes him for his Impudence and treats him with contempt.

Papus (the impersonator of Revenge) becomes fearfully enraged, pours out a stream of terrible curses against Dina, her father and Bar Kochba, his rival ; he resolves revenge against all and sings the renown song, "The Nekume."

REVENGE.

I do everything in disguise. The world takes me for a fool and a beggar. I do laugh at them. I don't want them to know that I am rich. I play the fool to gain confidence of my fellow man. I am strong and pious if necessary. I am great in flattery, by which I am able to discover the secrets of the smart, to set them all wild.

If I put up a job on them they feel it painfully. I rejoice and laugh at them because Revenge is my soul, my life and my consolation.

Nature made me a cripple, lame and blind, so you would think that Papus is good for nothing. I laugh at that, as my one leg runs for two and my one eye sees double; my jumping is light and airy, my look is poisonous, I am to all an incognito, I am upon all roofs and down all the holes and find out what I want to know. If I put up * * * * *

דיא נקמה

1.

אלס דינג איז בייא מיר פערשטעללט
 מיט א שווארצער מאסקע דער פאר
 דיזש איר בייא דער ווערט
 א ריפצן אין א נאר
 האזן האזן איר לאך מיר אויס
 וואס דארף יענער וויסען אז איך בין אנכיר
 אירק מאך מיר צום נאר
 ער זאלל זיך ניש היסען פאר מיר,
 וויא מאן דארף האב איר פריס אויך
 אין שטייבעלעך בין איר ערשט גרויס
 איר נאר אויס סודות בייא דיא קלינגע
 מאך זייא אללע דילל משינה
 אין סתו דער נאך א שפיטצעל און
 אז עס סתו זייא אללע ווער
 אין קוועלל אין לאך פין זייא
 איר קוועלל אין לאך פין זייא
 איר דיא נקמה איז מיין נחמה מיין לעבען
 מיין נשמה
 איר דיא נקמה איז מיין נחמה מיין לעבען
 מיין נשמה.

2.

אין אז מיר האט מיט א מיס
 בעשאפען דיא נאטור
 אז איר בין בלינד אין קרויס
 צי וואס סתו אונד לעב איר נאר?
 האזן האזן איר לאך מיר אויס
 האזן האזן איר לאך מיר אויס
 אבער וויא דאס איינציגע פיסעל נערט
 אין וויא דאס איינציגע איינערע זערט
 אין שפרעג איז ליפטיג
 מיין בלינד איז ניפטיג
 קיינער ווייסט בייא מיר ניש אז גראס
 איר שפרעג אויס אויף אללע דעבער
 קינד מיר אויס שטירל אללע לעבער
 איר סתו דער נאך א שפיטצעל אין
 אז עס סתו זייא אללע ווער
 איר קוועלל אין לאך פין זייא
 איר קוועלל אין לאך פין זייא
 איר דיא נקמה

SCENE 2.

The priests and Levites congregate on Mount Moriah. They lead in the pompous procession under the Secret canopy, the pretender Bar Kochba to the holy ceremonies of anointment and coronation, after which the people give vent

to their feeling of Joy and Happiness with universal exaltation, "Long live the King and Messiah of Jerusalem."

ACT II.

Tirinus Rufus (Schinkman, the Roman Governor of Jerusalem, in company of his wife, Seraphina (Mrs. Silberman), and other court guests are visited by Papius under the false pretence of selling them some of his valuable jewelry. Papius, making use of this opportunity, gives away to Rufus all revolutionary plans of Bar Kochba, with the following advice:

"Being as it is the whole revolutionary movement depends only on the hero Bar Kochba, it is for you therefore absolutely necessary to put him out of the way—by taking out this rivet the whole insurrection falls to pieces. The best chance for you to put him out of the way is to arrest his beloved Dina. He will certainly call to you for her release. You will then disarm him and kill him on the spot."

Rufus, in a state of debauchery, receives the advice of Papius with pleasure, but he is lacking of a cause to make Dina his prisoner. Papius finishes his villainous advice as follows:

"Your Highness shall summons the old Eliphalet, whose daughter Dina is his constant com-

panion, indict him of conspiracy with his future son-in-law, Bar Kochba. Eliaser will certainly try to defend himself and prove his propagation for peace with the Romans, then you will take Dina by force from him as a pledge to keep his promise."

Rufus sends his messenger to the old Eliaser with the command to appear forthwith!

Eliaser appears accompanied by Dina, is astonished at this false indictment against him; he gets enraged over the terrible, tyrannical demand to pledge his beloved Dina to the care of Rufus. Father and daughter are praying on their knees for mercy. Alas! the marble heart of Rufus remains untouched.

Dina is forcibly torn away from her father by Roman soldiers and imprisoned.

Bar Kochba arrives, asks for an interview with Rufus, which was granted with the condition to disarm.

Bar Kochba appears, though disarmed, yet his appearance was a heroic one.

Calm and deliberate he demands the liberty of his beloved Dina. Rufus, not only refusing, has him chained.

Bar Kochba, laughing at Rufus, breaks the fetters to pieces.

Rufus commands his strongest swordsman to behead him! Bar Kochba, taking the strong weapon out of the executioner's hand and breaks it to pieces.

Rufus, becoming enraged over the strength of his opponent and the weakness of his soldiers, commands them all to unite and burst upon Bar Kochba, mob and kill him. A number of soldiers united burst upon the single Bar Kochba; at the same moment a rainbow of colored flame of fire explodes out of the hero's helmet (done by a chemical preparation of Prof. Dorr), which has such a fearful impressive effect upon the warriors that they all tremble in their cowardice. Bar Kochba is mocking and sneering at Rufus and his soldiers. Jumps into the sea a few minutes later.

Bar Kochba, riding on the back of a monstrous fish, passes by the castle to the great astonishment of the Romans, who thought him to have committed suicide—and declares war against the Romans.

ACT III.

Dina, imprisoned, working very hard turning the ancient flour mill by hand, lamenting over her terrible sufferings.

A number of female jail servants appear to beat and torture the prisoner as commanded.

Dina is punished; she weeps bitterly, and tries to use her musical talent as a means to soften the hearts of her persecutors. She sings the following fable of her religion:

THE SHEPHERD.

I.

There was once a shepherd in the Land of Canaan,

Who also dealt in cattle extensively;

When he became wealthy he handled corn,

Fortune turned against him and he got poor.

Too proud to beg he preferred the hardest labor
Under the lash of his aggressor.

LADIES' CHORUS:

Oh! how beautiful is this melody and text,

Proceed Dina; we like it so well—sing it to the end.

2.

Unexpected an old man passed by,
Recognizing the oppressed slave

As the descendant of Jacob,

The old man is lamenting of the downfall
Of such a noble tree;

Wings his hands, expresses his sympathy.

To have such a noble, wealthy father,
 The richest of the magnates,
 And you to be enslaved so far away—
 To work on bricks without pay,
 The land of thy father is overflowing
 With milk and honey the sweetest,
 And you have not the privilege to shelter upon it.

LADIES' CHORUS:
 Oh! etc.

3.

As a token of my veracity
 I offer you the Ten Words [10 Commandments]
 Written by thy father's own hand,
 To impress them upon your heart—
 Carry them as a salvation banner
 Among all nations into the wide world,
 Through the wilds of land, storms of sea,
 The slave was carried back into the cosy
 Tent of his father.

LADIES' CHORUS:
 Oh! etc.

4.

As soon as fortune favored him
 He forgot his past history,
 Became intoxicated by the glorious ceremonies,
 Of the priests and their sacrifices
 His high life made him so proud—
 He forgot the name of his Heavenly Father.
 LADIES' CHORUS:
 Oh! etc.

5.
 Down he went! his home destroyed!
 Driven away among the nations,
 Strangers took his place,
 With an iron will to prosecute him
 Therefore you see him driven,
 Almost through every hand;
 You hear his cry to the Father,
 To forgive him once more.

דיין פאבעל פון אונזער רעקלניץ

א פאסטעכל אין גענומען אמאל
 אין דען לאנד בנין
 מיט שאף אין רינדער נאר אהן איין צאָהל
 פפּלענט זיין האַנדל זיין
 אין אַזער און רייך געווארען
 האט ער גערטאנדעלט קאָרף
 אין האט זיין גיסס פערלארען
 עס און אַהום געאונען שלעכט
 דאמיט קיין בראד צו בעטען
 פפּלענט ער ציגער קנעטען
 געמויערט הייער און שטערטען
 געארבייט אלס אַיין קניכט
 מעך בען קאָהל :
 יא און מי און שעהן
 יא און מי און שעהן
 ער צערלט און הערט ניכט אויף
 יא און מי און זעם, נאר ניכט מיט
 ערצערל אונט מיט צייט סוף.

2.

איין אלטער פאסירט אימנערעכט
 ער דאס אידן נאל ערמענט
 יענקולע דאס ביסט דוא איין קנעכט
 ברעכט ער זיך דיין הענר
 צווי האבען אוי א טאטען
 דען רייכסטען דער מאנאטען
 וואלסט זיין אוי פאן ווייסען
 ואלסט נאר כנעשען לעולם
 דיין טאטענעם לענדער פרייסען
 פאן מיליך האני זיעסען
 איין דוא ואלסט ניכט געניסען
 אן קאם צו איהם אהיים
 יא אוי ס'איז שעתן.....

3.

א סימן אז דיין מענטש גלייבען מיר
 דא צעהן ווערטעליין
 וואס דיין פאטער שרייבט צו דיר
 מיט זיין האנד אלליין
 דיין ווארטען: ואלסט דוא גלויבען
 אים הערצען גוט פערמלעכען
 כרי זאלסט קענען לעבען
 אין דער גראסען וועלט
 אין איינען פייעריגען וואגען
 איבער וויסט אויך מעער צו יאגען
 דאס ער איהם געבראכט צו טראגען
 זיין זיין פאטערס צעלט
 יא אוי ס'איז שעתן.....

4.

אוי א פאסער א יארל
 פאנום אז צו געהן ניכט שלעכט
 דאס ער זיך פערנעסטען נאל
 אז ער איז געוועזען איין קנעכט
 כהנים שעכטען לעמער
 וויין גיעסט מאן מיט עמעך
 געלויבט ווירד מיט כל זמר
 טאנען ארום איהם
 רייך אז ער כמלך
 לעבען לעכט ער פרעהליך
 דאס ער זיך פרוגעסטען פאמערעך
 אז זיין פאטער אללים
 יא אוי ס'איז שעתן.....

5.

דא דאס זיך זיין פאטער שטארק ערדייט
 מיט צאן צעהאקט דיין הענר
 איהם פאן זיין שטארט ארום געשמיצט
 זיין שעהן דוויז פערברענט
 איהן ארום געטרייעבען
 פרועמלעך זענען פערכליעבען
 ער דאס זיין פארנעטיריעבען
 איהן צו פערפאלגען איהן א צאהל
 דאפיר זינט מאן איהם יאגען
 צו זיין פאטער וויינען אין קראגען
 ער זאלל איהן ניכט מער שראגען
 איהם פערציייהען נאך דאס מאל
 יא אוי ס'איז שעתן.....

The female jailors are delighted with the music and text of the song, assure her sympathy and retire.

Dina is very tired and worn out; she sings a beautiful evening prayer song and retires for a night's rest.

Papus arrives, lurking all around, commissioned by Rufus to prepare Dina for his low intentions with her; instead of this, Papus, from the motive of selfishness, bribed the outside guard and made all preparation to escape with Dina. He pours out the sweetest poetical declarations of love to Dina; trying to submit to his temptation to kiss her, she awakes; he gives her regards from her old father; she is glad to hear it; then he proposes the elopement with him as he claims to be her only saviour if she will fly with him; if not she will be cut to pieces. Dina rebukes him contemptuously; she declares:

"I prefer death in prison by the hands of the Romans than the protection of such a villain as you are!"

The feeling of the villainous revenge of Papus becomes stimulated by Dina's treatment and he retires.

Dina is trying to finish her night's rest; gets interrupted again by the appearance of Rufus in a state of intoxication; makes love to Dina; she

reminds him of his matrimonial duties, and she declares:

"I love no idols or idolator, but one God and his people Israel."

Rufus gets mad and says:

"If you will not obey my commands I will have you cut to pieces."

Dina, considering herself lost, she changes her tactics with a pleasant flirt and a few pleasant words to the tyrant, which had such an effect on Rufus that she got him under her influence.

Dina tries on his helmet, his armor and his sword. Rufus is tickled with her beautiful Minerva-like appearance.

She grasps the sword and approaches him with the following words:

"This is a comedy on your part, not on mine. You have grossly wronged and insulted me. You forgot the heroism of the daughters of Israel, which is strong enough to defend themselves against all tyrants. You forgot of the Jewess Jael who drove an awl into the brains of Sisera the tyrant; of the Jewess Judith who cut off the head of Holofernes, another tyrant, and carried it stuck upon the sword around town till sundown. Therefore I will cut off your head as a punishment for your torturing me innocently."

Rufus trembles for fear and cowardice; kneels before Dina and begs for mercy.

Seraphina, his wife, arrives at this scene, and getting jealous of Dina, says:

"Shame upon you, Rufus, the Roman Governor of Palestina, bends his knees to such a low, contemptible Jewess," and commands him to go home.

Rufus leaves.

Seraphina tries to abuse Dina; she defends herself with a truthful description of her heroic and not loving position to her husband.

Seraphina leaves disgusted.

Rufus arrives and proposes to Dina as follows:

"Your intended, Bar Kochba, is now the victor of several great battles against the Romans. His army is already advancing toward this castle of mine. I will place you upon the tower; you shall use all your influence upon Bar Kochba to make peace with the Romans. Should you refuse to do so I will have you massacred in presence of your beloved Bar Kochba."

She refuses, and according to Rufus' command she is dragged out of prison by soldiers and forced upon the tower of the fort.

ACT IV.

SCENE I.

Bar Kochba gives drilling lessons to his followers, consisting of scholars of the Talmudic universities, and prepares them for the attack upon the fort of Rufus.

SCENE 2.

Dina appears upon the tower of the fort guarded by Roman soldiers. Instead of proposing peace to save her life, she declares to Bar Kochba and his followers:

"You shall fight the Romans to the last; I am rather willing to die a death of self-sacrifice and Jewish patriotism than to be the cause of submission to the Romans."

Dina concludes to avoid public execution, and commits suicide by jumping from the tower into the sea.

The attack begins.

ACT V.

Papus visits Bar Kochba and denounces Elisher as the main cause of Dina's arrest and death!

"That her father planned your ruin; as the means to this end he delivered his daughter Dina (knowing her to be your intended against his will), into the hands of the Romans."

Bar Kochba gets impressed, and influenced by the assertions of Papus, sends for the Sanhedrim

(Senate), and puts to them the following question:

"What is your punishment to a traitor?"

"They all agree to capital punishment for such a crime committed against the king."

Bar Kochba declares:

"I am convinced that the head of your Senate, Elhaser, is a traitor, and demand of you his head."

As they refused the execution, with great surprise and astonishment, Bar Kochba stabs Elhaser according to Elhaser's own decision.

Bar Kochba gets surprised by a message that his army has been massacred by the Romans and he leaves for the final attack of the fort of Rufus.

SCENE 2.

Papus becomes a spy to the Romans; leads them by the darkness of the night into a secret tunnel through which they gain a good position to capture the pretended Messiah.

Bar Kochba appears on the walls of the fort; he is hunted by the spirit of his victim, the martyr Elhaser. His heroic courage is trying to overcome the remorse of his conscience. Fiercely he is trying to defend himself against man and spirits, but all is in vain. At the same time he is startled by the bugle sound, a Roman signal to attack him; his courage gets lost, and he commits suicide by stabbing himself.

Papus in doubt of Bar Kochba's sure death gives him one more dagger. A Jewish captain takes revenge on Papus and treats him accordingly. The final battle results in the victory of the Romans.