

One of the most fundamental changes of the European opera production of the so-called long 19th century – apart from the change of the music structure itself, opera dramaturgy (or poetics) and forming of stable repertoire among other things – was its internalization: it was no more Italian opera as the only international operatic idiom but various traditions were influencing each other, the most important being the French, German and Italian operatic traditions (apart from the Russian one). The core thesis of this work, as it is seen in its title, could be formulated as follows: Prague in the mid-19th century could be regarded as a crossroad of European opera, in other words a place where these operatic traditions were in play. It means two things: First, Prague opera repertoire became international (many French, German and Italian operas were performed here). Second, dramaturgy of poetics of these various genres was projected into works of home composers. Dramaturgical analysis of four chosen operas – three of them by Johann Friedrich Kittl (*Bianca und Giuseppe oder Die Franzosen vor Nizza*, *Die Waldblume* and *Die Bilderstürmer*) and one by Josef Dessauer (*Lidwinna*) – aims to document this second statement. To which extent a composer is led and determined by a given libretto could be seen at the case of *Bianca und Giuseppe*: its librettist Richard Wagner imposed on Kittl his operatic conception, contributing in this way to the final form and success of this work.

Key words: opera dramaturgy, Johann Friedrich Kittl, Josef Dessauer, romantic opera, grand opera