

Abstract

The dissertation discusses the Venetian opera libretti, the German spoken court-theatre and the popular itinerant theatre in the early 18th century. It summarizes all known facts including the new discoveries in the field of the Venetian libretto-science, its influence on the opera and especially on the drama theatre in the Habsburg Monarchy. The example of two prestigious poets – Apostolo Zeno and Pietro Pariati – documents the birth of a professional librettist in the mature baroque era and his successful career at the Imperial court in Vienna. The libretto *Astarto* (1708) they wrote together represents the classical *opera seria*. While the opera experiences a boom in the aristocratic society in the German speaking countries with the centre in Vienna, the popular itinerant theatre is characterized by the German *Hauptaktion*, which is being transformed into the comic burlesque.

The link between both theatre worlds was created by Heinrich Rademin (1674-1731), the versatile theatre personality. As a chief of the theatre group Hochdeutsche Komödianten he toured all over the Central Europe, founded the Theater am Kärntnertor in Vienna together with J. A. Stranitzky and became its member. He cooperated with another company head, A. J. Geißler, and received the exclusive license to perform in Prague and Kuks. He created a new genre called opera parody and contributed to an important evolution of theatre dramaturgy within a very short time. He wrote a fundamental source collection *Wiener Haupt- und Staatsaktionen* (1724-5) with a typical comic character Hanswurst integrated into the German prose translation of Italian libretti. The result consisted not only in a revitalization of the *Hauptaktion* genre, but he also enriched the serious and pathetic story with a contrastive comic character and guaranteed the equilibration of the genre, assuring the folk-style and abolishing the baroque illusion on the theatre.

Die Verfolgung auß Liebe / oder Die grausame Königin der / Tegeanten / ATALANTA, which Rademin began to write in the summer residence of the count F. A. Sporck in Kuks on 10th July 1724 while

working for him as "Director Comicus", is one of those collected *Hauptaktionen*. The main contribution from this research is the revelation of the original model for Rademin's *Atalanta*, which was the Italian libretto *Astarto* written by both Zeno and Pariati. A comparative analysis provided the typology of Rademin's translation including the role of Hanswurst and his integrated speeches in the German text. The edition of *Astarto*, *Atalanta* and its first Czech translation make part of the attachments.