

# SUMMARY

## **Christian Gottfried Krause: *Von der musikalischen Poesie* -**

### An Annotated Translation

In the early second half of the 18<sup>th</sup> century, the intellectual and artistic milieu of Berlin was remarkably rich in outstanding personalities, including philosophers, music theorists and performing musicians. The Prussian capital attracted them particularly by the renown of the court of King Frederick II, who was known for his great affection for the fine sciences and arts – especially music. Therefore, he concentrated numerous outstanding personalities from this sphere in his circle. This gradually crystallised an extremely inspiring atmosphere, which resulted in writing up several music treatises. Thus, the first decades of the second half of the 18<sup>th</sup> century in Berlin witnessed the publishing of *Versuch einer Anweisung die Flöte traversiere zu spielen* by Johann Joachim Quantz (1752), followed by *Versuch über die wahre Art das Clavier zu spielen* by Carl Philipp Emanuel Bach (1753 and 1762) or an expanded German translation of Tosi's *Opinioni dei cantori antichi e moderni* by Johann Friedrich Agricola, published as *Anleitung zur Singkunst* (1757).

*Von der musikalischen Poesie* is a treatise that can be reckoned as one of the hitherto unjustly neglected and less known writings of the Berlin provenance of the second half of the 18<sup>th</sup> century – despite the figure of Ch. G. Krause and his most extensive work had a considerable influence on the formation of the aesthetic views of his contemporaries as well as a generation younger German authors. Furthermore, Krause's treatise influenced the formation of the Prague intellectual milieu aesthetic views in the late 18<sup>th</sup> and late 19<sup>th</sup> centuries, especially through J. J. Eschenburg's textbook on aesthetics called *Entwurf einer Theorie und Literatur der schönen Wissenschaften* (1783). His influence on the aesthetics of musical style can be also seen in regards of the music's moving effect accentuation, which is exemplified in the anonymously published *Jahrbuch der Tonkunst von Wien und Prag* (1796), specifically in its chapter XIII (Betrachtungen über die Musik).

## Summary

Thanks to its compilation character, Krause's book provides an insight into a vast and diverse base of the then scholarly literature with a very broad thematic range (from treatises on music and literary theory to contemporary musical and music-poetic works) – although it does not do so in a completely systematic and clear manner. In attempt to identify individual sources, the wide range and diversity of the theoretical and artistic base from which Krause's treatise grows became fully apparent. Despite the fact that many of the sources from which Krause drew on could be identified during the work on this new edition, it is not particularly easy to quantify his exact authorial contribution to the final form of the text. A quotation from other sources is obvious for some of the passages while it is difficult for the others to determine with certainty whether Krause consciously paraphrased the ideas of another author or whether he wrote these passages entirely independently. He himself points this out in the preface. If possible, the musical, theoretical and literary sources from which Krause drew on were identified and documented in this Czech annotated translation. To ensure a greater clarity, the reader is provided with a list of musical and literary works as well as a name index.

Krause's text captures the transformation of the Baroque aesthetic view of musical art and poetry, represented by the doctrine of affections (*Affektenlehre*) and the principles of imitation aesthetics, into a sensualist conception of art, from which the aesthetics of early Romanticism does not differ very much. Overall, it gives a better idea of the main vocal-instrumental genres development and offers valuable insights into a vocal performance. It also foreshadows the future direction of vocal genres such as song and national opera, which became characteristic of the subsequent Romantic era. Krause's contribution as an author is probably most evident in the sections devoted to the opera and related issues.

Noteworthy are Krause's commentaries on art (especially music) criticism. Therefore, the presented annotated translation of Krause's treatise offers many valuable suggestions to contemporary scholars interested in the subject of music of the second half of the 18<sup>th</sup> century. The translation content thus desirably extends the range of similarly oriented critical translations and editions of earlier musical treatises. A comparison of Krause's text with some other similarly focused sources of his era – especially of German and French provenance – would certainly yield interesting results.

*Von der musikalischen Poesie* retains its status as a very valuable and comprehensive source up to these days. The treatise offers a lot of valuable information and useful suggestions for research related to the aesthetic, theoretical and practical aspects of musical art in the second half of the 18<sup>th</sup> century.