

Contents

Acknowledgments	ix
Introduction: Janáček and Our World MICHAEL BECKERMAN	1
PART I ESSAYS	
The Cultural Politics of Language and Music: Max Brod and Leoš Janáček LEON BOTSTEIN	13
How Janáček Composed Operas JOHN TYRRELL	55
Janáček and the Captured Muse DIANE M. PAIGE	79
Reinterpreting Janáček and Kamila: Dangerous Liaisons in Czech Fin-de-Siècle Music and Literature GEOFFREY CHEW	99
A Turk and a Moravian in Prague: Janáček's <i>Brouček</i> and the Perils of Musical Patriotism DEREK KATZ	145
Zdenka Janáčková's Memoirs and the Fallacy of Music as Autobiography PAUL WINGFIELD	165
Janáček's Vizitka MICHAEL BECKERMAN	197

PART II
JANÁČEK'S WRITINGS

TRANSLATED BY VÉRONIQUE FIRKUŠNÝ-CALLEGARI AND TATIANA FIRKUŠNÝ
INTRODUCED, AND WITH COMMENTARY, BY MICHAEL BECKERMAN

Introduction: Janáček—Writer MICHAEL BECKERMAN	219
"Tristan and Isolde" by Richard Wagner" (1884–1885)	221
"My Luhačovice" (1903)	226
"Last Year and This Year" (1905)	239
"An Example from Podskalí" (1909)	254
"Whitsunday 1910 in Prague" (1910)	258
"Stage Direction" (1918) EDITED BY EVA DRLÍKOVÁ	271
"Janáček on Naturalism" (1924–1925) EDITED BY MILOŠ ŠTĚDROŇ	287
Index	307
Notes on Contributors	315

Index

- Absolute music, 31
Ackroyd, Peter, 166
Adorno, Theodor W., 5, 17, 19, 34–35, 36
Jenůfa and, 44–45
Makropulos Affair and, 34–35, 44, 45–48
Adult Attachment Interview, 177
Adventures of the Vixen Sharpears. See *The Cunning Little Vixen* (Janáček)
Ainsworth, Mary, 177
Album for Kamila Stösslová (Janáček), 90, 97n.50, 99–100, 134–136
Aleš, Mikoláš, 147–148, 153
Alpine Symphony (Strauss), 18
Amarus (Janáček), 67–69
Ancient Greece, muses in, 80
Andrian, Leopold, 108
Anti-Semitism, 21, 24, 25, 31, 186
Antonín Vondrujc Čapek-Chod, 117
Asreal (Suk), 19
Attachment theory, 175–182, 183, 185–186, 187, 190
Audus, Mark, 71
Auner, Joseph, 210
Auředníček, Otakar, 108–110
Authentic self, 209
Authorized scores, 66
- Bach, Johann Sebastian, 31, 43
Bagpipes, 157–159, 161–162
Bakala, Břetislav, 120
Balakirev, Mily, 4
Ballad of Blaník (Janáček), 149
Balzac, Honoré de, 102
Barnes, Julian, 166
Bartered Bride, The (Smetana), 21, 31, 40, 150, 156, 157, 160, 265, 267, 296
Bartók, Béla, 18, 29, 34
Bartoš, Josef, 128
Bartošová, Fedora, 121–125
Battle of Amiens, 149
- Battle of Vítkov Hill, 146, 147
Baudelaire, Charles-Pierre, 93
Bauer, Felice, 80–82
Beckerman, Michael, 1–10, 197–215, 219–220
Beethoven, Ludwig van, 19, 21
Beginning of a Romance, The. See *Počátek románu* (Janáček)
chronology of composition, 55, 65–66
libretto, 151, 152
music, 58–59, 60
Bekker, Paul, 19
Berg, Alban, 35
muses of, 82–83
Berger, Augustin, 151
Berlioz, Hector, 18, 100
Billy Budd (Britten), 192
Bizet, Georges, 105–106
“Blaník” (Janáček), 148
Bludička (Will-o’-the-wisp) (Kvapil), 110–113
Boa, Elizabeth, 82
Botstein, Leon, 5, 13–54
Bowlby, John, 175–176, 181
Brahms, Johannes, 15–16, 21
Braithwaite, Geoffrey, 166
Britten, Benjamin, 166, 192
Brno National Theatre, 152
Brno Organ School, 150
Brno Teachers' Training Institute, 150
Brod, Max, 5, 14–43
as collaborator with Janáček, 16, 17, 32, 66–67, 71
compositions of, 17–18
death of, 14
Dvořák and, 15–16
German/Czech language and, 24–26, 31–34, 90, 145
Hašek and, 14–15
Janáček and, 14, 15–17, 22, 28–35, 64
Jenůfa (Janáček) and, 16, 18, 30–32, 34, 37–43

INDEX

- Kafka and, 14, 15, 16, 22, 25, 26–28, 31, 34–35, 81
musical modernism, 22–23, 29–35
music criticism, 16–20, 37–43
national humanism and, 19–22, 27–29
Carl Nielsen and, 14, 31, 43
Schoenberg and, 22–23, 26, 32, 34–35
Schreiber and, 14, 17
Smetana and, 20–22, 29, 31
R. Strauss and, 18, 19, 32–34
Suk and, 16, 19
Wagner and, 28–29, 31, 32
Zionism and, 14, 21–22, 23, 25, 26
Buber, Martin, 27
Bulow, Hans von, 225
- Calma-Veselá, Maria, 208
Čapek-Chod, Karel M., 88, 117, 133
Capriccio for piano and chamber ensemble (Janáček), 65, 67
Caricature, 152–153
Carmen (Bizet), 105–106
Carpenter, Humphrey, 166
Catholicism, 153–155
Cavalleria Rusticana (Mascagni), 44–45
Čech, Svatopluk, 18–19, 152–153, 155–156, 157
“Čekám Tě!” (I am waiting for you!) (Janáček), 134, 136
Čelanský, Ludvík Vítězslav, 118, 120
Česká otázka (The Czech question), 103
Chew, Geoffrey, 6, 99–144, 190
Chlubna, Osvald, 120
Chopin, Frédéric, 100, 102, 249
Classicism, 131, 132
Communism, 128, 131
Complete Theory of Harmony, A (Janáček), 4, 219
Concertino (Janáček), 64
Concerto Funèbre (Hartmann), 148
Convergence of evidence, 199
Coopersmith, Seymour E., 209
Counterpoint, 248
Counter-Reformation, 155
Cunning Little Vixen, The (*Adventures of the Vixen Sharpears, Příhody lišky Bystroňky*) (Janáček), 10, 120, 287
chronology of composition, 61–65, 74–75
composition methods, 66, 67, 71
inspiration for, 63, 83, 87–88, 99, 186
libretto, 56–57, 152
Cyrilo-Methodius movement, 149
- Dalibor* (magazine), 225, 267
Dante, 80
Danube, The (Janáček), 63
Debussy, Claude, 63
Decadence
 of Janáček, 133
modern concept of, 101, 102
muses and, 105–108, 111, 112, 113–114, 123, 126, 128, 130, 136–137
pre-World War II concept of, 102–103
relationship with Realism, 103
Decay of Lying, The (Wilde), 104
DeShazer, Mary K., 80
Devil and Kate, The (Dvořák), 156, 157
Devil's Wall, The (Smetana), 290–291
Diary of One Who Disappeared, The.
 (*Zápisník zmizelého*) (Janáček), 10
composition methods, 66
inspiration for, 83, 85–86, 93, 99
Dictionary of Czech Musical Culture
 (Fukač), 8
Dočkal, Josef, 197
Dogheads, The (Kovařovic), 157, 265
Donaldson, Ian, 167
Dostoevsky, Fyodor, 57, 92, 100, 133, 190, 191
Drlíková, Eva, 7, 207, 210, 214–215, 271–286
Durdík, Josef, 221
Dusa, Ferdis, 86
Dvořák, Antonín, 15–16, 29, 111, 132, 148, 150, 156, 160–161, 204, 219, 221, 223, 225, 258
Dyk, Viktor, 57
- Eisler, Hanns, 192
Elektra (Strauss), 18
Ellman, Richard, 166
Eva (Foerster), 102, 128
“Example from Podskalí, An” (Janáček; 1909), 254–257
Excursions of Mr. Brouček, The. (*Výlety pána Broučkovy*) (Janáček), 6, 145–164
breaks between acts or revisions, 59–60

- chronology of composition, 55, 61–62, 73
 composition methods, 55, 66, 70, 71, 270
 historical basis, 146, 147–149, 153–155
 inspiration for, 152–153, 153–156
 libretto, 56, 59, 145, 146, 147–149, 152–153
 music, 57–58, 155–162
 nature of character, 152–155
 Prague premiere, 145, 146, 152
 publisher rights to, 145–146
Expressionism, 42
Fairy Tale for cello and piano (Janáček), 63
Der Fall Wagner (Nietzsche), 106
Fantastic Scherzo, op. 25 (Suk), 19
Fate. See *Osud* (Janáček)
Faust (Gounod), 219
Feuilleton, 62, 220, 254–257
Fiakerlied (Pick), 25
 Fibich, Zdeněk, 82, 101, 132
 amorous diary of, 128–131, 134, 135, 137
 Field, John, 13
 Firkušný, Rudolf, 15
 Flaubert, Gustave, 192
Flaubert's Parrot (Barnes), 166
 Foerster, Josef Bohuslav, 102, 116–117, 128
 Fonagy, Peter, 177
 Frankfurt Opera, 45, 46–48
 Freud, Sigmund, 25, 175
From the House of the Dead (*Z mrtvého domu*) (Janáček), 5, 120, 304
 chronology of composition, 65–66, 76–77
 composition methods, 66
 “cruelty” of Janáček and, 168, 190–192
 inspiration for, 92, 99, 100, 135, 152
 libretto, 57, 190–192
 music, 192
 Fuchs-Robettin, Hanna, 83
 Fukač, Jiří, 7–9
 Furedi, Frank, 179
Der Garten der Erkenntnis (Andrian), 108
Gazdina roba (Preissová), 102
 Girardi, Michele, 33
Glagolitic Mass (Janáček), 65, 67, 99, 155
 Goethe, Johann Wolfgang von, 45
 Goncharov, Ivan, 146
Good Soldier Švejk, The (Hašek), 14–15
 Gounod, Charles-Francois, 219
 Graf, Max, 19
 Graves, Robert, 87
Guide to the Perplexed (Maimonides), 213
Gurreleider (Schoenberg), 22, 23
 Gypsy scale, 91
 Haas, Pavel, 148
 Habsburg Empire, 146, 147
 Hanušová, Betty, 130
 Hanušová, Růžena, 130
Harmonielehre (Schoenberg), 22
Harold in Italy (Berlioz), 18
 Harris, Roy, 13
 Hartmann, Karl Amadeus, 148
 Hašek, Jaroslav, 14–15
 Heine, Heinrich, 14, 17
 Helfert, Vladimír, 8, 130–132, 168
Her Stepdaughter. See *Jenůfa* (Janáček)
History of Aesthetics, *The* (Zimmerman), 292
Hlídka (Patrol), 226
 Hofmannsthal, Hugo von, 32
 Holloway, Robin, 192
 Holmes, Jeremy, 175, 181–182
 Holmes, Richard, 166
 Holocaust, 199
 Horvátová, Gabriela, 57–58, 66, 84, 92–93, 168, 169, 172, 173, 185, 208
 Hostinský, Dr., 269–270
How Ideas Occurred (Janáček), 67–70
 Hrazdira, C. M., 71
Hudební listy (Musical pages), 219, 221
Les Huguenots (Meyerbeer), 162
 Hus, Jan, 147, 148
 Husa, Karel, 148
Hussite overture (Janáček), 148
 Hussites, 146, 147–149, 153–154, 156–157, 162
Ignorance (Kundera), 198
 “Intimate Letters.” See *String Quartet No. 2 “Intimate Letters”* (Janáček)
Ion (Plato), 80

- Jakobson, Roman, 103
 JAMU (Janáčkova akademie múzických umění), 5–6
 Janáček, Leoš
Album for Kamila Stösslová, 90, 97n.50, 99–100, 134–136
 at Brno Teachers' Training Institute, 150
 Max Brod and, 14, 15–17, 22, 28–35, 64, 90
 chronology of life, 169–171
 core personality and, 209, 210, 212
 “cruelty” to wife, 168, 169–173, 190–192
 death of, 120, 186–187, 211
 death of daughter, Olga, 118, 172, 173, 183–185
 death of son, Vladimír, 172, 183–185, 187
 early years, 181–182
 Hukvaldy home of, 87, 90, 134, 214
 ISCM Festival in Venice (1925), 35–36
 Lachian dialect, 149–150
 Moravian origins, 149–152, 155
 Naturalism and, 121, 128, 133, 287–304
 relationship with Kamila Stösslová, 79, 84–94, 99–101, 132, 133–137, 186, 190
 speech melodies, 18, 33–34, 41–43, 58–59, 128, 219, 226–270
 on stage direction, 273–286
 on *Tristan and Isolde* (Wagner), 221, 223–225
 view of women, 92–94
 vizitka (visiting card), 197, 201–215
 Warsaw Conservatory and, 148
Janáček and Czech Music (Fukač), 7
 Janáček Archive, Moravian National Museum, 200–201, 272
 Janáček Foundation, 207
 Janáčková, Zdenka, 6–7
 chronic grief syndrome and, 183–185, 186
 chronology of life, 169–171
 “cruelty” of Janáček and, 168, 169–173, 190–192
 early years, 178–181
 insecure attachment of, 178, 181–182, 185–186, 187
 memoirs, 95n.25, 100, 165–195
 psychobiography of, 175–187
 self-esteem of, 182, 183, 185–186
 separation from Janáček, 84, 150, 180–181
 “suicide attempt,” 168, 172–173
Jan Maria Plojhar (Zeyer), 105–108, 115, 116, 130
Její pastorkyně. See Jenůfa (Janáček)
Jenůfa (*Její pastorkyně. Her Stepdaughter*) (Janáček), 3, 6, 56, 258, 263–264, 271
 Adorno and, 34, 44–45
 Brod and, 16, 18, 30–32, 34, 37–43
 chronology of composition, 55–56, 62
 composition methods, 66, 67, 71–72
 German-language premiere, 84–85
 inspiration for, 102, 120–121, 125–128
 Kovařovic additions to, 64
 libretto, 38–40, 56, 125–126, 152
 music, 57
 Prague premiere, 16, 18, 37–43, 145–146, 152, 208, 220
 rehearsals in Brno, 150
 stage direction, 272, 278, 286
 Jeritza, Maria, 272
Joke, The (Kundera), 150–151
 Joyce, James, 166
Der Jude, 27
 Kafka, Franz, 79, 175
 Adorno and, 34–35
 Brod and, 14, 15, 16, 22, 25, 26–28, 31, 34–35, 81
 metaphor and, 46–47
 muse of, 80–82, 87
Kamilla (Čelanský), 118
Káťa Kabanová (Janáček)
 breaks between acts or revisions, 59, 60
 chronology of composition, 61–62, 62–66, 73–74
 composition methods, 71
 inspiration for, 63, 83, 86–87, 99, 152
 music, 91
 scene from, 205–206, 208–209
 Katz, Derek, 6, 145–164
Klavierstückl (Berg), 82–83
 Korngold, Julius, 19
 Kovařovic, Karel, 64, 157, 265
 Kraus, Karl, 25, 26, 29
 Krehbiel, Henry, 204

- Kreutzer Sonata (Tolstoy), 99
 Křížkovský, Pavel, 149, 219
 Kundera, Milan, 16, 22, 150–151, 197, 198
 Kvapil, Jaroslav, 110–113
- Lachian Roots of Janáček's Life and Works, The* (Prochazka), 214
 Lasso, Orlando, 219
 "Last Year and This Year" (Janáček; 1905), 239, 240–253
 Leoncavallo, Ruggiero, 44
 Lešehradu, Emanuel z, 113–114
Libuše (Smetana), 148, 254–257, 267, 270
 Lichtenberg, Georg Christoph, 13
Life of Jonson (Rigg), 167
Literaturopěr, 121
Little Goldfinch, The (Janáček), 62
 Luhačovice, 83–84, 85, 91, 99, 226, 227–238
 Lydian tritone, 160
Lyric Suite (Berg), 83
- Mackerras, Charles, 5
Madama Butterfly (Puccini), 63, 86
Magic Flute, The (Mozart), 6
 Mahler, Gustav, 20, 23, 32
 Mahler-Werfel, Alma, 15
 Maimonides, Moses, 213
 Main, Mary, 177
Makropulos Affair; The (*The Makropulos Case, Věc Makropulos*) (Janáček), 1, 33, 67
 Adorno and, 34–35, 44, 45–48
 chronology of composition, 63–65, 75–76
 inspiration for, 83, 88–89, 99
 libretto, 45–47
 music, 91
Malířské novelly (Short stories about painters) (Auředníček), 108–110
 Masaryk, T. G., 22, 103, 149
 Mascagni, Pietro, 32, 44–45
 Maschin, Josefina, 180
 Mathematics, 27–28
 Mauthner, Fritz, 24, 26, 27–29, 33
Má vlast (Smetana), 148, 157, 267
 Meck, Nadezhda Filaretovna von, 82, 100
 Mediterraneanization, 106
La Mer (Debussy), 63
- Merhaut, Josef, 151
 Merrill, James, 220
 Meyerbeer, Giacomo, 162
 Middle Ages, muses in, 80
 Milne, A. A., 167
 Milton, John, 80
Mintmaster's Wife, The (Janáček), 55
 Moravian Quartet, 91–92
 Moravians, 149–152, 155
 Mozart, Wolfgang Amadeus, 21, 22, 160
 Muhammedanism, 157, 160, 163n.38
 Muses, 79–98, 99–101
 amorous diaries and, 90, 97n.50, 99–100, 128–131, 134–137
 of Janáček, 118–121, 124. *See also* Stössllová, Kamila
 literary examples of, 105–116
Music from Prague (Husa), 148
 Musorgsky, Modest P., 4, 17, 20
 "My Luhačovice" (Janáček; 1903), 226, 227–238
- Nahowski-Berg, Helene, 82–83
Nálady, dojmy, a upomínky (Moods, impressions, and remembrances) (Fibich), 82, 129
Nápěvky mluvy (little tunes of speech). *See* speech melodies
 National humanism, 19–22, 27–29
 Naturalism
 of Janáček, 121, 128, 133
 Janáček on, 287–304
 modern concept of, 101–102
 muses and, 111, 124, 126, 129, 130, 131
 pre-World War II concept of, 102
 relationship with Realism, 103
 Nazism, 199
 Nejedlý, Zdeněk, 9, 126–133, 134, 135, 137, 157, 258, 259, 267–270
 Němcová, Božena, 129
Nepřemožení (The invincible ones) (Foerster), 116–117
New Epoch-Making Excursion of Mr. Brouček, The (Čech), 152
 Newmarch, Rosa, 62
 Nielsen, Carl, 14, 31, 43
 Nietzsche, Friedrich, 102–103, 106, 113–114, 133
 Nosek, Václav, 120
 Novák, Václav, 145
 Novák, Vítězslav, 18–19

- Nursery Rhymes* (Janáček), 64, 65, 67
- Oblomov* (Goncharov), 146
- On the Beautiful in Music*, 221
- Opus Musicum*, 271–286, 287–304
- Ostrčil, Otaker, 62, 71
- Ostrovsky, Nikolay, 86–87
- Osud (Fate)* (Janáček), 6, 56, 91, 116–126, 152
- composition methods, 66, 70, 71
 - inspiration for, 96n.30, 116–118, 133, 135, 136
 - libretto, 118–125
 - music, 91, 127
- Paige, Diane M., 6, 79–98
- Paradise Lost* (Milton), 80
- Parenting
- attachment theory and, 175–182, 190
 - impact on child development, 209
- Pelíšek, Josef, 283
- Pelléas et Mélisande* (Debussy), 63
- Pick, Gustav, 25
- Pierrot Lunaire* (Schoenberg), 22, 23
- Piscator, Erwin, 14
- Plato, 80, 292
- Počátek románu. See The Beginning of a Romance* (Janáček)
- Poděbrad, Jiří z, 147
- Pound, Ezra, 166
- Power of Darkness, The* (Tolstoy), 39
- Praga* (Suk), 148
- Prague Institute for the Insane, 124–125
- Prague National Theatre, 37, 64, 145–146, 148, 151, 256, 258, 263
- Prague Provincial Jubilee Exhibition (1891), 151
- Prague Spring (1968), 148
- Preiss, Gabriele, 38
- Preissová, Gabriela, 102, 121, 128, 151
- Příhody lišky Bystroušky. See The Cunning Little Vixen* (Janáček)
- Procházka, Jaroslav, 214–215
- Przybyszewski, Stanisław, 102
- Psychoanalytic Review, The*, 209
- Psychobiography, of Zdenka Janáčková, 175–187
- Puccini, Giacomo, 32, 33, 86, 103, 192
- Pushkin, Aleksandr, 119, 121
- Putování dušičky* (The pilgrimage of a little soul) (Janáček), 192
- Pynsent, Robert, 102–103, 109
- Queen of Spades, The* (Tchaikovsky), 56
- Racek, Jan, 8
- Raff, Joachim, 13
- Rákóš Rákoczy* (Janáček), 151–152
- Realism
- of Janáček, 130–132
 - modern concept of, 103
 - muses and, 125, 129, 130
 - pre-World War II concept of, 103
- Realpolitik*, 39
- Reger, Max, 26
- Reiman, Hans, 14
- Reimann, Donald, 165–166
- “Report to an Academy” (Kafka), 27
- Ricks, Christopher, 186
- Rigg, David, 167
- Rodin, Auguste, 31
- Romanticism, 104, 129–130, 132, 137
- Der Rosenkavalier* (Strauss), 18, 33
- Rottenberg, Ludwig, 45
- Rusalka* (Dvořák), 111
- Sabatier, Apollonie, 93
- Sand, George, 100
- Šárka* (Janáček)
- chronology of composition, 55, 56
 - composition methods, 66, 71, 72
- Schenker, Heinrich, 21, 22, 26, 29
- Schoenberg, Arnold, 22–23, 26, 32, 34–35, 210
- Schreiber, Adolf, 14, 17
- Schreker, Franz, 23
- Schulz, Emilian, 150
- Schulz, Leo, 179–181
- Schulzová, Anežka, 82, 129, 130, 134, 179, 181
- Schumann, Clara, 104
- Schumann, Robert, 104
- Second Viennese School, 35
- Secret, The* (Smetana), 295
- Seligman, Martin, 182
- Seventh Piano Sonata (Ullmann), 148
- Shostakovich, Dmitry, 212–213
- Shroucení (Collapse)* (Lešehradu), 113–114
- Sinfonietta* (Janáček), 65, 91
- Singer, Kurt, 17, 29–30
- Sláva (Glory)* (Suchý), 115–116, 126

- Slavonic Dances (Dvořák), 111
Smetana, Bedřich, 20–22, 29, 31, 39,
40, 130, 132, 148, 150, 156, 157,
160–161, 219, 221, 254–257, 259,
267–270, 290–291, 295, 302
Smetana, Robert, 167, 179
Smithson, Harriet, 100
Socialist Realism, 128
Solomon, Maynard, 167
Speech melodies 219, 226–270
“An Example from Podskalí” (1909),
254–257
“Last Year and This Year” (1905),
239, 240–253
“My Luhačovice” (1903), 226,
227–238
“Whitsunday 1910 in Prague” (1910),
258–270
“Stage Direction” (notes of Janáček),
271–286
Štědroň, Bohumír, 8, 71
Štědroň, Miloš, 7, 103, 287
Stefan, Paul, 19
Stejskalová, Marie, 167
Stern, Daniel, 177
Stern, J. P., 24, 26
Storm, The (Novák), 18
Storm, The (Ostrovsky), 86–87
Storr, Anthony, 175
Stössel, David, 84, 87, 99
Stösslová, Kamila, 6, 31, 57–58, 65–67,
188
Album for Kamila Stösslová (Janáček),
90, 97n.50, 99–100, 134–136
meets Janáček, 83–84, 85, 99, 133
as muse, 79, 84–94, 99–101, 132,
133–137, 186, 190
public knowledge of Janáček relation-
ship with, 90–92
Strauss, Richard, 16, 18, 19, 32–34, 56,
261
Stravinsky, Igor, 34–36
String Quartet, op. 31 (Suk), 19
String Quartet No. 1 (Janáček), 99
String Quartet No. 2 “Intimate Letters”
(Janáček)
first private performance, 91–92
inspiration for, 83, 89–92, 99
Suchý, Lothar, 115–116, 126
Sudek, Josef, 197
Suite for Oboe and Piano (Haas), 148
Suk, Josef, 16, 19, 30, 148, 204
Svitáková, Marie J., 214
Szymanowski, Karol, 18
“Tábor” (Janáček), 148
Taine, Hippolyte, 102
Tchaikovsky, Pyotr Ilich, 20, 56, 82, 100
Těsnohlídek, Rudolf, 133, 186–187
Testaments Betrayed (Kundera), 197
Testimony (Shostakovich), 212–213
Timaeus (Plato), 292
Tolstoy, Lev, 39, 99, 133
Tristan and Isolde (Wagner), 221,
223–225
Tritone, 159–160
Trkanová, Marie, 167–168
Tycho Brahes Weg zu Gott (Brod), 14
Tyrrell, John, 5, 19, 55–78, 100, 167,
168, 172–173, 182
Ullmann, Viktor, 148
Urválková, Kamila, 91, 118–121, 124
Valachian Dances, op. 2 (Janáček), 151
Věc Makropulos (Janáček). See *The
Makropulos Affair* (Janáček)
Velvet Revolution (1989), 148
Venkov (Outdoors), 90
Verdi, Giuseppe, 16–17, 160
Verismo style, 32–34, 44, 103, 128
Veselý, Adolf, 65
Vienna Kultusgemeinde, 21
Vilain, Robert, 190
Viola d'amore, 91, 98n.58
Violin Fantasy, op. 23 (Suk), 19
Violin Sonata (Janáček), 62
Virgin Mary cult, 80
Vizitky (calling cards)
in general, 199–200
of Janáček, 197, 201–215
measuring, 200–201
Vogel, Jaroslav, 168
Volkheit, 44
Volkov, Solomon, 213
Volkstum, 41–43
Vycpálek, Ladislav, 14
Výlety páně Broučkovy. See *The Excursions
of Mr. Brouček* (Janáček)
Vysloužil, Jiří, 8

INDEX

- Wagner, Richard, 16–17, 23, 28–29, 31, 32, 43, 100, 102, 261, 296
Wanderjahre, 45
Warsaw Conservatory, 148
Weissmann, Adolf, 19
Wenzig, Josef, 148
Werfel, Franz, 14, 16–17
Wesendonck, Mathilde, 100
“Whitsunday 1910 in Prague” (Janáček; 1910), 258–270
Wilde, Oscar, 104, 165
Wingfield, Paul, 6, 165–195
Winnicott, D. W., 209
Wittgenstein, Ludwig, 28, 166
Wozzeck (Berg), 82–83
Wundt, W., 292

Yevgeny Onegin (Pushkin), 119, 121
Youth (Janáček), 64

Zahrádka, Jiří, 8–9
Zápisník zmizelého. See *The Diary of One Who Disappeared* (Janáček)
Zeyer, Julius, 105–108, 130, 133
Zíbrt, Čeněk, 157
Zimmerman, Robert, 221, 292
Zionism, 14, 21–22, 23, 25, 26
Žižka, Jan, 147, 148, 153, 157, 161
Z mrtvého domu. See *From the House of the Dead* (Janáček)
Zola, Émile, 102