

The presented work dealing with the repertoire of sacred songs for one voice in handwritten hymnbooks of Jan Taborsky from Klokotska Hora tries to answer the question whether the fact that they come from one clerical workshop influenced considerably the composition of the repertoire of the Advent and Christmas section or not. The essay about the development of the Czech hymnology, oriented for a medieval and Renaissance sacred song, points out the state of research in this field, which is not quite optimal. Mainly the absence of published catalogues of melodies and critical editions of significant sources is still a big obstacle of the research, which should head farther than for covering of white gaps in the basic heuristics. Nevertheless we point out some works here which offer and enable certain comparisons regarding both studies in specialized periodicals and degree works or PhD thesis.

We follow the Prague citizen, Renaissance educated person and the owner of a clerical workshop Jan Taborsky not only in the context of the times when he lived taking account of the complicated situation of connections and antagonisms among the Utraquists, New Utraquists and Fraternal Unity {Jednota bratska}, but also as a topic of studies of musicological or generally historical literature. A list and characteristics of preserved manuscripts clearly created in his workshop follows, by which we get to a choice of the source basics: Chrudim gradual from 1530, Klatovy gradual from 1537, Vodnany hymnbook, which was created during 1537-1543 and finally the basic source of our work – Teplice hymn-book from 1566.

A small excursion brings nearer the historical development of Advent and Christmas period and its demarcation within the bounds of a liturgical year and at the same time it clearly marks the boundaries of the monitored collections of sacred songs.