

There are concordances to five motets from Carl Luython's collection *Selectissimarum sacrarum cantionum... fasciculus primus* in Bohemian and German manuscripts and early prints from the turn of the 16th and the 17th centuries, which were not sufficiently evaluated yet. Some records of the motets are not just mere copies of Luython's early-print collection but rather their reworkings.

In my thesis I follow up previous research about Luython's motet works. In the first chapter the convolute XI 8°47, which is the only source that includes a complete specimen of Luython's collection and which represents an evidence about the dissemination of Rudolphinian music, is described. The second chapter deals with the collection itself. The third chapter is divided into four subchapters, each of them dealing with a description of the source in which a certain motet by Luython is preserved, and with a subsequent comparison of all variants that were found. A critical edition draft of the five motets is included.