

Abstract

The dissertation focuses on the decoration of 16th century choral manuscripts. The first part is devoted to the person of Jan Táborský of Klokotská Hora (1499–1572) who was a scribe and an owner of a scribe manufactory, and to the most significant illuminators of the 16th century who contributed to the decoration of songbooks in the Lands of the Bohemian Crown. Attention is given not only to the illuminators to whom Jan Táborský of Klokotská Hora assigned the work and whose contribution can be inferred from the documents or stylistic analysis of their illuminations, but also to their contemporaries. Besides the frequently mentioned Fabián Puléř, we can assume that Jan Taborský also collaborated with Matouš Ornys of Lindperk, Matyáš Hutský of Křivoklát, Ambrož Ledecký and, presumably, others. In this context, one part of the thesis is focused on engravings by Martin Schongauer, Albrecht Dürer, Bernard Salomon and on the domestic prints by George Melantrich the Elder, as these engravings, mostly woodcuts, served as patterns and inspiration for almost every Bohemian illuminator.

Themes found in this type of manuscript are mostly based on Biblical stories, corresponding to the feasts of the liturgical year. In addition to these themes, the graduals contain many miniatures associated with various forms of self-presentation of the donors or of their confessions. An integral part of the decoration of the manuscripts is rich ornamental adornment which is described in the last chapter of the first section.

The second part of the dissertation consists of a catalogue of musical manuscripts connected with Jan Taborský of Klokotská Hora. Given his long life, the graduals and hymn-books from his workshop show a different style of decoration due to the fact that various authors of illuminations contributed, used sundry graphic templates and, most likely, also worked according to the wishes of various customers. Generally, in the decoration of these books we can see both the Late-Gothic elements, as well as the Renaissance and Mannerist elements.