

Abstract

The presented work contains several chapters in the field of Romanesque tile studies. After a clear summary of the current understanding of the development of floor treatment in our area from the early to the high Middle Ages, there follows an analysis of the extensive finds of the Ostrov monastery from recent research that took place at the site. In particular, features that are characteristic and clearly unique for Ostrov tiles are addressed. These are mainly evidence of an innovative approach to tile production. In order to be able to discuss such issues at all, the tiles first had to be processed into the form of a catalog, which is included in this thesis. We consider a clear arrangement of the findings as a necessary condition for further discussion on the chronology and significance of the presumed Ostrov production center.

The next chapter is devoted to new findings about the oldest relief floor tiles in the Czech Republic, which are the tiles of the Vyšehrad type. Although there has not been a major shift in the scope of the source base recently, some assumptions can still be reformulated. Briefly, these include abandoning the idea of the Vyšehrad type tiles as a homogeneous group defined by a combination of four motifs, as well as an outline of the possibility of its chronological loosening and discussion of the origin of this specific phenomenon. A condition for a serious approach to the topic is the analysis of the basis for dating the finds, which are still dependent on data from Vyšehrad and Ostrov monastery. Although in the case of Vyšehrad the dating of tiles to the last third of the 11th century is probable, but not certain, the published data from Ostrov are not only insufficient for dating tiles, but also directly contradict the interpretation that is usually derived from them.

In the following chapter, the finds from Prague - Dolní Chabry and Rokytná near Moravský Krumlov are presented. Their analysis reveals the extraordinary variety of younger Romanesque relief floors. Tiles from Dolní Chabry are quite unique in motifs and state of preservation, yet their technological design and installation is in stark contrast to the high artistic quality of the matrices. By observing their artistic design, several groups have been identified in which we can consider different authors, yet both the material and the use in a single floor testify to their intentional combination into a single whole. The tiles from Rokytná then represent a completely inhomogeneous set. Both sets of finds allow questions

to be raised concerning the actual mechanisms of design, production and installation of relief Romanesque floors and especially the secondary use of matrices.