

## Abstract (EN)

The Prague's Lesser Town house of count Václav Michna of Vacínov (1611?–1667) pertains to be one of the biggest mysteries of the history of 17th-century architecture in Bohemia, the attention of a number of scholars notwithstanding. The grandiosity of the proposed plan, known in its entirety from a later copy, as well as the imposing design of the house's east front, distinguishing itself by a skilful use of the classical orders, indicate an employment of a designer of a rather surprising capacity and adroitness, given the time and place – Prague in the sixteenth-thirties and sixteen-forties. The only incontestable clue, that suggests itself to a solver of this riddle, remains to be the date of the completion of the palace's stucco decoration (1644) and the name of its author, Domenico Galli (died 1675).

The anonymity of the designing architect led the previous researchers to search for formal analogies in the Italian architectural production, quite without convincing results. The principal intention of this thesis, aside from an assessment of the previous findings and an attempt for a more accurate placement of the building in the context of Italian architecture, is rather to propose a reading of its meaning, based on a deeper knowledge of the patron's life, his interests, and representational strategies. In the light of available sources, among them the listing of Michna's book collection, his house and its striking facade become a telling image of the contemporary reflection of the legacy of roman antiquity.

An important part of this work concerns itself with an analysis of a known, but so far neglected inventory of the house furnishings (1667), which presents itself as a convenient tool for the understanding of the everyday use of the house and the distribution of function in its individual rooms.

## Key words:

Václav Michna of Vacínov; Michna palace; 17th-century architecture; Prague; Rome; Andrea Palladio; Onorio Longhi; Girolamo Rainaldi; Giacomo Lauro; fireworks.