

The theatre of the world:

[Peter H. Marshall](#)

At the turn of the 17th-century the greatest philosophers, alchemists, astronomers, and mathematicians of the day flocked to Prague to work under the patronage of the Holy Roman Emperor Rudolf II. The city was the centre of a cultural and scientific revolution kindled and encouraged by the Emperor the effects of which are felt even today. The Theatre of the World is the enchanting story of Rudolf II, an emperor more interested in the great talents and minds of his times than in the exercise of his power. Rarely leaving Prague Castle, he gathered around him a galaxy of famous figures: the Italian painter Giuseppe Arcimboldo, the Danish astronomer Tycho Brahe, the German mathematician Johannes Kepler, and the English magus John Dee. Entranced, like Hamlet, by the new Renaissance learning, Rudolf found it nearly impossible to make decisions. Like Faust, he was prepared to risk all in the pursuit of magical knowledge and the Philosopher's Stone which would turn base metals into gold and prolong life indefinitely. But he also faced the threats of religious discord and the Ottoman empire, along with deepening melancholy and an ambitious younger brother. As a result he lost his empire and nearly his sanity but had enabled Prague to enjoy a golden age of peace and creativity before Europe was engulfed in the Thirty Years' War. The Theatre of the World is a beguiling and dramatic human story involving the great sweep of culture and history. It is filled with angels and devils, high art and low cunning, talismans and stars, and offers a captivating perspective on a pivotal moment in the history of western civilization

The magic circle of Rudolf II:

[Peter H. Marshall](#)

Bloomsbury Publishing USA, Aug 22, 2006 - [History](#) - 276 pages

Rudolf II—Habsburg heir, Holy Roman Emperor, king of Hungary, Germany, and the Romans—is one of history's great characters, and yet he remains largely an unknown figure. His reign (1576–1612) roughly mirrored that of Queen Elizabeth I of England, and while her famous court is widely recognized as a sixteenth century Who's Who, Rudolf's collection of mathematicians, alchemists, artists, philosophers and astronomers—among them the greatest and most subversive minds of the time—was no less prestigious and perhaps even more influential. Driven to understand the deepest secrets of nature and the riddle of existence, Rudolf invited to his court an endless stream of genius—Danish astronomer Tycho Brahe, German mathematician Johannes Kepler, English magus John Dee, Francis Bacon, and mannerist painter Giuseppe Archimboldo among many others. Prague became the artistic and scientific center of the known world—an island of intellectual tolerance between Catholicism, Protestantism, and Islam.

Combining the wonders and architectural beauty of sixteenth century Prague with the larger than-life characters of Rudolf's court, Peter Marshall provides an exciting new perspective on the pivotal moment of transition between medieval and modern, when the foundation was laid for the Scientific Revolution and the Enlightenment.

Rudolf II and His Imperial Prague

A man who changed history. The Prague Castle as the center of Europe. Thirty-seven magnificent years of Prague Von: [Bonek, Jan Eminent](#), 2008, 175 S. m. zahlr. Farbabb., geb. Softcover, 14,90 € ISBN: 978-8072813-44-5

At the end of the 16th century, Prague and in particular the Prague Castle became the European center of occult science, astrology and alchemy as well as international politics and scientific research of astronomers, physicians and botanists. The capital city of the monarchy also enticed the most renowned artists of that time - painters, etchers, sculptors and musicians. Even though it was a very short time period that lasted less than 37 years altogether, it has made a mark in the history of European culture.

At the beginning of this magnificent time was a single man. A dreamer, self-made researcher, collector of art and natural peculiarities, great supporter of everything mysterious in the world around us and in particular benefactor of anybody who could expand his knowledge of the world - Rudolf II, the emperor of the Holy Roman Empire and the king of Bohemia and Hungary.

Out of the contents: - How the Crown Prince Came to Rule Prague - Rudolf and Spain - Rudolf the Czech King - Prague, the Capital City of the Monarchy - The Castle Full of Mysteries and Secrets - The Emperor of Flesh and Blood

Rudolf and his World:

Rudolf II of Hapsburg, Holy Roman Emperor, King of Bohemia and Hungary, was an extraordinary ruler, a monarch whose court occupied a central position in 16th-century Europe - yet he remained a shadowy and fugitive figure. The decades around 1600 saw sweeping cultural changes in Europe, with the waning of an old-world view and the beginnings of the 17th-century intellectual revolution. The author argues that the conflict which played itself out in the Hapsburg lands during these years was a political manifestation of the intellectual confrontation between the old guard and their preoccupation with the mystical, spiritual and hermetic sciences, and the rise of a more rational and empirical view of the world. Rudolf, as the embodiment of the old philosophy, failed to grasp this profound shift in the prevailing climate of thought: Professor Evans argues that it was this failure which led to his eventual tragic downfall.

Rudolf II and Prague: the imperial court and residential city :

This publication presents the most significant creations of the court and city of Prague during the reign of Emperor Rudolf II, from scientific instruments and alchemical tools to extraordinary works of art, from mysterious emblems to decorative objects and furniture.

The Mastery of Nature:

Responding to ongoing debates over the role of humanism in the rise of empirical science, Thomas DaCosta Kaufmann explores the history of Renaissance art to help explain the complex beginnings of the scientific revolution. In a rich collection of new and previously published essays addressing conceptions of the mastery of nature, he discusses the depiction of nature in works of art, scientific approaches to understanding the world, and imperial claims to world control. This interdisciplinary approach elucidates the varying ways art, science, and humanism interact. This book contains a new assessment of the origins of trompe-l'oeil illumination in manuscript painting in response to religious devotional practices; an account of the history of shadow projection in art theory in relation to perspective, astronomy, and optics; an analysis of poems by the painter Georg Hoefnagel demonstrating how religious, philosophical, and political concerns impinge on questions of imitation; ground-breaking interpretations of Arcimboldo's paintings of composite heads as imperial allegories; an account of a poet-astronomer's collaboration with artists; an essay on Ancients and Moderns in art and science in Prague; and a new review of art, politics, science, and the Kunstkammer.

Grasping the World:

There is much more to museums than the documenting, monumentalizing or theme-parking of identity, history and heritage. This anthology aims to make strange the very existence of museums and to plot a critical, historical and ethical understanding of their origins and history. A radical selection of key texts introduces the reader to the intense investigation of the modern European idea of the museum that has taken place since the 1950s. Texts first published in journals and books are brought together in one volume with up-to-the-minute and specially commissioned pieces by leading administrators, curators and art historians. The selections are organized by key themes that map the evolution of the debate and are introduced by Donald Preziosi and Claire Farago.

The Mastery of Nature:

The author explores the history of Renaissance art in order to explain the complex beginnings of the scientific revolution. He discusses the depiction of nature in works of art and the early scientific approaches to understanding nature and the universe.

The eloquent artist:

This volume presents a selection of studies written during the past decades by Professor DaCosta Kaufmann on a variety of topics concerning the history of painting, sculpture, art theory, collecting, and architecture. It includes several of his ground-breaking essays interpreting art at the Prague court of Rudolf II (1576-1512). However, the collection represents other aspects of the broad range of his

interests as well: the papers gathered here range through Central Europe from the sixteenth to the early nineteenth century. In addition to essays on RudolFINE Prague, another complex of papers deals with art at other courts in Salzburg, Germany, the Low Countries, and Denmark in the early seventeenth century, and with art during the time of the Thirty Years' War. Two papers consider important developments in the history of collecting. Five essays offer interpretations of architecture (and sculpture) in Bohemia, Germany, Austria and Poland during the eighteenth and early nineteenth century. While concentrating on the visual arts and architecture of Central Europe, many of these essays engage with broader issues of cultural history. Many of them also offer approaches that will be of more general methodological interest

The Lure of antiquity:

The Kunstkammer was a programmatic display of art and oddities amassed by wealthy Europeans during the 16th to the 18th centuries. These nascent museums reflected the ambitions of such thinkers as Descartes, Locke, and Kepler to unite the forces of nature with art and technology. Bredekamp advances a radical view that the baroque Kunstkammer is also the nucleus of modern cyberspace.

The Mercurial Emperor:

The Magic Circle of Rudolf II in Renaissance Prague

First published under the title *The Theatre of the World*, this is a captivating portrait of the crucible of magic, science and religion at the court of the doomed dreamer Rudolf II in Renaissance Prague. In the late 16th century the greatest philosophers, alchemists, astronomers, painters, and mathematicians of the day flocked to Prague to work under the patronage of the Holy Roman Emperor. The Mercurial Emperor is the enchanting story of Rudolf II, an emperor more interested in the great minds of his times than in the exercise of his immense power. Rarely leaving Prague Castle, he gathered around him a galaxy of famous figures: among them the painter Arcimboldo, the astronomer Tycho Brahe, the mathematician Johannes Kepler, the philosopher Giordano Bruno and the magus John Dee. Entranced, like Hamlet, with the new Renaissance learning, Rudolf found it nearly impossible to make decisions. Like Faust, he was prepared to risk all in the pursuit of magical knowledge and the Philosopher's Stone which would turn base metals into gold and prolong life indefinitely. But he also faced the threats of religious discord and the Ottoman Empire, along with a deepening melancholy and an ambitious younger brother. As a result he lost his empire and nearly his sanity but enabled Prague to enjoy a golden age of peace and creativity before Europe was engulfed in the Thirty Years' War. The Mercurial Emperor is an intriguing and dramatic human story. It is filled with angels and devils, high art and low cunning, talismans and stars, and offers a captivating perspective on a pivotal moment in the history of Western civilisation.

Follies of science at the court of Rudolf II:

http://daten.digitale-sammlungen.de/bsb00007136/image_1

People used to book tickets in the world-known theaters long before the performance. Let's observe the reason this sightseeing attract the drama geeks all over the planet and the price of a ticket in the best theater in the world. Top Famous Theatres in the World. The European capitals are bustling with activity. Paris, London, and Milan attract more than just vindictive fashionistas and tourists with cams but intelligent who also have reasons to visit these cities. We are talking about those appreciating architecture, theater, opera, ballet, and music. The Royal Opera at Covent Garden. London