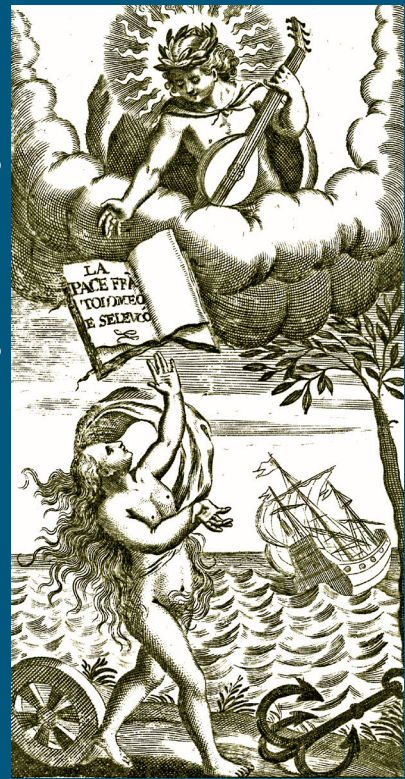


The musicological sub-project on »Topoi of peace representations in the Italian cantata« is located at the **German Historical Institute in Rome, Department of Music History**. It addresses peace treaties and their accompanying festive culture as resources for musical creativity in Early Modern times. It focusses on cantata, serenata, oratorio and opera as the leading genres for baroque musical patronage. The project aims at documenting, analysing and typologising relevant sources in their textual, musical, figurative and dramaturgical relation to contemporary conflict settlements.

The title engraving of *La pace fra Tolomeo, e Seleuco* (Venice 1691) shows how Fortuna receives the libretto of the opera from the hands of Phoebus Apollo, the tutelary deity of music. The opera describes the



reconciliation of Ptolemy III and Seleucus II in the third century B.C. It may contain an allusion to the anticipated peaceful ending of the so-called Great Turkish War. Fortuna leaves the wheel which symbolises volatility behind her and approaches the anchor, a symbol of stability and security. Olive branches additionally embody hope for peace.

The **Leibniz Institute of European History (IEG)** Mainz is coordinating the entire project. Doctoral and post-doctoral researchers from the **Tadeusz Manteuffel Institute of History at the Polish Academy of Sciences** are joining their colleagues in Mainz for short-term research projects on the relations of the Polish-Lithuanian commonwealth with its neighbours in the Early Modern period.



August Scheller/ Jeremias Gottlob Rugendas, Gedenkblatt (Ausschnitt) zum Dank- und Friedensfest der evangelischen Schuljugend in Augsburg 1763, GNM, HB 6717, Kapsel 1249

A sub-project at the IEG is studying sermons delivered on the occasion of peace treaties. As central elements of thanksgiving services, the sermons contributed to the normative interpretation of peace and framed public festivities. The sermons addressed literate and illiterate audiences alike. Many of them appeared in print and thus reached a wider public. The project analyses the theological lines of argument and homiletical conceptions of these sermons and examines the portrayals of peace which were coined by and spread through them. It scrutinizes the public role of sermons and their influence on the political-theological language in Early Modern Europe from an international and inter-confessional perspective.

»Righteousness and Peace Kiss Each Other«

Representations of Peace in Early Modern Europe



Jacob de Zetter, New Kunstliche Weltbeschreibung, Frankfurt: de Bry 1614, HAB, Sign. 39.7 Geom. (2)

LEIBNIZ INSTITUTE OF EUROPEAN HISTORY MAINZ

GERMAN HISTORICAL INSTITUTE IN ROME,
DEPARTMENT OF MUSIC HISTORY

HERZOG AUGUST BIBLIOTHEK WOLFENBÜTTEL

GERMANISCHES NATIONALMUSEUM, NUREMBERG

TADEUSZ MANTEUFFEL INSTITUTE OF HISTORY
AT THE POLISH ACADEMY OF SCIENCES, WARSAW



International joint research project funded by the Leibniz Association in the framework of the 2015 Leibniz Competition duration: 1. July 2015–30. June 2018

It took more than 2000 peace treaties and truces to put an (at least temporary) end to the countless military conflicts that plagued Early Modern Europe. Representations of peace in painting or in print, but also in musical compositions like operas or cantatas as well as in literary genres like sermons or speeches took on the task of explaining, justifying and communicating these peace treaties to a wider audience.

An international joint research project sponsored by the Leibniz Association is focussing on these different representations of peace. It brings together a variety of research institutions in Germany, Italy and Poland and enables art historians, musicologists, historians, theologians and literary scholars to pool their skills as a transdisciplinary team sharing a common set of source materials in a virtual research environment.

The focus of attention lies on the pragmatic and ethical functions of representations of peace. They will be analysed and contextualised in their role as »instruments of peace« in Early Modern Europe.

<http://www.gnm.de/en/research/research-projects/representations-of-peace/>

<http://diglib.hab.de/?link=070>

<http://musica.dhi-roma.it/2220.html>

http://www.ieg-mainz.de/en/research-projects/Righteousness_and_Peace_Kiss_Each_Other-Representations_of_Peace_in_Early_Modern_Europe

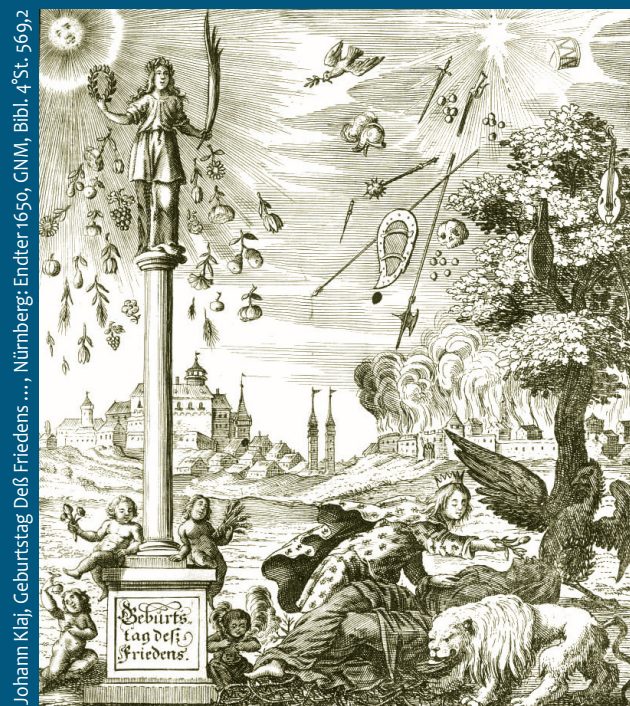


Martin Holtzhey, Medaille auf den Frieden von Breslau 1742, GNM, Med 3094

The Department of Prints and Drawings and the Numismatic Collection of the **Germanisches Nationalmuseum** (GNM) have particularly rich holdings of depictions of peace. Events like peace settlements, truces, or the festivities surrounding these instances were captured in prints and medals. The research project examines the topoi used in these portrayals, traces modifications and ascertains links to other types of media. Its focus lies on the Peace of Augsburg (1555), the Westphalian Peace (1648), the treaties of Utrecht – Rastatt – Baden (1713/14) and the Peace of Hubertusburg (1763).

The GNM also is also developing and hosting the virtual research environment WissKI, which provides all participating scholars with the joint corpus of sources using a *semantic web* approach.

The **Herzog August Bibliothek** (HAB) Wolfenbüttel is contributing a sub-project on »Early Modern peace poems between poetical Utopia and political pragmatism«. A dissertation project carried out in cooperation with the University of Göttingen analyses learned poetry as a genre which articulates the semantics of peace artistically and descriptively. These texts contain several levels of imagery that are significant for communicating and legitimising peace agreements. The project collects and analyses texts published in the Holy Roman Empire from the time of the Westphalian Peace to the treaties of Paris and Hubertusburg and which make reference to specific treaties. The project seeks primarily to understand how peace was conceptualized literarily, but it also asks how political and religious problems issuing from the peace treaties were dealt with, what linguistic means were used to transmit particular moral concepts and what long-term peace perspectives were sketched out.



Johann Klaj, Geburtstag Des Friedens ..., Nürnberg: Endter 1650, GNM, Bibl. 4° St. 509,2