

Correspondance de Théodore de Bèze, recueilli par Hippolyte Aubert, publié par Alain Dufour, Béatrice Nicollier et Reinhard Bodenmann, tome 19: 1578, Genève: Droz, 1996. XXXI, 280 S., ISBN 2-600-00162-X. Fr. 76.50

In the letter-preface to his Latin translation of Girolamo Benzoni's *Novae novi orbis historiae* (1578), Urbain Chauveton ascribes to the theology of Theodore Beza the clarity («candida perspicuitas») of Melanchthon, the reasonableness («sincera ac solida sanitas») of Calvin, and the intellectual richness («docta ubertas») of Peter Martyr Vermigli (see #1319). The forty-seven letters found in this present volume of Beza's *Correspondance* provide additional testimony to the reformer's authority and prestige among Reformed Protestants during the last decades of the sixteenth century. In addition to regular epistolary exchanges with Rudolf Gwalther in Zurich, Laurent Dürnhoffer in Nürnberg, and the Landgrave Guillaume IV of Hesse, Beza corresponds with contacts in Scotland (Peter Young, Andrew Melville), Neustadt (Daniel Toussain, Caspar Olevianus), Emden (Menso Alting) and France (the Prince of Condé). His counsel is regularly sought, whether on questions related to ecclesiastical discipline and organization (#1316, #1322), diplomacy (#1328), or appropriate civil remedies for adultery and religious dissent (#1317, #1329).

Theological controversy in Germany is a primary concern for Beza throughout 1578. The Formula of Concord – framed by Jacob Andreae, Nicolas Selnecker and Martin Chemnitz the previous year – is now employed by Lutheran princes as a confessional weapon to persecute the disciples of Melanchthon and Calvin. Beza and Gwalther suspect that these «monstrous ubiquitarians» have become worse than papists, condemning the Reformed without a hearing and imposing a new tyranny on the German churches (#1302, #1314). The stakes are high, not only for Calvinists in the Empire, but also for French Protestants who depend on German military and diplomatic support. Beza pens two treatises against his Lutheran opponents (see Appendix II), only to be embarrassed by the Landgrave of Hesse's stern warning that the Reformed should refrain from attacking the Formula of Concord in print (#1286). But how, Beza wonders, «can I remain silent when a black mark has been imprinted on my ministry, which is dearer to me than life?» (#1295). At the same time, despite Zurich's hesitations, the Genevan ministers support drafting a common Reformed confession in response to Lutheran orthodoxy, a task that Jerome Zanchi undertakes after other reformers (including Ursinus, Toussain, and even Beza himself) decline. By the end of the year, however, Beza and his colleagues judge Zanchi's initial efforts too scholastic (#1321) and imprecise (#1327); they endorse instead a plan to compile a «harmony» of preexisting Protestant confessions, a work that will be published in 1581 under the title *Harmonia confessionum* (see #1316).

The Reformed churches in France face a situation equally grave. Beza suspects that the poorly enforced Peace of Bergerac (1577) is a trap to destroy the Huguenots (#1284). In the meantime, the kingdom continues its precipitous decline into moral anarchy: Paris is a veritable Sodom of depravity (#1290); the royal court is so corrupt that the Devil himself is opposed to it (#1292); the Reformed debase themselves with swearing and frivolous games (Appendix VI). Even devout Catholics find Henri III's decadence insufferable. While Parisians mock their king in the city streets, the Sorbonne debates the benefits of elective monarchy, and monks in Bordeaux proclaim the Guises to be the rightful heirs of Charlemagne (#1306, #1293, #1287). Save a divine miracle, the kingdom will certainly collapse: «Servet nos Dominus in die irae suae!» (#1296, #1323). Who, then, should the Reformed look to for help? Like Gwalther, Beza has little confidence in the princes of the blood. The Prince of Condé, recently placed under the ban by the consistory of La Rochelle, has surrounded himself with Catholic advisors and wastes his time playing dice and cards (#1312). Likewise, the duke of Anjou (Alençon) and other politiques compromise true doctrine while pursuing their self-interest at the expense of the common good (Appendix I). Beza urges his coreligionists to trust God alone; he will not permit «that eternal seed to vanish completely from the field of France, fertile with so many martyrs» (#1326).

Geneva itself is not immune from difficulties. In March, the city mobilizes for war after friends in France warn that the duke of Nemours is planning a secret attack (see Appendix IV). Although this plot never materializes, the city is not as fortunate later in the summer when the plague infests the region. Two of Beza's servants are infected, compelling the reformer and his family to leave their home (#1314, #1320). In October, fear of plague briefly closes the doors of the Genevan Academy as well (a detail that escapes Borgeaud's magisterial *Histoire de l'Université de Genève*, see #1326). Despite these domestic concerns, Beza's pen remains active. He continues to revise his paraphrases of the Psalms, collects portraits of religious reformers for his *Icones*, and contemplates (but never completes) a third volume of *Quaestiones et responsiones*.

This nineteenth volume of Beza's correspondence deserves our highest praise. The editorial team of Alain Dufour, Béatrice Nicollier and Reinhard Bodenmann continue to impress the reader with the precise résumés and copious footnotes accompanying each letter, as well as rich appendices. The expanded introduction offers an excellent (and suggestive) overview of the volume's contents. An index of biblical citations is needed to make this source more accessible to historians of exegesis. Once again, Beza's letters provide important insights into late-sixteenth century Reformed Protestantism. The editors tease out the strategic differences and theological tensions existing in the Reformed «triangle» of Heidelberg/Neustadt, Zurich, and Geneva. So too,

in Appendix II we find a fascinating (and forgotten) collection of Reformed treatises, written to combat the Formula of Concord. Finally, the correspondence from 1578 offers conclusive proof that Beza was a chief editor of the *Histoire ecclésiastique* (contra Paul-F. Geisendorf, see #1284, #1318). Filled with discoveries, this volume deserves – and rewards – careful study.

Scott M. Manetsch, Orange City, Iowa

Johannes Schmidlin, **«Ein Hundert Geistliche Lieder» aus dem Blumen-gärtlein Gerhard Tersteegens**, Nachdruck der Ausgabe Zürich 1764, Köln: Rheinland-Verlag 1997 (Faksimile-Edition des Vereins für Rheinische Kirchengeschichte 4), X, 345 S., ISBN 3-7927-1681-X, DM 39,–

In der Geschichte des geistlichen Singens in der Schweiz nimmt die Zürcher Singbewegung des 18. und frühen 19. Jahrhunderts einen bedeutenden Platz ein. Nach ihrem Initiator Johann Caspar Bachofen (1695–1755) ist an zweiter Stelle Johannes Schmidlin (1722–1772) zu nennen, der musikalisch begabte und aktive Pfarrer von Wetzikon-Seegräben im Zürcher Oberland. Bekannt und verbreitet war vor allem seine Gellert-Vertonung. Auf diese geht Schmidlin in der Vorrede der Tersteegen-Ausgabe ausdrücklich ein und vergleicht ihre Texte mit denjenigen Gellerts, welchen er offensichtlich den Vorzug gibt – Tersteegens Gedichten schreibt er aber viel «Geistes-Krafft» zu. Aufschlußreich für die Ästhetik ist Schmidlins Entgegensetzung von «künstlich» und «Empfindung» bezüglich der Melodien. Hier läßt er den Barock mit seiner rationalen Affektenlehre zugunsten einer Gefühlsunmittelbarkeit hinter sich, die allerdings mit dem Begriff von «Frühromantik» (so das Nachwort von O. G. Blarr, S. 326) kaum zutreffend erfaßt ist, auch wenn der Begriff hier im eingeschränkten Sinne erscheint. Vielmehr geht es um ein Phänomen, das weite Teile des 18. Jahrhunderts prägt. Bereits Bachs bekannte Auseinandersetzung mit Scheibe ist auf dieser Ebene anzusiedeln, und die Musik eines Graun oder Carl Philipp Emanuel Bach hatte sich ausdrücklich dem Programm der «Empfindsamkeit», des direkten Gefühlsausdruckes verschrieben.

Hingegen ist der fast durchgehend verwendete Satztyp mit Cantus I und II und Generalbaß noch völlig barock, was die von Blarr beschriebene Zwischenstellung bestätigt. Zu ergänzen wäre hier allerdings, daß Schmidlin diesen Satztyp von Bachofen und seinem «Musicalischen Halleluja» übernommen hat und daß er auch nicht ganz der letzte Komponist generalbaßbegleiteter Andachtslieder war: Noch 1804 gab in Bern Niklaus Käsermann seine Gellert-Lieder heraus, die auf genau dieselbe Art vertont sind. Der separate Abdruck aller Stimmen war durchaus üblich und entspricht auch der Darstellung in den mehrstimmigen Psalterausgaben in der deutschsprachigen Schweiz bis ins 19. Jahrhundert.