

name were retained in later editions. In the dedication to the king Molière says that Louis suggested one scene (that of the Sportsman), and in another place he mentions that the piece was written, rehearsed, and played in a fortnight. The fundamental idea of the play, the inter-ruptions by bores, is suggested by a satire of Régnier's, and that by a satire of Horace. Perhaps it may have been the acknowledged suggestions of the king which made gossips declare that Molière habitually worked up hints and *mémoires* given him by persons of quality (*Nouvelles Nouvelles*, 1663).

In February 1662 Molière married Armande Béjard. The date is given thus in the *Registre de La Grange*: "Mardy 14, Les Visionnaires, L'Écol des M.

Part. Visite chez M<sup>e</sup> d'Equieuilly."

And on the margin he has painted a blue circle, his way of recording a happy event, with the words, "mariage de M. de Molière au sortir de la Visite." M. Loiseleur gives the date in one passage as 29th February, in another as 20th February. But La Grange elsewhere mentions the date as "Shrove Tuesday," which was, it seems, 14th February. Elsewhere M. Loiseleur makes the date of the marriage a vague day "in January." The truth is that the marriage contract is dated 23d January 1662 (Soulié, *Documents*, p. 203). Where it is so difficult to establish the date of the marriage, a simple fact, it must be infinitely harder to discover the truth as to the conduct of Madame Molière. The abominable assertions of the anonymous libel, *Les Intrigues de Molière et celles de sa Femme; ou la Fameuse Comédienne* (1688), have found their way into tradition, and are accepted by many biographers. But M. Livet and M. Bazin have proved that the alleged lovers of Madame Molière were actually absent from France, or from the court, at the time when they are reported, in the libel, to have conquered her heart. A conversation between Chapelle and Molière, in which the comedian is made to tell the story of his wrongs, is plainly a mere fiction, and is answered in Grimarest by another dialogue between Molière and Rohault, in which Molière only complains of a jealousy which he knows to be unfounded. It is noticed, too, that the contemporary assailants of Molière counted him among jealous, but not among deceived, husbands. The hideous accusation brought by the actor Montfleury, that Molière had married his own daughter, Louis XIV. answered by becoming the godfather of Molière's child. The king, indeed, was a firm friend of the actor, and, when Molière was accused of impiety on the production of *Don Juan* (1665), Louis gave him a pension. We need not try to make Madame Molière a *vertu*, as French ladies of the theatre say, but it is certain that the charges against her are unsubstantiated. It is generally thought that Molière drew her portrait in *Le Bourgeois Gentilhomme*, acte iii. sc. ix., "elle est capricieuse, mais on souffre tout des Belles."

From 1662 onwards Molière suffered the increasing hatred of his rival actors. La Grange mentions the visit of Floridor and Montfleury to the queen-mother, and their attempt to obtain equal favour, "la troupe de Molière leur donnant beaucoup de jalousie" (12th August 1662). On 26th December was played for the first time the admirable *École des Femmes*, which provoked a literary war, and caused a shower of "paper bullets of the brain." The innocence of Agnes was called indecency; the sermon of Arnolphe was a deliberate attack on Christian mysteries. We have not the space to discuss the religious ideas of Molière; but both in *L'École des Femmes* and in *Don Juan* he does display a bold contempt for the creed of "boiling cauldrons" and of a physical hell. A brief list of the plays and pamphlets provoked by *L'École des Femmes* is all we can offer in this piece.

December 26, 1662.—*École des Femmes*.

February 9, 1663.—*Nouvelles Nouvelles*, by De Visé. Molière is accused of pilfering from Straparola.

June 1, 1663.—Molière's own piece, *Critique de l'École des Femmes*. In this play Molière retorts on the critics, and especially on his favourite butt, the critical marquis.

August 1663.—*Zélinde*, a play by De Visé, is printed. The scene is in the shop of a seller of lace, where persons of quality meet, and attack the reputation of "Élomire," that is, Molière. He steals from the Italian, the Spanish, from Furetière's *Francion*, "il lit tous les vieux bouquins," he insults the noblesse, he insults Christianity, and so forth.

November 17, 1663.—*Portrait du Peintre* is printed,—an attack on Molière by Boursault. This piece is a detailed criticism, by several persons, of *L'École des Femmes*. It is pronounced dull, vulgar, farcical, obscene, and (what chiefly vexed Molière, who knew the danger of the accusation) impious. Perhaps the only biographical matter we gain from Boursault's play is the interesting fact that Molière was a tennis-player. On 4th November 1663 Molière replied with *L'Impromptu de Versailles*, a witty and merciless attack on his critics, in which Boursault was mentioned by name. The actors of the Hôtel de Bourgogne were parodied on the stage, and their art was ridiculed.

The next scenes in this comedy of comedians were:—

November 30.—*The Panegyric of the École des Femmes*, by Robinet.

December 7.—*Réponse à l'Impromptu; ou la Vengeance des Marquis*, by De Visé.

January 19, 1664.—*L'Impromptu de l'Hôtel de Condé*. It is a reply by a son of Montfleury.

March 17, 1664.—*La Guerre Comique; ou Défense de l'École des Femmes*.

1664.—*Lettre sur les Affaires du Théâtre*, published in *Diversités Galantes*, by the author of *Zélinde*.

In all those quarrels the influence of Corneille was opposed to Molière, while his cause was espoused by Boileau, a useful ally, when "les comédiens et les auteurs, depuis le cèdre [Corneille] jusqu'à l'hysope, sont diablement animés contre lui" (*Impromptu de Versailles*, scène v.).

Molière's next piece was *Le Mariage Forcé* (15th February 1664), a farce with a ballet. The comic character of the reluctant bridegroom excites contemptuous pity, as well as laughter. From the end of April till 22d May the troupe was at Versailles, acting among the picturesque pleasures of that great festival of the king's. The *Princesse d'Élide* was acted for the first time, and the three first acts of *Tartuffe* were given. Molière's natural hatred of hypocrisy had not been diminished by the charges of blasphemy which were showered on him after the *École des Femmes*. *Tartuffe* made enemies everywhere. Jansenists and Jesuits, like the two marquises in *L'Impromptu de Versailles*, each thought the others were aimed at. Five years passed before Molière got permission to play the whole piece in public. In the interval it was acted before Madame, Condé, the legate, and was frequently read by Molière in private houses. The *Gazette* of 17th May 1664 (a paper hostile to Molière) says that the king thought the piece inimical to religion. Louis was not at that time on good terms with the *dévots*, whom his amours scandalized; but, not impossibly, the queen-mother (then suffering from her fatal malady) disliked the play. A most violent attack on Molière, "that demon clad in human flesh," was written by one Pierre Roullé (*Le Roy Glorieux au Monde*, Paris, 1664). This fierce pamphlet was suppressed, but the king's own copy, in red morocco with the royal arms, remains to testify to the bigotry of the author, who was curé of Saint Barthélemy. According to Roullé, Molière deserved to be sent through earthly to eternal fires. The play was prohibited, as we have seen, but in August 1665 the king adopted Molière's troupe as his servants, and gave them the title of "troupe du roy." This, however, did not cause Molière to relax his efforts to obtain permission for *Tartuffe* (or *Tartufe*, or *Tartufle*, as it was variously spelled), and his perseverance was at length successful. That his thoughts were busy with contemporary hypocrisy is proved by certain scenes in one of his greatest pieces, the *Festin de Pierre*, or *Don Juan* (15th February 1665). The legend of *Don Juan* was familiar already on the Spanish, Italian,

and French stages. Molière made it a new thing: terrible and romantic in its portrait of *un grand seigneur mauvais homme*, modern in its suggested substitution of *la humanité* for religion, comic, even among his comedies, by the mirthful character of Sganarelle. The piece filled the theatre, but was stopped, probably by authority, after Easter. It was not printed by Molière, and even in 1682 the publication of the full text was not permitted. Happily the copy of De la Regnie, the chief of the police, escaped obliterations, and gave us the full scene of Don Juan and the Beggar. The piece provoked a virulent criticism (*Observations sur le Festin de Pierre*, 1665). It is allowed that Molière has some farcical talent, and is not unskilled as a plagiarist, but he "attacks the interests of Heaven," "keeps a school of infidelity," "insults the king," "corrupts virtue," "offends the queen-mother," and so forth. Two replies were published, one of which is by some critics believed to show traces of the hand of Molière. The king's reply, as has been shown, was to adopt Molière's company as his servants, and to pension them. *L'Amour Médecin*, a light comedy, appeared 22d September 1665. In this piece Molière, for the second time, attacked physicians. In December there was a quarrel with Racine about his play of *Alexandre*, which he treacherously transferred to the Hôtel de Bourgogne. June 4, 1666 saw the first representation of that famous play, *Le Misanthrope* (ou *L'Atrabilaire Amoureux*, as the original second title ran). This piece, perhaps the masterpiece of Molière, was more successful with the critics, with the court, and with posterity than with the public. The rival comedians called it "a new style of comedy," and so it was. The eternal passions and sentiments of human nature, modified by the influence of the utmost refinement of civilization, were the matter of the piece. The school for scandal kept by Célimène, with its hasty judgments on all characters, gave the artist a wide canvas. The perpetual strife between the sensible optimism of a kindly man of the world (Philinte) and the *sæva indignatio* of a noble nature soured (Alceste) supplies the intellectual action. The humours of the joyously severe Célimène and of her court, especially of that deathless minor poet Oronte, supply the lighter comedy. Boileau, Lessing, Goethe have combined to give this piece the highest rank even among the comedies of Molière. As to the "keys" to the characters, and the guesses about the original from whom Alceste was drawn, they are as valueless as other contemporary tattle.

A briefer summary must be given of the remaining years of the life of Molière. The attractions of *Le Misanthrope* were reinforced (6th August) by those of the *Médecin Malgré Lui*, an amusing farce founded on an old *fabliau*. In December the court and the comedians went to Saint Germain, where, among other diversions, the pieces called *Mélicerte*, *La Pastorale Comique* (of which Molière is said to have destroyed the MS.), and the charming little piece *Le Sicilien*, were performed. A cold and fatigue seem to have injured the health of Molière, and we now hear of the consumptive tendency which was cruelly ridiculed in *Élomire Hypochondre*. Molière was doubtless obliged to see too much of the distracted or pedantic physicians of an age when medicine was the battlefield of tradition, superstition, and nascent chemical science. On 17th April 1667 Robinet, the rhyming gazetteer, says that the life of Molière was thought to be in danger. On the 10th of June, however, he played in *Le Sicilien* before the town. In the earlier months of 1667 Louis XIV. was with the army in Flanders. There were embassies sent from the comedy to the camp, and on 5th August it was apparent that Molière had overcome the royal scruples. *Tartuffe* was played, but Lamoignon stopped it after the first night. La Grange and La Torillière hastened to the camp, and

got the king's promise that he would reconsider the matter on his return. Molière's next piece (13th January 1668) was *Amphitryon*, a free—a very free—adaptation from Plautus, who then seems to have engaged his attention, for not long afterwards he again borrowed from the ancient writer in *L'Avare*. There is a controversy as to whether *Amphitryon* was meant to ridicule M. de Montespan, the husband of the new mistress of Louis XIV. Michelet has a kind of romance based on this probably groundless hypothesis. The king still saw the piece occasionally, after he had purged himself and forsworn sack under Madame de Maintenon, and probably neither he nor that devout lady detected any personal references in the coarse and witty comedy. As usual, Molière was accused of plagiarizing, this time from Rotrou, who had also imitated Plautus. The next play was the immortal *George Dandin* (10th July), first played at a festival at Versailles. Probably the piece was a rapid palimpsest on the ground of one of his old farces, but the addition of these typical members of a county family, the De Sotenville, raises the work from farce to satiric comedy. The story is borrowed from Boccaccio, but is of unknown age, and always new,—Adolphus Crosbie in *The Small House at Allington* being a kind of modern *George Dandin*. Though the sad fortunes of this peasant with social ambition do not fail to make us pity him somewhat, it is being too refined to regard *George Dandin* as a comedy with a concealed tragic intention. Molière must have been at work on *L'Avare* before *George Dandin* appeared, for the new comedy after Plautus was first acted on 9th September. There is a tradition that the piece almost failed; but, if unpopular in the first year of its production, it certainly gained favour before the death of its author. *M. de Pourceaugnac* (17th September 1669) was first acted at Chambord, for the amusement of the king. It is a rattling farce. The physicians, as usual, bore the brunt of Molière's raillery, some of which is still applicable: Earlier in 1669 (5th February) *Tartuffe* was played at last, with extraordinary success. *Les Amants Magnifiques*, a comedy-ballet, was acted first at Saint Germain (10th February 1670). The king might have been expected to dance in the ballet, but from Racine's *Britannicus* (13th December 1669) the majestic monarch learned that Nero was blamed for exhibitions of this kind, and he did not wish to out-Nero Nero. Astrology this time took the place of medicine as a butt, but the satire has become obsolete, except, perhaps, in Turkey, where astrology is still a power. The *Bourgeois Gentilhomme*, too familiar to require analysis, was first played on 23d October 1770. The lively *Fourberies de Scapin* "saw the footlights" (if footlights there were) on 24th May 1671, and on 7th May we read in La Grange, "les Répétitions de Spsyche ont commencé." La Grange says the theatre was newly decorated and fitted with machines. A "concert of twelve violins" was also provided, the company being resolute to have everything handsome about them. New singers were introduced, who did not refuse to sing unmasked on the stage. Quinault composed the words for the music, which was by Lulli; Molière and Pierre Corneille collaborated in the dialogue of this magnificent opera, the name of which (*Psyche*) La Grange eventually learned how to spell. The *Comtesse d'Escarbagnas* (2d February 1672) was another piece for the amusement of the court, and made part of an entertainment called *Le Ballet des Ballets*. In this play, a study of provincial manners, Molière attacked the financiers of the time in the person of M. Harpin. The comedy has little importance compared with *Les Femmes Savantes* (11th February), a severer *Précieuses*, in which are satirized the vanity and affectation of sciolists, pedants, and the women who admire them. The satire is never out of date, and finds its modern form in

*Le Monde où l'on s'ennuie*, by M. Pailleron. On the 17th February Madeleine Béjard died, and was buried at St Paul. She did not go long before her old friend or lover, Molière. His *Marriage Forcé*, founded, perhaps, on a famous anecdote of De Gramont, was played on 8th July. On 7th August La Grange notes that Molière was indisposed, and there was no comedy. Molière's son died on the 11th October. On 22d November the preparations for the *Malade Imaginaire* were begun. On 10th February 1673 the piece was acted for the first time. What occurred on 17th February we translate from the *Registre* of La Grange:—

"This same day, about ten o'clock at night, after the comedy, Monsieur de Molière died in his house, Rue de Richelieu. He had played the part of the said Malade, suffering much from cold and inflammation, which caused a violent cough. In the violence of the cough he burst a vessel in his body, and did not live more than half an hour or three-quarters after the bursting of the vessel. His body is buried at St Joseph's, parish of St Eustache. There is a gravestone raised about a foot above the ground."

Molière's funeral is thus described in a letter, said to be by an eye-witness, discovered by M. Benjamin Fillon:—

"Tuesday, 21st February, about nine in the evening, was buried Jean Baptiste Poquelin Molière, *tapisier valet de chambre*, and a famous actor. There was no procession, except three ecclesiastics; four priests bore the body in a wooden bier covered with a pall, six children in blue carried candles in silver holders, and there were lackeys with burning torches of wax. The body . . . was taken to St Joseph's churchyard, and buried at the foot of the cross. There was a great crowd, and some twelve hundred livres were distributed among the poor. The archbishop had given orders that Molière should be interred without any ceremony, and had even forbidden the clergy of the diocese to do any service for him. Nevertheless a number of masses were commanded to be said for the deceased."

When an attempt was made to exhume the body of Molière in 1792, the wrong tomb appears to have been opened. Unknown is the grave of Molière.

Molière, according to Mlle. Poisson, who had seen him in her extreme youth, was "neither too stout nor too thin, tall rather than short; he had a noble carriage, a good leg, walked slowly, and had a very serious expression. His nose was thick, his mouth large with thick lips, his complexion brown, his eyebrows black and strongly marked, and it was his way of moving these that gave him his comic expression on the stage." "His eyes seemed to search the depths of men's hearts," says the author of *Zélinde*. The inventories printed by M. Soulié prove that Molière was fond of rich dress, splendid furniture, and old books. The charm of his conversation is attested by the names of his friends, who were all the wits of the age, and the greater their genius the greater their love of Molière. As an actor, friends and enemies agreed in recognizing him as most successful in comedy. His ideas of tragic declamation were in advance of his time, for he set his face against the prevalent habit of ranting. His private character was remarkable for gentleness, probity, generosity, and delicacy, qualities attested not only by anecdotes but by the evidence of documents. He is probably (as Menander is lost) the greatest of all comic writers within the limits of social and refined as distinguished from romantic comedy, like that of Shakespeare, and of political comedy, like that of Aristophanes. He has the humour which is but a sense of the true value of life, and now takes the form of the most vivacious wit and the keenest observation, now of melancholy, and pity, and wonder at the fortunes of mortal men. In the literature of France his is the greatest name, and in the literature of the modern drama the greatest after that of Shakespeare. Besides his contemplative genius he possessed an unerring knowledge of the theatre, the knowledge of a great actor and a great manager, and hence his plays can never cease to hold the stage, and to

charm, if possible, even more in the performance than in the reading.

There is no biography of Molière on a level with the latest researches into his life. The best is probably that of M. Taschereau, prefixed to an edition of his works (*Œuvres Complètes*, Paris, 1863). To this may be added Jules Loiseleur's *Les Points Obscurs de la Vie de Molière*, Paris, 1877. We have seen that M. Loiseleur is not always accurate, but he is laborious. For other books it is enough to recommend the excellent *Bibliographie Moliéresque* of M. Paul Lacroix (1875), which is an all but faultless guide. The best edition of Molière's works for the purposes of the student is that published in *Les Grands Écrivains de la France* (Hachette, Paris, 1874-1882). The edition is still incomplete. It contains reprints of many contemporary tracts, and, with the *Registre* of La Grange, and the *Collection Moliéresque* of M. Lacroix, is the chief source of the facts stated in this notice, in cases where the rarity of documents has prevented the writer from studying them in the original texts. Another valuable authority is the *Recherches sur Molière et sur sa Famille* of Ed. Soulié (1863). Lotheisen's *Molière, sein Leben und seine Werke* (Frankfurt, 1880), is a respectable German compilation. *Le Moliériste* (Tresse, Paris, edited by M. Georges Monval) is a monthly serial, containing notes on Molière and his plays, by a number of contributors. The essays, biographies, plays, and poems on Molière are extremely numerous. The best guide to these is the indispensable *Bibliographie* of M. Lacroix. The English biographies are few and as a rule absolutely untrustworthy. (A. L.)

MOLINA, LUIS (1535-1600), a Spanish Jesuit, whom Pascal's *Lettres d'un Provincial* have rendered immortal, was born at Cuenca in 1535. Having at the age of eighteen become a member of the Company of Jesus, he studied theology at Coimbra, and afterwards became professor in the university of Evora, Portugal. From this post he was called, at the end of twenty years, to the chair of moral theology in Madrid, where he died on 12th October 1600. Besides other works he wrote *Liberi arbitrii cum gratiæ donis, divini præscientiæ, providentiæ, prædestinationis et reprobationis, concordia* (4to, Lisbon, 1588); a commentary on the first part of the *Summa* of Thomas Aquinas (2 vols., fol., Cuenca, 1593); and a treatise *De Justitia et Jure* (6 vols., 1593-1609). It is to the first of these that his fame is principally due. It was an attempt to reconcile, in words at least, the Augustinian doctrines of predestination and grace with the Semipelagianism which, as shown by the recent condemnation of BAJUS (*q.v.*), had become prevalent in the Roman Catholic Church. Assuming that man is free to perform or not to perform any act whatever, Molina maintains that this circumstance renders the grace of God neither unnecessary nor impossible:—not impossible, for God never fails to bestow grace upon those who ask it with sincerity; and not unnecessary, for grace, although not an efficient, is still a sufficient cause of salvation. Nor, in Molina's view, does his doctrine of free-will exclude predestination. The omniscient God, by means of His "scientia media" (the phrase is Molina's invention, though the idea is also to be found in his older contemporary Fonseca), or power of knowing future contingent events, foresees how we shall employ our own free-will and treat His proffered grace, and upon this foreknowledge He can found His predestinating decrees. These doctrines, although in harmony with the prevailing feeling of the Roman Catholic Church of the period, and further recommended by their marked opposition to the teachings of Luther and Calvin, excited violent controversy in some quarters, especially on the part of the Dominicans, and at last rendered it necessary for the pope (Clement VIII.) to interfere. At first (1594) he simply enjoined silence on both parties so far as Spain was concerned; but ultimately, in 1598, he appointed the "Congregatio de Auxiliis Gratia" for the settlement of the dispute, which became more and more a party one. After holding very numerous sessions, the "congregation" was able to decide nothing, and in 1607 its meetings were suspended by Paul V., who announced his intention of himself pronouncing judgment in due time. He contented himself, however in 1611,

with prohibiting all further discussion of the question "de auxiliis," and studious efforts were made to control the publication even of commentaries on Aquinas. The Molinist subsequently passed into the Jansenist controversy, and it is as a champion of Jansenism that Pascal in the *Provincial Letters* attacks Molina and the *scientia media* (see JANSENISM).

MOLINE, a city of the United States, in Rock Island county, Illinois, is situated in a picturesque district on the left bank of the Mississippi, opposite the upper end of Rock Island. First settled in 1832, the town was organized as a city in 1872. It is noted for its water-power, developed and maintained by the Government, and for the number and importance of its manufacturing establishments. By means of a dam nearly a mile in length, from the Illinois shore to the island, an almost uniform head of 7 feet of water is obtained, which is used in driving the machinery of the Government arsenal on the island, and in supplying power to several factories. Beds of bituminous coal are mined in the neighbourhood, and three lines of railway pass through the city, affording with the river ample means of communication. The most prominent manufactures are agricultural implements and machinery generally, waggons, organs, paper, and stoves. Moline has nine churches, a complete system of graded free schools, including a high school, and a free library. The population increased from 4066 in 1870 to 7805 in 1880, and with the suburbs the number is now estimated at 12,000.

MOLINOS, MIGUEL DE (1627-c. 1696), a Spanish priest whose name is intimately associated with that type of religion known in Italy and Spain during the latter half of the 17th century as Quietism, was born of good family in the diocese of Saragossa, on 21st December 1627. Having entered the priesthood, he settled about his fortieth year in Evora, where he speedily rose to high repute as a father confessor, and gained many distinguished friends, among whom were several cardinals, including Odescalchi (afterwards Innocent XI., 1676). In 1675 he published at Rome a small duodecimo volume entitled *Guida spirituale che disinvolve l'anima e la conduce per l'interior cammino all'acquisto della perfetta contemplazione e del ricco tesoro della pace interiore*, which was soon afterwards followed by the *Breve trattato della quotidiana comunione*, usually bound up with it in later editions. The work, which breathes a spirit of simple and earnest piety, is designed to show how inward peace may be found by what may be called contemplative or passive prayer, by obedience, by frequent communion, and by inward mortification; it was widely circulated, and greatly increased the popularity of its author, whom Innocent XI. after his elevation provided with rooms in the Vatican, and is said to have also taken as his spiritual director. Its doctrine of the passivity of the highest contemplation and purest prayer does not appear to have raised the slightest discussion until after the publication, in 1681, of the *Concordia tra la fatica e la quiete nell' oratione*, by the Jesuit preacher, Paolo Segneri. Although scrupulously refraining from any mention of the name of Molinos, and indeed displaying considerable moderation as a controversialist, Segneri by this tract and by another with which he followed it up brought upon himself much unpopularity; and so great did the excitement become that a committee was at last appointed by the Inquisition to investigate his own views as well as to examine the writings of Molinos and of his friend Petrucci (author of *La contemplazione mistica acquistata*). The report (1682) was entirely favourable to the doctrines of the *Guida Spirituale*, the writings of Segneri being censured as scandalous and heretical; but in 1685, in consequence of representations made to the pope by Louis XIV., under the Jesuit influence of Père La Chaise, both Petrucci and

Molinos were laid under arrest, and the papers of the latter, including a voluminous correspondence, seized. Petrucci was soon afterwards liberated, and relieved from further persecution by the gift of a cardinal's hat; but, after Molinos had languished in confinement for two years, suddenly 200 persons, many of them of high rank, were also apprehended by order of the Inquisition for what were then for the first time called "Quietist" opinions. In 1687 the pope signified his approval of the condemnation pronounced by the Inquisition on sixty-eight doctrines imputed to Molinos. The "heretic" forthwith "abjured" these, and thus escaped the flames indeed, but did not regain his liberty. Of his later years nothing is known; according to the most probable accounts he languished in imprisonment until 28th December 1696.

The evidence on which certain charges of immorality against Molinos were based is unknown, and the degree of his responsibility for certain of the condemned propositions is obscure; but a perusal of the *Guida Spirituale* at least does not disclose to the candid reader any reason wherefore Molinos should not have been tolerated within a church which has canonized St Theresa. The explanation of the treatment to which he was subjected is most probably to be sought rather in the negative than in the positive aspects of his teaching, and still more in the passing exigencies of party politics. As Tholuck remarks, it was hardly to be expected that the Society of Jesus should regard as otherwise than highly dangerous a man who "declared confession and outward mortification to be work only for beginners, who himself abstained from confessing for twelve years on end, by whose advice countless monks and nuns had thrown aside chaplets, images, and reliques, that they might worship God in the spirit, and who, moreover, stood well with the fashionable world and with the pope himself." The *Guida Spirituale* was published in Spanish at Madrid in 1676, and frequently afterwards; it was also translated into Latin (*Manuductio Spiritualis*, Leipsic, 1687) by A. H. Francke, the well-known German pietist and philanthropist, and an English version (*The spiritual guide, which disentangles the soul and brings it by the inward way to the getting of perfect contemplation and the rich treasure of eternal peace: with a brief treatise concerning daily communion*) appeared in 1688. The materials for a history of the Quietist controversy are very fully given in the third volume of Gottfried Arnold's *Kirchen- und Ketzerhistorie*. See also Heppel, *Geschichte der quietistischen Mystik in der Katholischen Kirche* (Berlin, 1875); Tholuck's article on "Molinos" in Herzog's *Realencyclopädie*; and Bigelow, *Molinos the Quietist*, New York, 1882.

MOLISE, now CAMPOBASSO, a province of Italy, stretching twenty miles along the coast of the Adriatic, and bounded by the Abruzzi (Chieti and Aquila), Terra di Lavoro (Caserta), Benevento, and Capitanata (Foggia). Most of it lies on the north-eastern side of the Apennines, and is watered by the Biferno, the Forlone, and the Trigno; but it also includes the country on the other side which contains the head streams of the Volturno. About five-sixths of the surface may be described as mountainous or hilly, the loftiest range being the Matese on the borders towards Benevento, with its highest point in Monte Miletto, 6750 feet. The population, which increased from 346,007 in 1861 to 365,434 in 1881, is mainly dependent on pastoral and agricultural pursuits, neither manufactures nor trade being highly developed. According to the census of 1871, there were six places with more than 5000 inhabitants—Campobasso, 12,890; Riccia, 8123; Isernia, 7715; Agnone, 7147; Cascalende, 6217; and Larino, 5357; according to the census of 1881, 21 of the 133 communes had a population exceeding 4000.

The Molise territory was in ancient times part of the country of the Sabines and Samnites. Under the Lombards it was included in the duchy of Benevento; but the districts of Sepino, Boiano, and Isernia were cut off to form a domain for the Bulgarians who had come to assist King Grimoald. About two centuries later this became the countship of Boiano, and the name was soon after changed to countship of Molise, probably because the lordship was held by Ugone di Molisio, or Molise. Attached under Frederick II. to the Terra di Lavoro, and at a later date incorporated with Capitanata, the district did not again become an independent province till 1811. In 1861 it surrendered fifteen communes to Benevento, and received thirteen from Terra di Lavoro.