

too profound: apparently practical philosophy was preferred above speculative philosophy. He was succeeded by the headmaster of the local Latin school: Johannes Wilmerdonck. This appointment is an example of the orientation of the school towards local intellectual life. The death of Apollonius in 1657 and the lack of students one year later were the final blow for the Illustrious School. By 1660 it had in fact perished: in 1666 it was officially discontinued by the city council.

Despite all this, the school was in fact still latent. Between 1676 and 1678 it revived for a short time. Again, it was a religious issue that made the Middelburg magistrate decide to wake up the theological school. Johannes de MEY had already lectured on philosophy and theology for some years. Next to him the city council appointed Wilhelmus Momma as professor of theology, Greek and Hebrew in 1676. By appointing Momma as a professor, the Cocceian-disposed city council meant to exert pressure on the Voetian classis to appoint Momma as a minister in Middelburg. In this way, Momma became the central figure in a serious conflict between the Church and the city council in Middelburg before he had even started his lectures. The Voetian-oriented stadholder William III travelled to Middelburg to set things right. Momma was dismissed and left Zeeland. The remaining professor De Mey had a difficult time as a professor until he died in 1678.

The last revival of the Illustrious School was based on the humanities education at the Latin school and the education in the Anatomy College, both less whimsical institutes. After the magistrate had appointed one of the praecceptors of the Middelburg Latin school as a reader in arts and history in 1706, another re-foundation of the Illustrious School followed in 1709. For more than one century, the school functioned continuously. The classical humanist disciplines theology, philosophy, arts and history were of great importance from the start, while anatomy and surgery were represented because of the lectureship connected to

the Anatomy College. During the eighteenth century, the scientific spectrum was broadened by appointing professors and lecturers of new disciplines: law (1736), medicine and obstetrics (1750), mathematics, physics and astronomy (1784), and experimental physics (1788). These new chairs at the Illustrious School, which had been an almost exclusively theological and philosophical institute until then, were meant to promote new developments in science, for which the physical paradigm had come into vogue.

Despite the great number of professors during this period, revolutionary intellectual ideas and insights failed to occur. More than intellectual achievement or educational merit, good contacts with Middelburg regents could help someone to obtain a chair. Some professors were Middelburg ministers, who got their appointment as a thank-you for not accepting a placement elsewhere. Such a professorship greatly increased the individual's social status, but it did not in fact serve higher education.

In 1808 King Louis Napoleon forbade the further appointment of professors, which meant a sure death for the Illustrious School. After the annexation by France and again in 1815 under King William I, Middelburg was given permission to establish an *Atheneum*, which the city would have to pay for, but such an institute was never realized.

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JD

MISSY, Jean Rousset de, *see* Rousset

MOENS, Petronella (1762–1843)

Petronella Moens was born in Cubaard, a small town in the province of Friesland, on 16 November 1762, and died in Utrecht on 4 January 1843. At the age of four she suffered from a children's disease, which made her practically blind. In spite of her blindness she was very well educated by her father, the clergyman Petrus Moens, who read aloud to her the works of contemporary Dutch writers. Later she hired personal assistants to read aloud and write down texts for her. This enabled her to become one of the most productive female authors in the Dutch Republic. She presented her ideas to the public in an appealing and accessible way and covered nearly all genres of literature: her impressive *oeuvre* contains poems, essays, novels, children's books, magazines and almanacs.

Today, Moens is remembered primarily as a literary author. Her philosophical relevance lies in the fact that she was a typical advocate of the mainstream moderate Enlightenment, and that she paid special attention to the emancipation of women and slaves. Of special interest are her contributions to the periodical press. Together with the writer and politician Bernardus Bosch (1746–1803) she edited at least five periodicals during the last two decades of the eighteenth century, of which *De Menschenvriend* (1788–97) and *De Leerzame Praat-al* (1790–92) were the most influential. When the co-operation between Moens and Bosch came to an end she founded her own periodical, *De Vriendin van 't Vaderland* (1798–9). Although Moens sided with the Dutch Patriot movement and her writings reflected the ideals of the French Revolution, she expressed her views in a very

moderate way. When it came to the issue of women's rights, for example, she did not plead suffrage but repeatedly stressed the intellectual equality of men and women and the importance of a proper education for women. Emancipatory views were also expressed in later works such as *Dagboek voor mijne vrouwelijke landgenooten* (1826–31) and *Legaat aan mijne vrouwelijke landgenooten* (1829).

Moens also held a moderately enlightened position on the issue of slavery. She wrote about this theme in several poems, periodical papers, and novels, such as 'Dichterlijke gedagten bij den slaavenhandel' (1791), 'Bij het afschaffen der slaavenhandel door de Fransche Natie' (1798), 'Iets over den vernietigenden slaavenhandel' (1816) and the Utopian novel *Aardenburg of de onbekende volksplanting in Zuid-Amerika* (1817). Although she argued strongly against the slave trade and was in favour of a more human treatment of slaves, she never became an advocate of abolitionism.

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LJ

MOLINAEUS, Petrus (1568–1658)

Petrus Molinaeus (Pierre du Moulin) was a Huguenot theologian and the most famous preacher of his time in France. His many works (about one hundred books and pamphlets) are for the greater part discussions with Roman Catholics and Arminians, but he also wrote on purely philosophical matters.

Molinaeus was born in 1568 in Buby en Vexin, near Mortes. He narrowly escaped the massacre of St Bartholomew's Day. He studied theology in Sedan. At the age of eighteen he

wished to continue his studies in Paris. However, the civil wars prevented him from doing so, and Peter went to England. There he obtained the degree of doctor of theology. Though he was invited in 1592 to become a preacher in a church in Paris, he chose to continue his academic career, and accepted a post at the UNIVERSITY OF LEIDEN. At first he was a lecturer in languages. In 1593 he was appointed *Professor extraordinarius* of logic; somewhat later he also taught physics. Hugo GROTIUS was among his students.

In 1596 he returned to France, where he became a preacher in Paris. In 1617 he was appointed by the council of Vitry as representative of the French church at the Synod of Dordrecht. However, the King of France prevented him from taking up this appointment, because of his contacts with the King of England. During the Dordrecht Synod, Molinaeus proposed a plan to compose a confession that could serve as a common basis for the Reformed, Lutheran, and Remonstrant churches. The proposal was not successful.

In 1622 Molinaeus left Paris again, to become professor of theology in Sedan and preacher of the Reformed Church. He continued to perform these functions with short interruptions until his death.

The *Elementa Logica* was published for the first time in 1596. It appeared in thirteen editions. The book was translated into Dutch, French and English. Molinaeus follows Aristotle's *Organon* closely. With respect to 'invention', i.e. the finding of arguments, for example, he follows Aristotle's theory and is more interested in the structure of the arguments itself than in the discovery of arguments. According to Molinaeus philosophy is the knowledge of human and divine things, obtainable by the human mind. These things he calls in accordance with tradition the first *notiones*. The instrumental art of logic, however, deals with second intentions, taken to be the 'affects' of first intentions. The use of logic is to create new general knowledge, for our senses have only individuals as their

objects. Once we have become conscious of their universality and the mind perceives these things as universal, it forms first intentions (man, horse). Next, the mind forms second intentions ('genus', 'species', etc.). With their help we are able to know infinitely many other things belonging to the universals. In his theory on the categories, Molinaeus goes beyond Aristotle, calling second substances (for instance 'man' as species) formal parts of the essence of the first substance. First substances he considers to be the material parts of the second substances.

The subject matter of logic is the syllogism. In line with Zabarella (1533–89), Molinaeus discusses order and method in an appendix to demonstration. It should be remembered that Zabarella's *Opera omnia* had been published in Leiden in 1594. Order is defined as the disposition by the intellect of parts of a discipline, either to decorate speech, or to avoid confusion. Here, with Zabarella he opposes the Thomistic view of Francesco Piccolomini (1523–1607) who took order to be a representation of the structure of being. Moreover, order generates distinct knowledge. Method, however, is the instrument allowing the intellect to arrive at what was previously unknown.

There is a twofold order in science, namely the order of composition, starting with the simplest things, and the order of resolution, beginning with the complex things in nature, and ending with simple things. Theoretical sciences proceed by composition, the arts in general and practical sciences by resolution. For example, in mathematics one starts with unity, point, etc., to end at composite figures. In the arts in general and in the practical sciences the procedure is reversed. Here we start with the end, and end with the simplest elements. For instance, in ethics one starts an investigation with some individual good, and an architect starts his art by studying a particular house. Molinaeus outlines the following contradiction: in general, the arts start from the end, but in the instrumental arts, namely logic and grammar, the elements are taught first,