

and in the other a golden cup, and in a dancing posture in a flowery meadow.

M. L. signifies Melchior Lorichius.

M. Merian, signifies Matthew Merian.

HE-R-O-M Hieronymus MOCETUS; he published the resurrection of our Saviour, and several battles, and used this mark.

Pellegrino da MODENA, scholar of Raphael, lived at Rome and Modena, excelled in history-painting.

MODESTY, is represented, in painting, &c. by a young girl, holding a scepter in her right hand, having an eye on the top, clothed all in white, girded with a golden girdle, with her head inclined to the left, and in a plain head-dress.—Her plain head-dress intimates, that she is content with a little, observing a due decorum; the girdle denotes the subduing of the unruly passions; her down and sedate look shew her modesty; the scepter and eye signify that she has an eye to danger, and regards the subduing of her passions, to make them submit to reason.

Pier Francesco MOLA, born 1609, a scholar of Albani, lived in Rome, excelled in history; died in the year 1665, aged fifty-six years.

Sir *Anthony* MORE of Utrecht, born in the year 1519, scholar of Schoorel; lived in Italy, Spain, Flanders, and England; excelled in history and portraits; died in the year 1575, aged fifty-six years.

MORISCO, } is a kind of painting, carving, &c. done after
MORISK, } the manner of the Moors; consisting of several grotesque pieces and compartments, promiscuously blended, not containing any perfect figure of a man, or other animal; but a wild resemblance of birds, beasts, trees, &c.

MOSAIC, } is an assemblage of little pieces of glass,
MOSAIC work, } marble, precious stones, &c. of various colours, cut square and cemented on a ground of stucco, &c. imitating the natural colour and degradation of painting.

In performing this work, they provide little pieces of glass, of as many different colours as they possibly can.

For this purpose a glass-maker's furnace being prepared, and the pots or crucibles, full of the matter of which glass is made; they put into each crucible what colour or dye they think fit, always beginning with the weakest, and augmenting the strength of the colour from crucible to crucible, until they come to the deepest tincture.

When the glass has been thoroughly concocted, and the colours are in their perfection, they take out the glass hot as it is, and pour it on a smooth marble, flattening it down with another
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