Eclipſes of the Moon never happen but when ſhe is in *Oppoſition* with the Sun, and when they both meet in the Nodes of the Ecliptic. See ECLIPSE. *Mars* in his *Oppoſition* to the Sun, is nearer the Earth than he is to the Sun.

OPPROBRII *Lapis*, ſee *Lapis* VITUPERII.

OPSONOMUS, in Antiquity, a Magiſtrate of *Athens*, whereof there were two, or three; choſen out of the Senate, or Council. Their Office was to inſpect the Fiſh-Market, and to take care that every thing were done in Order, and according to the Laws.

OPTATIVE, in Grammar, the third Mood of the Conjugations of Verbs, ſerving to expreſs an ardent Deſire or Wiſh for any thing. See MOOD.

Inſtead of a particular Mood, or a particular Set of Inflexions to expreſs this Deſire, the *Engliſh*, *Latins*, &c. expreſs it by an Adverb of Wiſhing prefix'd to it. The *Latins* by *Utinam*; the *French* by *Plût a Dieu*; and the *Engliſh* by *Would to God*, &c.

In theſe Languages, ſetting aſide the Adverb, the *Optative* is the ſame with the Subjunctive; the Inflexions of the Verb, which make what we call the Moods, are the ſame in both.

Indeed, in the *Greek*, the Wiſh is expreſs'd by a particular Inflexion, thence call'd *Optative*; and in the *French*, *Spaniſh*, and *Italian*, there is ſomething like it; their triple Tenſes ſerving the ſame purpoſes. But the *Optative* Mood may be ſafely retrench'd from the *Latin* and *Engliſh*. See SUBJUNCTIVE.

OPTERIA, among the Antients, Preſents made to a Child, the firſt time a Perſon ſaw it.

The Word was alſo uſed for the Preſents which the Bridegroom made his Bride when ſhe was conducted to him; this being the firſt time he ſaw her. See *Barthol. de Puerp. Vet.*

The Word is form'd from the *Greek* οπτομαι, I ſee.

OPTICS, is properly the Science of direct Viſion. See VISION.

Tho', ſometimes, the Word is uſed in a larger Senſe for the Science of Viſion, or Viſibles in general: In which Senſe it includes Catoptrics, and Dioptrics; and even Perſpective. See CATOPTRICS, DIOPTRICS, and PERSPECTIVE.

Optics in its more extenſive Acceptation, is a mix'd Mathematical Science, which explains the manner wherein Viſion is perform'd in the Eye; treats of Sight in the general; gives the Reaſons of the ſeveral Modifications or Alterations which the Rays of Light undergo in the Eye; and ſhews why Objects appear ſometimes greater, ſometimes ſmaller, ſometimes more diſtinct, ſometimes more confuſed, ſometimes nearer, ſometimes more remote. See LIGHT, EYE, &c.

In this extenſive Signification, it is conſider'd by Sir *Iſ. Newton* in his admirable Work call'd *Optics*.

Optics makes a conſiderable Branch of Natural Philoſophy; both as it explains the Laws of Nature, according to which Viſion is perform'd; and as it accounts for abundance of Phyſical Phenomena, otherwiſe inexplicable. For what can be determined about Light, Colours, Tranſparency, Opacity, Brightneſs, Meteors, the Rainbow, Parrhelia, &c. but on Principles of *Optics*? What about the Nature of the Stars? The Structure of the Mundane Syſtem? The Motions of the Planets? The Eclipſes of the Luminaries? &c.

Optics, therefore, make a conſiderable Part of Aſtronomy. See ASTRONOMY.

From *Optics* likewiſe ariſes *Perſpective*; all the Rules whereof have their Reaſon or Foundation in *Optics*. Indeed *Tacquet* makes Perſpective a part of *Optics*; tho' *John* Archbiſhop of *Canterbury*, in his *Perſpectiva Communis*, calls *Optics*, Catoptrics, and Dioptrics by the Name Perſpective. See PERSPECTIVE.

Euclid has wrote on the antient *Optics* and Catoptrics: Dioptrics were unknown to them. F. *Honorat. Fabri* has an Abridgment of *Optics*, Catoptrics, and Dioptrics. Father *Eſchinard* a Century of Problems in *Optics*. *Vitellio*, and *Alhazon* have done well on the Principles of *Optics*. Father *Kircher* has a large Volume on the Secrets of *Optics*, of Light, and Shadow; and its ſurprizing Effects, which paſs on the People for Magic. We have alſo *l'Optique & Catoptrique* of F. *Merſenne*, *Paris* 1651. *Dioptrique Oculaire* of Fath. *Cherubin*, *Paris* 1671, Fol. *Chriſt. Scheineri Optica*, *Lond.* 1652. *Jacobi Gregorii Optica*, *Lond.* 1663. *Joh. Bap. Porta de Refractione Optices*. *Barrovii Lectiones Opticæ*, *Lond.* 1669. *Principe Generale de l'Optique*, by Mr. *Leibnitz*, in the *Leipſic* Acts, 1682. *L'Occhiale all' Occhio*, or *Dioptrica Practica*, *Carol. Ant. Mancini*, *Boulogne* 1660, 4°. *Phyſico-Matheſi, de Lumine, Coloribus & Iridi*, per F. *Mar. Grimaldi*, *Bononiæ* 1665, 4°. *Cogitationes Phyſico-Mechanicæ de Natura Viſionis*, per *Joban. Ott. Scaphuſam*, *Heidel.* 1670, 4°. And, who ought to have been named firſt, the great Sir *I. Newton*, in his *Optics*, *Engliſh* and *Latin*, 4°.

OPTIC-*Nerves*, the ſecond Pair of Nerves, ſpringing from the *Crura* of the *Medulla Oblongata*, and paſſing thence to the Eye. See NERVE.

Theſe Nerves approach, by degrees, in their receſs from their Origin; and at length meet, in the Baſis of the Brain, near the Infundibulum. Thence they again ſeparate, but without decuſſating; and proceed, one to each Eye. See EYE.

They are cover'd with two Coats, which they take from the *Dura* and *Pia Mater*; and which, by their Expanſions, form the two Membranes of the Eye, call'd the *Uvea* and *Cornea*. See UVEA, &c.

The *Retina*, which is a third Membrane, and the immediate Organ of Sight, is only an Expanſion of the fibrous, or inner, and medullary Part of theſe Nerves. See RETINA.

The Conſtruction of the *Optic-Nerve* ſeems to be different from that of the other Nerves, which all appear to conſiſt of hard Fibres: For this, e'er it enters the Orbit of the Eye, is only a Coat or Cover form'd by the *Pia Mater*, and including a Production of the *Medulla* of the Brain; which is eaſily ſeparated from it. At its entrance into the Eye, it takes another Coat from the *Dura Mater*; which two Coats are bound together by exceedingly fine Filaments: That from the *Pia Mater* is continued in the *Choroides*, and that from the *Dura Mater* in the *Uvea*.

From their Entrance within the Orbit, to the Ball of the Eye, the *Medulla*, encloſed under the two Coats, is ſeparated into a number of little Cells anſwering to each other. See VISION.

OPTIC-*Pencil*, or *Pencil of Rays*, is that Aſſemblage of Rays by means whereof any Point or Part of an Object is ſeen. See PENCIL and RADIANT.

Some *Optic* Writers laugh at the Notion of *Optic-Pencils*, and maintain 'em mere Chimera's.

OPTIC-*Pyramid*, in Perſpective, is the Pyramid A B C O (Tab. PERSPECTIVE, *Fig.* 12.) whoſe Baſe is the viſible Object A B C; and its Vertex, in the Eye O; form'd by Rays drawn from the ſeveral Points of the Perimeter to the Eye.

Hence alſo appears, what is meant by *Optic Triangle*.

OPTIC *Rays*, are particularly uſed for thoſe wherewith an *Optic-Pyramid*, or *Optic-Triangle*, is terminated; as O A, O C, O B.

OPTIC *Axis*, is a Ray paſſing through the Centre of the Eye; or the middle of the *Optic-Pyramid*, &c.

OPTIC *Chamber*, ſee *Camera* OBSCURA.

OPTIC-*Glaſſes*, are Glaſſes ground either concave, or convex, ſo as either to collect, or diſperſe the Rays of Light; by means whereof Viſion is improved, and the Eye ſtrengthned, preſerved, &c.

For the manner of Grinding and Poliſhing *Optic-Glaſſes*, ſee GRINDING, POLISHING, GLASS, &c.

For their Phenomena, ſee LENS, MIRROR, &c.

The Principal among *Optic-Glaſſes*, are *Teleſcopes*, *Microſcopes*, *Spectacles*, *Reading-Glaſſes*, *Magic Lanthorns*, &c. See the Conſtruction and Uſe of each under its proper Article, TELESCOPE, MICROSCOPE, SPECTACLE, MAGIC *Lanthorn*, &c.

OPTIC *Place* of a Star, &c. is that Point of its Orbit in which it appears to be, to our Eye. See PLACE.

This is either *true*; as when the Eye is ſuppoſed at the Centre of the Earth, or Planet it inhabits; or *apparent*, as when at the Circumference. See APPARENT, PLANET, &c.

The difference between the two, is the *Parallax*. See PARALLAX.

OPTICAL *Inequality*, in Aſtronomy, is an apparent Irregularity in the Motions of far diſtant Bodies; ſo call'd, becauſe not really in the moving Bodies, but ariſing from the Situation of the Spectator's Eye: So that were the Eye in the Centre, it would always ſee the Motions uniform.

The *Optical Inequality* may be thus illuſtrated: Suppoſe a Body revolving in the Periphery of a Circle A B D E F G Q, (Tab. OPTICS, *Fig.* 40.) and moving through equal Arches A B, B D, D E, E F, in equal Times; and ſuppoſe the Eye in the Plane of the ſame Circle, but at a diſtance from it, viewing the Motion of the Body from O: When the Body goes from A to B; its apparent Motion is meaſured by the Angle A O B, or the Arch H L, which it will ſeem to deſcribe. But in an equal time, while it moves thro' the Arch B D, its apparent Motion will be determined by the Angle B O D, or the Arch L M, which is leſs than the former Arch H L. And when arrived at D, it will be ſeen at the Point M of the Line N L M. But it ſpends the ſame time in deſcribing D E, which is equal to A B or B D; and when arrived at E, is ſtill ſeen at M; appearing Stationary in all the Space from D to E. When it arrives at E, the Eye will ſee it in L; and at G, will appear at H; ſo that it will ſeem to have gone retrograde: And, laſtly, from Q to P, it will again appear Stationary.

OPTIMATES, in Antiquity. One of the Diviſions of the *Roman* People, was into *Optimates* and *Populares*.

According to *Tully*'s Deſcription, the *Optimates* were the beſt Citizens; or thoſe who deſir'd their Actions might be approved by the better Sort; and the *Populares* thoſe, who, out of a Thirſt of Vain-glory, did not ſo much conſider what was right, as what would pleaſe the Populace, and get an Intereſt in them. But others rather make the *Optimates* to be the vigorous Aſſertors of the Dignity of the Chief Magiſtrate, and the Sticklers for the Grandeur of the State; who cared not if the inferior Members ſuffer'd, if it were for the Advancement of the Commanding Powers: And the *Populares* thoſe who courted the Favour of the Populace, and encouraged them to demand larger Privileges, to bring Matters nearer to a Level.

OPTION, the Power, or Faculty of Wiſhing, or Chuſing; or the Choice a Perſon makes of any thing.

When a new Suffragan Biſhop is conſecrated, the Archbiſhop of the Province, by a cuſtomary Prerogative, claims the Collation of the firſt vacant Benefice, or Dignity, in that See, according as he ſhall chuſe; which Choice is call'd the Archbiſhop's *Option*.

OR, in Heraldry, *Yellow*, or the Colour of Gold. See COLOUR and METAL.

Without this, or Argent, there can be no good Armory.

In the Coats of Nobles, it is call'd *Topaz*; and in thoſe of Sovereign Princes, *Sol*. It is repreſented in Engraving by ſmall Points, or Dots, all over the Field, or Bearing; as in the Figure.

It is accounted the Symbol of Wiſdom, Temperance, Faith, Force, Conſtancy, &c.

ORACLE, an Anſwer, uſually couch'd in very dark and ambiguous Terms, ſuppos'd to be given by Dæmons of old; either by the Mouth of their Idols, or by thoſe of their Prieſts, to the People who conſulted them on Things to come.

In this ſenſe we ſay, the Prieſteſs was ever in a Rage when ſhe gave Oracles. *Ablancourt* obſerves, that the Study or Reſearch of the Meaning of *Oracles*, was but a heartleſs Thing; and that they were never underſtood till after the Accompliſhment. Hiſtorians relate, that *Cræſus* was trick'd by the Ambiguity and Equivocation of the *Oracle*:

Ibis redibis nunquam in bello peribis.

ORACLE is particularly uſed for the Dæmon who gave the Anſwer, and the Place where it was given. See DÆMON.

The principal *Oracles* of Antiquity are, that of *Aba*, mention'd by *Herodotus*; that of *Amphiaraus*; that of the *Branchydes* at *Didymus*; that of the Camps at *Lacedemon*; that of *Dodona*; that of *Jupiter Ammon*; that of *Nabarea*, in the City *Anarlaca*, near the *Caſpian* Sea; that of *Trophonius*, mention'd by *Herodotus*; that of *Chyſopolis*; that of *Claros* in *Ionia*; that of *Miletus*; that of *Mallos*; that of *Patarea*; that of *Pella* in *Macedonia*; that of *Phaſelides* in *Cilicia*; that of *Sinope* in *Paphlagonia*; that of *Orpheus*'s Head, mention'd by *Philoſtratus* in his Life of *Apollonius*.

But of all others, the *Oracle* of *Apollo Pythius* at *Delphos*, was the moſt celebrated; this was conſulted, *en dernier reſſort*, by moſt of the Princes of thoſe Ages. See PYTHIUS.

M. *Bayle* obſerves, that at firſt it gave its Anſwers in Verſe; and that it fell at length to Proſe, upon the People's beginning to laugh at the Poorneſs of its Verſification.

'Tis a pretty general Opinion among the more Learned, that *Oracles* were all meer Cheats and Impoſtures; either calculated to ſerve the avaritious Ends of the Heathen Prieſts, or the political Views of the Princes.

M. *Bayle* ſays poſitively, they were meer human Artifices, in which the Devil had no hand. He is ſtrongly back'd by *Van Dale*, and M. *Fontenelle*, who have wrote expreſly on the Subject.

There are two Points in diſpute on the Subject of *Oracles*, *viz.* whether they were human, or diabolical Machines; and whether or no they ceaſed upon the Publication or Preaching of the Goſpel.

Plutarch has a Treatiſe on the ceaſing of ſome *Oracles*; and *Van Dale*, a *Dutch* Phyſician, has a Volume to prove they did not ceaſe at the Coming of Chriſt; but that many of them ceaſed long before; and that others held till the fall of *Paganiſm*, under the Empire of *Theodoſius the Great*; when *Paganiſm* being diſſipated, theſe Inſtitutions could no longer ſubſiſt.

Van Dale was anſwer'd by a *German*, one *Mœbius*, Profeſſor of Theology at *Leipſic*, in 1685. M. *Fontenelle* eſpouſed *Van Dale*'s Syſtem, and improved upon it in his *Hiſtory of Oracles*; and ſhew'd the Weakneſs of the Argument uſed by many Writers in behalf of Chriſtianity, drawn from the ceaſing of *Oracles*.

F. *Malthus*, a learned Jeſuit, has anſwer'd both *Van Dale* and *Fontenelle*. He labours to prove that there were real *Oracles*, and ſuch as can never be attributed to any Artifices of the Prieſts or Prieſteſſes; and that ſeveral of theſe became ſilent in the firſt Ages of the Church, either by the Coming of Jeſus Chriſt, or by the Prayers of the Saints.

This Doctrine is confirm'd by a Letter from Father *Bouchet*, Miſſionary, to Father *Malthus*; wherein 'tis declared, that what Father *Malthus* ſays of the antient *Oracles*, is experimented every day in the *Indies*.

It ſeems, according to the Miſſionary, that the Devil ſtill gives *Oracles* in the *Indies*; and that, not by Idols, which would be liable to Impoſture; but by the Mouths of the Prieſts, and ſometimes of the By-ſtanders: 'tis added, that theſe *Oracles*, too, ceaſe, and the Devil becomes mute, in proportion as the Goſpel is preach'd among them.

'Twas *Euſebius* who firſt endeavour'd to perſuade the Chriſtians, that the Coming of Jeſus Chriſt had ſtruck the *Oracles* dumb; tho' it appears from the Laws of *Theodoſius*, *Gratian*, and *Valentinian*, that the *Oracles* were ſtill conſulted as low as the Year 385. *Cicero* ſays, the *Oracles* became dumb, in proportion as People, growing leſs credulous, began to ſuſpect them for Frauds.

Plutarch alledges two Reaſons for the ceaſing of *Oracles*: The one was *Apollo*'s Chagrin; who, it ſeems, took it in dudgeon to be interrogated about ſo many Trifles. The other was, that in proportion as the *Genii*, or Demons, who had the Management of the *Oracles*, died, and became extinct, the *Oracles* muſt neceſſarily ceaſe. He adds a third, and more natural Cauſe of the ceaſing of *Oracles*, *viz.* the forlorn State of *Greece*, ruin'd and deſolated by Wars. For, hence, the Smallneſs of the Gains, let the Prieſts ſink into a Poverty and Contempt, too bare to cover the Fraud.

Moſt of the Fathers of the Church took it to be the Devil that gave *Oracles*; and look'd on it as a pleaſure he took to give dubious and equivocal Anſwers; to have a handle to laugh at them. *Voſſius* allows, that 'twas the Devil who ſpoke in *Oracles*; but thinks that the Obſcurity of his Anſwers, was owing to his Ignorance as to the preciſe Circumſtances of Events. That artful and ſtudied Obſcurity, wherein the Anſwers were couch'd, ſhew'd the Embarraſs the Devil was under; as thoſe double Meanings they uſually bore, provided for their Accompliſhment. Where the Thing foretold, did not happen accordingly, the *Oracle*, forſooth, was miſunderſtood.

Euſebius has preſerv'd ſome Fragments of a Philoſopher, call'd *Oenemaus*; who, out of Reſentment for his having been ſo often fool'd by them, wrote an ample Confutation of all their Impertinences: "When we come to conſult "thee, ſays he to *Apollo*, if thou ſeeſt what is in Futurity, "why doeſt thou uſe Expreſſions that won't be underſtood? "Doeſt thou not know that they won't be underſtood? "If thou doeſt, thou takeſt pleaſure in abuſing us; if thou "doeſt not, be inform'd of us, and learn to ſpeak more clear- "ly. I tell thee, that if thou intendedſt an Equivoque, the "*Greek* Word whereby thou affirm'd that *Cræſus* ſhould "overthrow a great Empire, was ill choſen; and that it "could ſignify nothing but *Cræſus*'s conquering *Cyrus*. If "Things muſt neceſſarily come to paſs, why doeſt thou "amuſe us with thy Ambiguities; what doeſt thou, Wretch "as thou art, at *Delphos*; employ'd in muttering idle Pro- "phecies!"

But *Oenemaus* is ſtill more out of humour with the *Oracle*, for the Anſwer which *Apollo* gave the *Athenians*, when *Xerxes* was about to attack *Greece* with all the Strength of *Aſia*. The *Pythian* declar'd, that *Minerva*, the Protectreſs of *Athens*, had endeavour'd in vain to appeaſe the Wrath of *Jupiter*; yet that *Jupiter*, in complaiſance to his Daughter, was willing the *Athenians* ſhould ſave themſelves in wooden Walls; and that *Salamine* ſhould behold the Loſs of a great many Children, dear to their Mothers, either when *Ceres* was ſpread abroad, or gather'd together.

Here *Oenemaus* loſes all patience with the God of *Delphos*: "This Conteſt, ſays he, between Father and Daugh- "ter, is very becoming the Gods. 'Tis excellent, that "there ſhould be contrary Inclinations and Intereſts in Hea- "ven.——Pure Wizzard, thou art ignorant whoſe the Chil- "dren are, that *Salamine* ſhall ſee periſh; whether *Greeks* "or *Perſians*. 'Tis certain, they muſt be either one or the "other; but thou neededſt not have told ſo openly, that "thou kneweſt not which. Thou concealeſt the Time "of the Battle under thoſe fine poetical Expreſſions, "*Either when* Ceres *is ſpread abroad, or gather'd together*: "And wouldſt thou bambouzle us with ſuch pompous Lan- "guage? Who knows not that if there be a Sea-fight, it "muſt either be in Seed-time or Harveſt? 'tis certain it "cannot be in Winter. Let Things go how they will, "thou wilt ſecure thyſelf by this *Jupiter*, whom *Minerva* is "endeavouring to appeaſe. If the *Greeks* loſe the Battle,

"*Jupiter*

" *Jupiter* prov'd inexorable to the laſt; if they gain it, " why then *Minerva* at length prevail'd."——

ORACLES *of the Sibyls*, ſee SIBYLLINE *Oracles*.

ORAL, ſomething deliver'd by the Mouth or Voice.

In this ſenſe we ſay, *Oral Tradition*, &c. See TRADITION.

ORANGE, a Fruit, too well known to need a particular Deſcription; yet yielding too many Kinds of Merchandize, to be paſs'd over.

The *Latins* call it *Aurantium* or *Malum aureum*, Golden Apple, from its Colour.

Oranges are ordinarily brought from *Nice*, *Cioutat*, the Iſles of the *Hieres*, *Genoa*, *Provence*, *Portugal*, the *American* Iſlands, and even *China* and the Coaſts of *India*.

They were firſt brought into *Europe* from *China*, by the *Portugueſe*; and 'tis ſaid the very Tree, whence all the *European Orange*-Trees were produc'd, is ſtill preſerv'd at *Liſbon*, in the Houſe of the Count *S. Laurent*.

Thoſe moſt eſteem'd, and that are made Preſents of as Rarities, in the *Indies*, are no bigger than a Billiard-Ball; when ſweeten'd with a little Sugar, they are eſteem'd excellent for Diſorders of the Breaſt.

Oranges are ordinarily comfited in Halfs and Quarters. They are firſt peel'd, then ſcoop'd and dry'd in a Stove.

Orangeat is the *Orange*-Peel cut in pieces and candied. *Italy* furniſhes a great deal of Flower of *Oranges*, either dry or liquid.

The Water of Flower of *Oranges*, call'd *Water of Napha*, comes moſtly from *Provence*. To be good, it muſt be very bitter, and not above a Year old.

There are various Oils drawn from *Oranges*: The Oil of *Neroli* is the Produce of the Flowers by Diſtillation. That drawn from the Skin by Water and an Alembic, is altogether as good. There is alſo an Oil drawn from little *Oranges*, or *Orangelettes*, by ſteeping them five or ſix Days in common Water, and diſtilling them with the ſame Water in an Alembic. Theſe Oils are all eſteem'd good for deſtroying of Worms in Children; but are very apt to be ſophiſticated with Oil of Ben, or that of ſweet Almonds.

ORANGEADE, a Drink made of *Orange*-Juice, Water, and Sugar.

Lemery ſays, it may be given to People in the height of a Fever.

ORANGE *Colour*, is a Colour that partakes equally of Red and Yellow; or is a Medium between the two. See COLOUR.

In Heraldry, the Term *Orange* is given in Blazon to all Roundles that are *Tenne* or *Tawney*.

ORANGERY, a Gallery in a Garden, or Parterre; expos'd to the South; but well cloſed with a Glaſs Window, to preſerve the Oranges in, during the Winter Seaſon.

Orangery is alſo uſed for the Parterre, where the *Oranges* are expos'd in kindly Weather. The *Orangery* of *Verſailles* is the moſt magnificent that ever was built.

ORATION, a Speech, or Harangue, framed according to the Rules of Oratory; and ſpoke in public. See ORATORY.

All the Kinds of *Orations* may be reduc'd to three Heads: *viz.* the *Demonſtrative*, the *Deliberative*, and the *Judicial*.

To the demonſtrative Kind belong, *Panegyrics*, *Genethliacs*, *Epithalamia*, *Epicedia*, *Euchariſtiæ*, *Epinecia*, and *Congratulations*. See PANEGYRIC, GENETHLIAC, &c.

To the deliberative Kind belong, *Perſuaſion*, *Diſſuaſion*, *Exhortation*, and *Commendation*.

To the judicial Kind belong, *Accuſation*, *Confirmation*, *Confutation*, &c. *See each under its proper Article*, CONFIRMATION, &c.

ORATORY, the Art of ſpeaking well; the ſame with Rhetoric: the difference between the two being only in the Names; the firſt of which is *Latin*, the other *Greek*. See RHETORIC.

ORATORY is alſo uſed among the *Romaniſts*, for a Cloſet, or little Apartment, in a large Houſe, near a Bed-Chamber, furniſh'd with a little Altar, or an Image, for private Devotion.

The antient *Oratories* were little Chappels, adjoining to Monaſteries, wherein the Monks ſaid their Prayers e'er they had any Churches. Several little Councils and Synods have condemn'd the Uſe of private *Oratories*. See CHAPPEL.

In the VIth and VIIth Centuries, *Oratories* were little Churches, frequently built in Church-yards; without either Baptiſtery, Cardinal Prieſt, or any public Office; the Biſhop ſending a Prieſt to officiate occaſionally.

ORATORY is alſo uſed for a ſort of Society, or Congregation of devout Perſons; who form a kind of Monaſtery, and live in Community; but without being oblig'd to make any Vows: Thus,

Prieſts of the ORATORY, are a Community of Secular Prieſts, who live together in a Monaſtic Manner, but without any Vows; firſt eſtabliſh'd at *Rome*, about the Year 1590, by S. *Philip Neri*, a *Florentine*, under the Title of *Oratory* of *Sancta Maria in the Valicella*.

On the Model of this, the Cardinal *Berulle* eſtabliſh'd a Congregation of the *Oratory of Jeſus* in 1612, in *France*; which has ſince increas'd: ſo that there are now 60 Houſes of *Prieſts of the Oratory*.

There is ſome difference, however, between the *Italian*, and *French* Inſtitutions: S. *Philip Neri*, to prevent the Confuſion which the great Number of Houſes uſually occaſion in Congregations; would have his to be a ſingle Houſe. And tho' others were at liberty to form the like Congregations, yet they ſhould have no Dependance on one another.

For this reaſon, the Houſes of the *Oratory* in *Italy* and *Flanders* are all Independent; whereas thoſe in *France* have a Relation to each other, and all depend on the ſame Chief, who has the Quality of Superior General; and, with three Aſſiſtants, governs the whole Congregation. See CONGREGATION.

ORB, ORBIS, in Aſtronomy, a Spherical Body, or Space, contain'd under two Superficies; the one Concave, the other Convex. See SPHERE.

The antient Aſtronomers conceiv'd the Heavens, as conſiſting of ſeveral vaſt, azure, tranſparent *Orbs*, inclos'd in one another: Or vaſt Circles, which in their Area include the Bodies of the Planets; the Radii whereof are compriz'd between the Centre of the Earth, and the higheſt Point to which the Planet riſes; ſuppoſing the Earth to be in the Centre. See HEAVENS.

There are *Orbs Concentric*, *i. e.* having the ſame Centre; and *Orbs Excentric*. See CONCENTRIC, &c.

The *Magnus Orbis*, or *Great Orb*, is that wherein the Sun is ſuppos'd to revolve; or rather that wherein the Earth makes its annual Circuit. See ORBIT.

ORB, in Aſtrology. An *Orb* of Light is a certain Sphere or Extent of Light, which the Aſtrologers allow a Planet beyond its Centre.

They ſay, that provided the Aſpects do but fall within this *Orb*, they have almoſt the ſame effect, as if they pointed directly againſt the Centre of the Planet. See ASPECT.

The *Orb* of *Saturn*'s Light they make to be 10 Degrees; that of *Jupiter* 12. that of *Mars* 7°, 30′. that of the *Sun* 17°. that of *Venus* 8°. that of *Mercury* 7°. that of the *Moon* 12°, 30′.

ORBICULARE *Os*, *Orbicular Bone*, in Anatomy, is one of the Bones of the inward Ear; tied by a ſlender Ligament to the Sides of the Lobes of the Ear; and named from its Figure, which is round. See EAR.

It was firſt diſcover'd by *Fran. Sylvius*: Its Uſe is in the Extenſion and Relaxation of the Tympanum. See TYMPANUM.

ORBICULARIS, or *Conſtrictor Labiorum*, in Anatomy, is one of the Muſcles of the Lips. See CONSTRICTOR.

The *Orbicularis* is ſingle; its Fibres make a Ring about the Mouth, and ſerve to conſtringe and draw up the Lips, and by that means to ſhut the Mouth, &c. It alſo ſerves to advance, or ſtretch them outwards; and has the chief part in the Action of Kiſſing. Whence it is alſo call'd *Oſculatorius*, or the Kiſſing Muſcle.

Verheyen will not have it one Muſcle, but a Pair, whoſe Fibres meet, and join at both Corners of the Mouth; tho' other Authors are unanimous in making it ſingle, and call it a *Sphincter*. See SPHINCTER.

ORBICULARIS, or *Deprimens Palpebrarum*, is a Muſcle ſpringing from each Corner of the Eye, and anſwer'd by another of like Figure and Structure in the lower Eye-lid; which are therefore often conſider'd as one *Orbicular* Muſcle. See EYE-LID.

Its Fibres inviron the Eye-lids, and are inſerted into 'em, not unlike the Sphincters of other Parts. It is faſten'd to that part of the Margin of the Orbit, towards the Noſe, made by the fourth Bone of the upper Jaw.

ORBIT, in Aſtronomy, the *Path* of a Planet or Comet; or the Line deſcrib'd by its Centre in its proper Motion in the Heavens. See PLANET, &c.

The Sun's, or rather the Earth's *Orbit*, is the Curve which it paſſes along in its annual Revolution; call'd the *Ecliptic*. See ECLIPTIC.

The *Orbit* of the Earth, and that of all the primary Planets, is an Ellipſis; in one of whoſe Foci, the Sun is placed; in which Ellipſis they move according to this Law, that a Radius drawn from the Centre of the Sun to the Centre of the Planet, always deſcribes Areas proportional to the Times. See EARTH, SUN, &c.

The antient Aſtronomers made the Planets deſcribe circular *Orbits*, with an uniform Velocity. *Copernicus* himſelf could not believe they ſhould do otherwiſe; *Fieri nequit*, ſays he, *ut Cœleſte corpus ſimplex uno Orbe inequaliter moveatur*. So that to account for their Inequalities, they were obliged to have recourſe to Eccentrics and Epicycles; from the embarraſs whereof, *Copernicus* himſelf could not entirely diſintangle himſelf. See EPICYCLE, &c.

But after him came Aſtronomers, who, with a little more Phyſics, have made no difficulty of changing theſe circular *Orbits* into Elliptic ones; and of making 'em move with different Velocities in different Parts thereof.

Of theſe Elliptic *Orbits*, there have been two kinds aſſign'd: The firſt, that of *Kepler*, which is the common Ellipſis; to which *Seth Ward*, tho' he himſelf keeps to it, thinks one might venture to ſubſtitute circular *Orbits*, by uſing two Points taken at equal Diſtances from the Centre on one of their Diameters, as they do in the Foci of the Ellipſis. The ſecond is that of M. *Caſſini*; whoſe Character is this, that the Products of the right Lines drawn from each Point of its Circumference are every where equal; whereas in the common Ellipſis, 'tis the Sum of thoſe right Lines that is always the ſame. See ELLIPSIS.

M. *Varignon* ſhews how inconſiſtent *Copernicus*'s Sentiment is with the Mechaniſm of the Heavens: Since the Forces which Planets have to retain 'em in their *Orbits*, muſt almoſt always conſpire to make 'em move with really different Velocities; and that among an infinity of Caſes, there is but one wherein they can move uniformly.

The Semi-diameter of the Earth's *Orbit*, Dr. *Gregory* makes 94,696,969 Miles *Engliſh*; and the Semi-diameter of *Saturn's Orbit* about 10 times as great.

The *Orbits* of the Planets are not all in the ſame Plane as the Ecliptic, or the Earth's *Orbit* round the Sun; but variouſly inclined to it, and to one another. But ſtill the Plane of the Ecliptic interſects the Plane of the *Orbit* of every Planet in a right Line, which paſſes through the Sun. See INCLINATION.

The Quantities of the Inclinations of the Planes of the *Orbits* of the primary Planets to that of the Ecliptic, are as follow: That of *Saturn*, is an Angle of 2 Degrees ½: That of *Jupiter*, an Angle of 1 Deg. 20 Min. That of *Mars* is almoſt 2 Deg. *Venus* is a little more than 3 Deg. 20 Min. And that of *Mercury* a little more than 7 Degr. See SATURN, MARS, VENUS, &c.

The *Orbits of Comets*, *Caſſini* takes to be Rectilinear; but Dr. *Halley*, from Sir *Iſaac Newton*'s Theory, ſhews them to be parabolical, having the Sun in one of their Foci. See COMET.

ORBITS, in Anatomy, the two large Cavities, wherein the Eyes are plac'd. See EYE.

Their Figure is pyramidal: They are form'd of ſix ſeveral Bones; and are perforated at bottom, to give paſſage to the Optic Nerves.

ORBITER, in Anatomy, a Name ſometimes given to two Holes or Cavities, either from their Reſemblance of, or Nearneſs to, the Orbits of the Eyes.

The *Orbiter Externus*, is the Hole in the Cheek-Bone below the Orbit.

The *Orbiter Internus*, is a Hole in the Coronal-Bone of of the Scull, within the Orbit. See CORONAL.

ORCHARD, a Seminary or Plantation of Fruit-Trees, chiefly Apples. See FRUIT-*Tree*.

'Tis a Rule among Gardeners, that thoſe *Orchards*, *cæteris paribus*, thrive beſt, which lie open to the South, South-Weſt, and South-Eaſt; and are ſcreen'd from the North: the Soil dry, and deep.

Orchards are ſtock'd by Tranſplantation; ſeldom by Semination. See PLANTING, NURSERY, &c.

The Seaſon for tranſplanting Apple-Trees into *Orchards*, is in the Months *October* and *November*. If the Leaves be not all off at the time they are remov'd, they muſt be pull'd off. They are likewiſe to be prun'd. Trees may be tranſplanted into *Orchards* after three Years Grafting; and ought not to be ſet at a leſs diſtance than eight Yards, nor greater than fourteen: And the richer the Land, the greater the Diſtance.

The Trees are tranſplanted to beſt purpoſe, when young; for Trees ten or twelve Years old, a narrow Trench muſt be dug the *November* before, deep enough to meet the ſpreading Roots, at ſuch a diſtance all around the Tree, as the Roots are to be cut off at. In making the Trench, the Roots to be cut off clean, and without ſplitting or bruiſing the Bark, and the Trench fill'd up again. This will enable the Tree, upon Removal, to draw more Nouriſhment than otherwiſe it would, and ſo thrive better in its new Manſion. See TRANSPLANTATION, INOCULATION, ENGRAFTING, &c.

The Side-Branches of all tall *Orchard Fruit-Trees*, are to be cut off till the Tree be arriv'd at the height deſir'd. If the Tree be to ſpread low, ſome are to be left on each Side; ſo as to form a kind of Balance. For the firſt three Years, at leaſt, they muſt not grow thick and buſhy-headed; this muſt be prevented, by cutting off ſome of the inſide Shoots, and ſuch as grow croſs each other, or pendant. See PRUNING.

The Soil, if not rich enough, is to be amended in two or three Years; by opening it around the Tree, and on the outſide the Ground firſt dug, when the Tree was ſet; and in a Month's time filling it up again with a proper Compoſt or Manure. See MANURE; ſee alſo PRUNING and COMPOST.

ORCHESTRA, in the Drama, the lower part of the antient Theatre; made in form of a Semi-Circle, and ſurrounded by the Seats. See THEATRE.

It was ſo call'd, becauſe in the *Grecian* Theatres it was a Place where they kept their Balls; from ὀρχεῖσθαι, which ſignifies *to dance*.

The *Orcheſtra* among the *Greeks* made a part of the Scene; but on the *Roman* Theatres, none of the Actors went down to the *Orcheſtra*, which was taken up with Seats for the Senators; anſwering nearly to the *Pit* in our Theatre. See SCENE, &c.

ORDEAL, or ORDAEL, or ORDEL *Purgation*, a Form of Tryal, *i. e.* of evincing Innocence or Guilt; practis'd in *England* in the time of *Edward the Confeſſor*, and ſince, as low as King *John* and King *Henry* III. See TRYAL.

It was call'd *Purgatio Vulgaris*, or *Judicium*, in oppoſition to *Bellum*, or *Combat*, the other Form of Purgation. See PURGATION and COMBAT.

The Practice of *Ordeals* did not only obtain in *England*, but alſo in *France* and *Germany*: It was condemn'd by Pope *Stephen* II. and aboliſh'd by a Declaration of *Henry* III.

The *Ordeal* was of various Kinds, *viz.* that of Fire, that of red-hot Iron, that of cold Water, that of judicial Pottage, that of hallow'd Cheeſe, that of boiling Water, that of the green Croſs, and that of Dice laid on Relicks, cover'd with a woollen Cloth.

But the more popular Kinds were thoſe of red-hot Iron and Water: the firſt for Freemen, and People of faſhion; the ſecond for Peaſants. See JUDICIUM, FIRE, WATER, &c.

'Tis a popular Story in our Hiſtories, that *Emma*, Mother of *Edward the Confeſſor*, being accus'd of too much Familiarity with the Biſhop of *Leiceſter*, demanded the *Ordeal* of red-hot Iron; and paſs'd bare-footed, and hood-wink'd, over nine red-hot Plough-ſhares, without touching any of them.

The Word, in the original *Saxon*, ſignifies *a great Judgment*. There were particular Maſſes for theſe *Ordeals*.

ORDEFF, or OREDEFF, a Word frequently uſed in Charters of Privileges, for a Liberty whereby a Man claims the Ore found in his own Ground. See ORE.

It properly ſignifies Ore lying under ground; as, *a Delf of Coal*, is Coal lying in Veins under ground.

ORDER, in Architecture, a Syſtem of the ſeveral Members, Ornaments, and Proportions of Columns, and Pilaſters: Or, a regular Arrangement of the projecting Parts of a Building; eſpecially thoſe of a Column: ſo as to form one beautiful Whole. See COLUMN.

Perrault defines an *Order* to be what is regulated by the Ordonnance, when it preſcribes the Proportions of entire Columns, and determines the Figure of certain Parts proper to them, according to the different Characters their different Uſes and Ends require. See ORDONNANCE.

M. *le Clerc* defines an *Order* to be a Column charg'd with an Entablature, and ſupported on a Pedeſtal.

The Definitions *Vitruvius*, *Barbaro*, *Scamozzi*, &c. give of *Order*, are ſo obſcure, that it were vain to repeat them: without dwelling, therefore, on the Definition of a Word, which Cuſtom has eſtabliſh'd; 'tis ſufficient to obſerve, that there are five *Orders* of Columns; three whereof are *Greek*, *viz.* the *Doric*, *Ionic*, and *Corinthian*; and two *Italic*, *viz.* the *Tuſcan*, and *Compoſite*.

The three *Greek Orders* repreſent the three different Manners of Building, *viz.* the *Solid*, *Delicate*, and *Mean*; the two *Italic* ones are imperfect Productions thereof. The little regard the *Romans* had for theſe laſt, appears hence, that we don't meet with one Inſtance in the Antique, where they are intermix'd. That Abuſe the Moderns have introduc'd, by the Mixture of the *Greek* and *Latin Orders*, *Daviler* obſerves, ariſes from their want of Reflection on the Uſe made thereof by the Antients.

The Origin of *Orders* is almoſt as antient as human Society: The Rigour of the Seaſons firſt led Men to make little Cabins, to retire into; at firſt, half under ground, and the half above, cover'd with Stubble: At length growing more expert, they planted Trunks of Trees an-end, laying others a-croſs, to ſuſtain the Covering. See ARCHITECTURE.

Hence they took the Hint of a more regular Architecture; for the Trunks of Trees, upright, repreſent Columns: the Girts, or Bands, which ſerv'd to keep the Trunks from burſting, expreſs'd Baſes and Capitals; and the Summers laid a-croſs, gave the Hint of Entablatures; as the Coverings, ending in Points, did of Pediments. This is *Vitruvius*'s Hypotheſis; which we find very well illuſtrated by M. *Blondel*. See CAPITAL, PEDESTAL, &c.

Others take it, that Columns took their Riſe from Pyramids, which the Antients erected over their Tombs; and that the Urns, wherein they enclos'd their Aſhes, repreſented

ſented the Capitals, whoſe Abacus was a Brick, laid thereon to cover the Urns: But *Vitruvius*'s Account appears the more natural.

At length, the *Greeks* regulated the Height of their Columns on the foot of the Proportions of the human Body: The *Doric* repreſented a Man of a ſtrong, robuſt Make; the *Ionic* that of a Woman; and the *Corinthian* that of a Girl: Their Baſes and Capitals were their Head-Dreſs, their Shoes, &c. See BASE, &c.

Theſe *Orders* took their Names from the People, among whom they were invented: *Scamozzi* uſes ſignificative Terms to expreſs their Character; when he calls the *Tuſcan*, the *Gigantic*; the *Doric*, the *Herculean*; the *Ionic*, the *Matronal*; the *Compoſite*, the *Heroic*; and the *Corinthian*, the *Virginal*. *See each Order under its proper Article*, TUSCAN, &c.

To give a general Idea of the *Orders*; it muſt be obſerv'd, that the whole is compos'd of two parts at the leaſt, *viz.* the *Column*, and *Entablature*; and of four parts at the moſt; when there is a *Pedeſtal* under the Column, and one *Acroter*, or little Pedeſtal, a-top of the Entablature: That the Column has three parts, *viz.* the *Baſe*, the *Shaft*, and the *Capital*; the Entablature has three likewiſe, *viz.* the *Architrave*, the *Friſe*, and *Cornich*: Which Parts are all different in the ſeveral Orders. *See each Part under its proper Article.*

Tuſcan ORDER is the firſt, moſt ſimple, and ſolid; its Column is ſeven Diameters high; and its Capital, Baſe, and Entablature, have but few Mouldings for Ornaments. See TUSCAN.

Doric ORDER, is the ſecond, and the moſt agreeable to Nature. It has no Ornament on its Baſe, or on its Capital. Its height is eight Diameters. Its Friſe is diſtinguiſh'd by Triglyphs and Metopes. See DORIC.

Ionic ORDER, is the third; and a kind of mean Proportional between the ſolid and delicate Manner. Its Capital is adorn'd with Volutes, and its Cornich with Denticles. See IONIC.

Mich. Angelo, contrary to all other Authors, gives the *Ionic* a ſingle Row of Leaves at the bottom of the Capital.

Corinthian ORDER, invented by *Callimachus*, is the fourth, the richeſt, and moſt delicate. Its Capital is adorn'd with two Rows of Leaves, and eight Volutes, which ſuſtain the Abacus. Its Column is ten Diameters high, and its Cornich has Modillions. See CORINTHIAN.

Compoſite ORDER, the fifth and laſt, (tho' *Scamozzi* and *le Clerc* make it the fourth) is ſo call'd, becauſe its Capital is compos'd out of thoſe of the other *Orders*; having the two Rows of Leaves of the *Corinthian*, and the Volutes of the *Ionic*. It is alſo call'd the *Roman*, becauſe invented among that People. Its Column is ten Diameters high; and its Cornich has Denticles, or ſimple Modillions. See COMPOSITE.

Ruſtic ORDER, is that adorn'd with Ruſtic Quoins, Boſſages, &c. See RUSTIC.

Attic ORDER, is a little *Order* of low Pilaſters, with an architrav'd Cornich for its Entablature; as that of the Caſtle of *Verſailles* over the *Ionic* on the ſide of the Garden. See ATTIC.

M. *Blondel* calls the little Pilaſters of Attics and Mezzanines, *falſe Orders*.

Perſian ORDER, is that which has Figures of *Perſian* Slaves, inſtead of Columns, to ſupport the Entablature. See PERSIAN.

Caryatic ORDER, is that whoſe Entablature is ſupported with Figures of Women, inſtead of Columns. See CARYATIDES.

Gothic ORDER, that which deviates from the Ornaments and Proportions of the Antique; and whoſe Columns are either too maſſive, in manner of Pillars; or too ſlender, like Poles: its Capitals out of all meaſure; and carv'd with Leaves of wild Acanthus, Thiſtles, Cabbage, or the like. See GOTHIC.

French ORDER, is a new contriv'd *Order*, wherein the Capital conſiſts of Attributes agreeing to that People; as Cocks-Heads, Flowers-de-Lys, &c.

Its Proportions are *Corinthian*: Such is that of M. *le Brun*, in the Grand Gallery of *Verſailles*; and that of M. *le Clerc*.

M. *le Clerc* gives a ſecond *Tuſcan Order*, and a *Spaniſh Order*, beſides his *French Order*. The *Tuſcan* he ranks between the firſt *Tuſcan* and *Doric*. Its height he makes 23 Semi-diameters, 22 Minutes. The Column to have 15, the Pedeſtal 5, and the Entablature 3, and 22 Minutes: And he propoſes its Friſe to be adorn'd with Turtles, which are the Arms of *Tuſcany*.

The *Spaniſh Order* he places between the *Corinthian* and *Compoſite*. The whole *Order* he makes 30 Semi-diameters, 28 Minutes; whereof the Column has 19, and 25 Min. the Pedeſtal 16, and 18 Min. and the Entablature 4, and 15 Min. The Horns of the Abacus he ſuſtains with little Volutes; the middle, in lieu of a Roſe, has a Lion's Snout: that Animal being the Symbol of *Spain*, and expreſſing the Strength, Gravity, and Prudence of that Nation.

ORDER, is alſo uſed for a Claſs or Diſtinction of the Members of the Body of a State; with regard to Aſſemblies, Precedence, &c.

In this ſenſe, *Order* is a kind of Dignity, or honourable Quality, which, under the ſame Name, is common to ſeveral Perſons; and which, of itſelf, does not give them any particular public Authority, but only Rank, and a Capacity of arriving at Honours and Employments.

To abridge this Definition; *Order* is a Dignity, with an Aptitude for a public Employ; by which it is diſtinguiſh'd from an *Office*, which has the Exerciſe and Function of a public Truſt. See OFFICE.

In this ſenſe, Nobility is an *Order*, &c. Clericature an *Order*, &c. See NOBILITY, &c.

ORDER is alſo the Title of certain antient Books, containing the Divine Office, with the *Order* and Manner of its Performance.

Roman Order, that wherein are laid down the Ceremonies which obtain in the *Roman* Church.

ORDER, in Aſtronomy. A Planet is ſaid to go according to the *Order* of the Signs, when it is direct; proceeding from *Aries* to *Taurus*, thence to *Gemini*, &c. It goes contrary to the *Order* or Succeſſion of the Signs, when retrograde, *i.e.* when it goes back from *Piſces* to *Aquarius*. See DIRECTION, RETROGRADATION, &c.

ORDER, in War, an Arrangement of the Parts of an Army, either by Land or Sea; or a Diſpoſition of the Battalions, and Squadrons, of Men, or Veſſels, for marching or engaging.

An *Order of Battel*, conſiſts of one, two, or three Lines.

An *Order of March*, is diſpos'd in two or three Columns, according to the Ground. The *Orders* and Evolutions make the Science of Tactics. See TACTICS.

Order is particularly uſed for the equal Diſtance of one Rank or File from another. The uſual *Order* in Files is three Foot; in Ranks ſix Foot. The open *Order* is twice as much.

ORDERS, by way of Eminency, or *Holy* ORDERS; a Character peculiar to Eccleſiaſtics, whereby they are ſet a-part for the Miniſtry. See ORDINATION.

This the *Romaniſts* make their ſixth Sacrament. See SACRAMENT.

In the Reformed *Churches*, there are but three *Orders*; *viz.* Biſhops, Prieſts, and Deacons: In the *Romiſh* Church there are ſeven, excluſive of the Epiſcopate: All which the Council of *Trent* enjoins to be received and believ'd on pain of *Anathema*.

They are diſtinguiſh'd into *Petty*, or *Secular Orders*; and *Major*, or *Sacred Orders*.

The *Petty*, or *Minor Orders*, are four; *viz.* thoſe of Porter, of Exorciſt, of Reader, and of Acolythes. Thoſe in *Petty Orders* may marry without any Diſpenſation. In effect, theſe *Petty Orders* are only look'd on as Formalities, and as Degrees neceſſary to arrive at the higher *Orders*; yet the Council of *Trent* is very ſerious about them; enjoins that none be admitted into them, without underſtanding *Latin*; and recommends it to the Biſhops to obſerve the Intervals of conferring them, that the Perſons may have a ſufficient time to exerciſe the Functions of each *Order*: Yet it leaves the Biſhops a Power of diſpenſing with thoſe Rules; ſo that the four *Orders* are uſually conferr'd the ſame day, and only make the firſt part of the Ceremony of Ordination.

The *Greeks*, as well as the Reform'd, diſavow theſe *Petty Orders*, and paſs immediately to the Sub-diaconate.

Their firſt Riſe, *Fleury* dates in the time of the Emperor *Juſtinian*. There is no Call nor Benefice requir'd for the four *Petty Orders*; and a Baſtard may even enjoy them without any Diſpenſation; nor does Bigamy diſqualify.

The *Sacred*, or *Major Orders*, we have already obſerv'd, are three; *viz.* thoſe of Deacon, Prieſt, and Biſhop. See DEACON, PRIEST, and BISHOP.

The Council of *Trent*, retrieving the antient Diſcipline, forbids any Perſon being admitted to the *Major Orders*, unleſs he be in peaceable poſſeſſion of a Benefice ſufficient for a decent Subſiſtence; allowing no Ordinations on Patrimonies or Penſions; except where the Biſhop judges it for the Service of the Church.

A Perſon is ſaid to be promoted to *Orders per ſaltum*, when he has not before paſs'd the inferior *Orders*. The Council of *Conſtantinople* forbids any Biſhop being ordain'd without paſſing all the Degrees; yet Church-Hiſtory furniſhes us with Inſtances of Biſhops conſecrated, without having paſſed the *Order* of Prieſthood: and *Panormus* ſtill thinks ſuch an Ordination valid.

Military ORDERS, are certain Companies of Knights, inſtituted by Kings and Princes; either in defence of the Faith, or on other Occaſions, as to confer Marks of Honour,

and

and make distinctions among their Subjects. See KNIGHT.

There have been five *Orders* purely Military in *England*; *viz.* those of Knights of the Garter, Knights Bannerets, Knights of the Bath, Knights Batchelors, and Knights Baronets. See the Institution of each under its proper Article, GARTER, BATH, BARONET, &c.

The *French* have had five Military *Orders*, *viz.* that of the *Genette*, instituted by *Charles Martel*; but which soon fell. The *Order of the Virgin* Mary, since call'd the *Order of the Star*, instituted by King *John* in 1352. The *Order* of St. *Michael*, instituted in 1469, by *Lewis* IX. The *Order of the Holy Spirit*, or the *blue Ribbon*; the Knights of the Holy Spirit are first to be Knights of St. *Michael*. *Order of St.* Louis, instituted by *Louis* XIV. in 1693.

The Princes of the Blood, Marshals of *France*, Admiral, and General, become Knights of St. *Louis* by their Office.

Religious Military Orders, are those instituted in defence of the Faith, and privileged to say Mass; and withal prohibited Marriage, &c.

Of this kind are the Knights of *Malta*, or of St. *John of Jerusalem*; such also were the Knights *Templars*, the Knights of *Calatrava*, Knights of St. *Lazarus*, *Teutonic* Knights, &c. See each under its proper Article, MALTA, TEMPLAR, &c.

Father *Putignani* accounts those *Military Orders* where Marriage is not allow'd, real *Religious Orders*. F. *Papebroch* says, it is in vain to search for *Military Orders* before the XIIth Century.

Religious ORDERS, are Congregations or Societies of Religious, living under the same Superior, in the same Manner, and wearing the same Habit. See RELIGIOUS and CONGREGATION.

Religious Orders may be reduced to five kinds, viz. *Monks*, *Canons*, *Knights Mendicants*, and *Regular Clerks*. See each under its proper Article, MONK, CANON, &c.

Father *Mabillon* shews, that till the IXth Century, almost all the Monasteries in *Europe* follow'd the Rule of St. *Benedict*; and that the distinction of *Orders* did not commence till upon the Reunion of several Monasteries into one Congregation. That S. *Odo*, Abbot of *Cluny*, began first this Reunion, bringing several under the Dependence of *Cluny*: That, a little afterwards, in the XIth Century, the *Camaldules* arose; then, by degrees, the Congregation of *Vallambrosa*; the *Cistercians*, *Carthusians*, *Augustines*; and at last, in the XIIIth Century, the *Mendicants*. He adds, that *Lupus Servatus*, Abbot of *Ferrieres*, in the IXth Century, is the first that seems to distinguish the *Order* of St. *Benedict* from the rest, and to speak of it as a particular *Order*. See BENEDICTINE.

White Order is the *Order* of Regular Canons of St. *Augustine*. See AUGUSTINE.

Black Order, the *Order* of *Benedictines*. These Names were first given these two *Orders* from the Colour of their Habit; but are disused since the Institution of several other *Orders*, who wear the same Colours.

Grey Order, the antient Name of the *Cistercians*; but since the change of the Habit, the Name suits 'em no more. See CISTERCIANS.

ORDER, in the Geometry of Curves, see LINE and CURVE.

ORDINAL, ORDINALE, in our Law-Books, a Book containing the *Order*, or Manner of performing Divine Offices: *In quo ordinatur Modus*, &c.

ORDINAL, in Grammar, an Epithet given to such Numbers as mark the *Order* of things, or in what Rank they are placed. See NUMBER.

Thus, First, Second, Tenth, Hundredth, &c. are *Ordinal Numbers*.

ORDINANCE, or ORDONNANCE, a Law, Statute, or Command of a Sovereign, or Superior. See LAW, &c.

Ordinance of Parliament, is ordinarily used in the same Sense as *Statute*, or Act of Parliament. See STATUTE.

In the Parliament Rolls, Acts are often call'd *Ordinances of Parliament*: Tho' in some Cases we find a difference made between the two; *Ordinances* being only temporary things, and capable of being alter'd by the Commons alone; whereas an Act is a perpetual Law, and cannot be alter'd but by King, Lords, and Commons. See ACT.

Sir *Edward Coke*, however, asserts, That an *Ordinance of Parliament* is to be distinguish'd from an Act, inasmuch as the latter can be only made by the King, and the threefold Consent of the Estates; whereas the former is ordained with or by two of them.

Ordinance of the Forest, is a Statute made in the 34th Year of *Hen.* I. relating to Forest Matters. See ASSISE.

In the *French* Jurisprudence, *Ordonnances* are such Laws as are established by the King's Authority alone. All *Ordonnances* begin with *a tous Presens & a venir Salut.*

ORDINANCE, or ORDNANCE, is also a general Term for all sorts of Great Guns, or Cannon, used in War. See GUN and CANNON.

The several Parts of a Piece of *Ordnance* are thus nam'd, *viz.* The Outside, round about the Piece, is call'd the *Superficies of her Metal*. The Substance, or whole Mass of Metal is call'd her *Body*. The Part next us, when she stands ready to fire, the *Breech* or *Coyle*; and the Pummel, or round Knob at the end of it, the *Cascabell*; by some the *Cascabell-Dock*. The *Trunnions* are the two Knobs, Spindles, or Ears, which hold the Piece in the Carriage. *Maniglions* or *Dolphins* in the *German* Guns, are two Handles placed on the Back of the Piece near the Trunnions, and near the Centre of Gravity, to mount and dismount 'em more easily. The Rings about it are four: The *Base-Ring* is that which is next below the Touch-hole: The next above the Touch-hole is call'd the *Reinforced-Ring*: The next to that forward, the *Trunnion-Ring*: The next to that the *Cornice-Ring*: That at the Mouth, the *Muzzle-Ring*, or the Freeze: All the Rings near the Mouth are sometimes call'd the *Freezes*. As to the internal Parts; the whole Cavity or Bore of the Piece is call'd her *Chase*. That part of the Cavity between the Trunnions and the Muzzle or Mouth, the *vacant Cylinder*: The part from the Trunnions to the end of the Cavity, or so much of it as containeth (or is loaded with) the Powder and Shot, is call'd the *Chamber*. The Diameter of the Mouth, the *Calibre*. The Space between the Shot, and the hollow Superficies of the Piece within, is call'd the *Vent*; being the difference between the Diameter of the Shot, and of the Mouth of the Piece.

Ordnance in *England* is distinguish'd into two kinds, *viz.* *Field-Pieces*, which are from the smallest to twelve Pounders; and *Cannon of Battery*, which are from a Culverin to a whole Cannon.

Each of these Divisions is again subdivided; the first into Base, Rabinet, Falconet, Falcon, Minion ordinary, Minion largest, Saker least, Saker ordinary, Demi-culverin least, and Demi-culverin ordinary. The second into Culverin least, Culverin ordinary, Culverin largest, Demi-cannon least, Demi-cannon ordinary, Demi-cannon large, and Royal whole Cannon.

The Lengths and Weights of each whereof, as also the Weights of the Bullets they carry; see expressed in a particular Table under the Article CANNON. See also each Piece under its proper Head, CANNON, DEMICANNON, CULVERIN, SAKER, &c.

The Strength and Serviceableness of a Piece of *Ordnance* depends very much on the thickness of the Metal, especially about its Chamber and Breech, which is call'd its Fortification.

Of this there are three Degrees both for Cannons and Culverins: Such as are ordinarily fortify'd, are call'd *Legitimate Pieces*. Those whose Fortification is lessen'd, are call'd *Bastard Pieces*. Those doubly-fortify'd, are call'd *Extraordinary Pieces*. The Fortification of a Gun is reckoned from the thickness of the Metal at the Touch-hole, at the Trunnions, and at the Muzzle, in proportion to the Diameter of the Bore. The doubly-fortify'd Pieces are a full Diameter of the Bore in thickness at the Touch-hole, $\frac{11}{16}$ of it at the Trunnions, and $\frac{7}{8}$ at the Muzzle: The lessen'd Cannons have but $\frac{3}{4}$, or $\frac{12}{16}$ of the Diameter of their Bore, in thickness at the Touch-hole, $\frac{9}{16}$ at the Trunnions, and $\frac{5}{8}$ at the Muzzle. All the double-fortify'd Culverins, and all the lesser Pieces of that kind, have a Diameter and $\frac{3}{4}$ at the Touch-hole, $\frac{11}{16}$ at the Trunnions, and $\frac{9}{16}$ at the Muzzle. And the ordinary fortify'd Culverins, are every way as the double-fortify'd Cannon; and the lessen'd Culverins as the ordinary Cannon, in all respects. The ordinary-fortify'd Cannons have $\frac{7}{8}$ at the Touch-hole, $\frac{5}{8}$ at the Trunnions, and $\frac{3}{4}$ at the Muzzle.

ORDINANCE, in Painting, see ORDONNANCE.

ORDINARY, something that happens, or passes frequently, usually. See EXTRAORDINARY.

Thus we say, the *Ordinary* Course of Things: Whatever is done without Miracles, is done by *ordinary* Agents.

Embassador, or *Envoy in* ORDINARY, he who is sent to reside statedly, and for a number of Years, in the Court of some Prince or State, to keep up a good Understanding, and see to the Interests of his Nation. See EMBASSADOR, ENVOY, RESIDENT, &c.

ORDINARY is also apply'd to several Officers and Servants belonging to the Houshold, who attend on common Occasions.

Thus we say, Physician in *Ordinary*, &c.

ORDINARY, in the Civil Law, is any Judge vested with Authority to take cognizance of Causes, in his own Right, as he is a Magistrate; and not by Deputation. See JUDGE.

ORDINARY, in Common and Canon Law, is the Bishop of the Diocese; or he who has *Ordinary* Ecclesiastical Jurisdiction within that Territory; and the Collation to Benefices therein. See BISHOP, COURT, ECCLESIASTICAL, &c.

There

There are ſeveral Chappels, Chapters, Abbeys, &c. exempted from the Juriſdiction of the *Ordinary*. See CHAPPEL, ABBEY, &c.

The *Romiſh* Canoniſts call the Pope *Ordinary of Ordinaries*, ſince by the *Lateran* Council he has uſurped the Right of Collating, by Prevention, to all Benefices; in excluſion of the *Ordinary* Collators. See COLLATION.

ORDINARY *of Aſſizes and Seſſions*, was a Deputy of the Biſhop of the Dioceſe, antiently appointed to give Malefactors their Neck-Verſes, and judge whether they read or not; alſo to perform Divine Service for 'em, and aſſiſt in preparing them for Death.

ORDINARY, or *Honourable* ORDINARY, in Heraldry, a Denomination given to certain Charges properly belonging to that Art. See CHARGE.

The *Honourable Ordinaries* are ten in Number, *viz.* the *Chief*, *Pale*, *Bend*, *Feſſe*, *Bar*, *Croſs*, *Saltier*, *Chevron*, *Bordure*, and *Orle*. See each in its Place, CHIEF, PALE, &c.

The Heralds give ſeveral Reaſons for their being call'd *Honourable*; *viz.* 1. Their great Antiquity, as having been uſed ever ſince Armoury was ſet on foot. And, 2. for that they denote the Ornaments moſt neceſſary for noble and generous Men: Thus the Chief repreſents the Helmet, Wreath, or Crown, covering the Head: The Pale repreſents his Lance or Spear: The Bend and Bar, his Belt: The Feſſe his Scarf: The Croſs and Saltier, his Sword: The Chevron, his Boots and Spurs: And the Bordure and Orle, his Coat of Mail.

As to the allotting or diſtributing of theſe *Ordinaries*, ſome Authors write, that when a Gentleman having behav'd himſelf gallantly in Fight, was preſented to the Prince or General, and a ſuitable Coat-Armour ordered him; if he were wounded on the Head, they gave him a Chief; if in the Legs, he had a Chevron; and if his Sword and Armour were diſcoloured with the Blood of Enemies, a Croſs or Bordure.

Some Authors have attempted to increaſe the Number of *honourable Ordinaries* to twenty; adding to thoſe abovementioned, the plain *Quarter*, the *Giron*, the *Eſcutcheon*, *Cappe* dexter and ſiniſter, *Emmanch* dexter and ſiniſter, *Chauſſe* dexter and ſiniſter, and the *Point*. But theſe are not yet authorized.

ORDINARII, in Antiquity, a ſort of Gladiators; being thoſe appointed to exhibit Combats on certain ſtated days, &c. See GLADIATOR.

ORDINATES, in Geometry, and Conics, are Lines drawn from any Point of the Circumference of an Ellipſis, or other conic Section, perpendicularly a-croſs the Axis, to the other ſide. See CONIC *Section*.

The *Latins* call 'em *Ordinatim applicatæ*: Such are the Lines M M, (Tab. CONICS, *Fig.* 26.) half of each of theſe, as the Lines E M, are properly only *Semi-ordinates*, tho' popularly call'd *Ordinates*. See SEMI-*Ordinate*.

In Curves of the ſecond Order; if any two parallel right Lines be drawn ſo as to meet the Curve in three Points: a right Line which cuts theſe Parallels ſo, as that the Sum of two Parts terminating at the Curve on one ſide the Secant, is equal to the third part terminated at the Curve on the other ſide; will cut all other right Lines parallel to theſe, and that meet the Curve in three Points, after the ſame manner; *i. e.* ſo as that the Sum of the two Parts on one ſide will be always equal to the third Part on the other ſide; and theſe three Parts equal on either ſide, Sir *Iſaac Newton* calls *Ordinatim applicatæ*, or *Ordinates of Curves of the ſecond Order*. See CURVE.

ORDINATE *in a Parabola*, ORDINATE *in an Hyperbola*, ORDINATE *in an Ellipſis*, See PARABOLA. HYPERBOLA. ELLIPSIS.

ORDINATE *Ratio*, is that wherein the Antecedent of the firſt Ratio is to its Conſequent as the Antecedent of the ſecond is to its Conſequent. See RATIO.

ORDINATION, the Action of conferring Holy Orders; or of initiating a Candidate into the Diaconate, or Prieſthood. See ORDERS.

The *Ordination* of Biſhops is properly call'd *Conſecration*. See BISHOP and CONSECRATION.

Ordination has always been eſteem'd the principal Prerogative of Biſhops; and they ſtill retain the Function as a Mark of Sovereignty in their Dioceſe. In the antient Diſcipline, there was no ſuch thing as a vague and abſolute *Ordination*; but every one was to have a Church, whereof he was to be *ordained* Clerk or Prieſt.

In the 12th Century, they grew more remiſs, and *ordained* without any Title or Benefice. See BENEFICE.

The Council of *Trent* reſtored the antient Diſcipline, and appointed that none ſhould be *ordained* but thoſe who were provided of a Benefice ſufficient to ſubſiſt 'em. The Shadow of which Practice ſtill obtains among us.

The Reformed hold the Call of the People the only thing eſſential to the Validity of the Miniſtry; and teach, that *Ordination* is only a Ceremony which renders the Call more Auguſt and Authentic. The Council of *Rome* in 744, orders that no *Ordinations* ſhall be held except on the firſt, fourth, ſeventh, and tenth Months.

With us, *Ordination-Days* are the ſecond Sunday in *Lent*, *Trinity*-Sunday, and the Sunday following the firſt Wedneſday after *September* the 14th, and *December* the 13th.

Pope *Alexander* II. condemns *Ordination per ſaltum*, as they call it; *i. e.* the Paſſage to a ſuperior Order without having paſs'd the inferior.

ORDNANCE, or ORDINANCE-*Office*, is the ſtanding, grand Magazine of Arms, Habiliments, Inſtruments, and Utenſils of War, as well by Sea as Land; not only for thoſe lodged in the Tower, but in all the Gariſons, Caſtles, Forts, &c. in *Great Britain*, from whence, as occaſion requires, his Majeſty's Armies, &c. are ſupply'd. See OFFICE and ORDINANCE.

The Officers of the *Ordnance* are, the *Maſter-General*, from whom are derived all Orders and Diſpatches relating to the ſame, as the Service ſhall beſt require. This Poſt has of late been annexed to the Office of General and Commander in Chief. See MASTER.

Under him is a *Lieutenant-General of the Ordnance*, who receives Orders from the Maſter-General, and the reſt of the Prime Officers at the Board; ſees 'em duly executed; orders the firing of the Guns on Days of Rejoicing, and ſees the Train of Artillery fitted out, when order'd to the Field. See LIEUTENANT.

Next to him is the *Surveyor-General*, who has the Inſpection of the *Ordnance*, Stores, and Proviſions of War, in the Cuſtody of the Store-keepers; he allows all Bills of Debt, keeps a Checque on Labourers, &c. See SURVEYOR.

Under theſe is a *Clerk of the Ordnance*, who records all Orders and Inſtructions given for the Government of the Office; with all Patents, Grants, Names of Officers, &c. draws all Eſtimates for Proviſions, and ſupplies all Letters, Inſtructions, Commiſſions, Deputations, Contracts, &c. ſerves as a Checque between the two Accomptants of the Office, the one for Money, the other for Stores.

This Office hath alſo a *Store-Keeper*, who takes into his Cuſtody all *Ordnance*, Ammunition, Stores, &c. thereto belonging; and indents, and gives in legal Security for the ſafe keeping thereof; and renders an exact Account from time to time.

Here is alſo a *Clerk of the Deliveries*, whoſe Duty is to draw up all Proviſions, either at the Tower, or any other of his Majeſty's Magazines, to ſee them duly executed, &c. And a *Treaſurer*, thro' whoſe hands paſſes the Money of the whole Office, as well for payment of Salaries, as Debentures.

ORDONNANCE, or ORDINANCE, in Painting, the Diſpoſition of the Parts of a Painting, either with regard to the whole Piece, or to the ſeveral Parts; as the Groups, Maſſes, Contraſts, Aſpects, &c. See PAINTING.

The Doctrine of ORDONNANCE *is compriz'd in the following Rules.*

In the *Ordonnance* there are three things regarded, *viz.* the Place, or Scene, where; the Diſtribution, how; and the Contraſt.

In the firſt, regard is to be had to the *Diſpoſition* of things to ſerve as a Ground-Work; and to the *Plan*, or Poſition of Bodies: Under the former whereof, come, 1. The *Landskip*; whether an uninhabited Place, where there is a full liberty of repreſenting all the Extravagancies of Nature; or inhabited, where the Marks of Cultivation, &c. muſt be exhibited. See LANDSKIP.

2. The *Building*, whether Ruſtic; wherein the Painter's Fancy is at liberty: Or *Regular*; wherein a nice Attention is required to the Orders. See ORDER.

3. The *Mixture* of both; wherein 'tis a Maxim to compoſe in great Pieces, and make the Ground-Plot big enough; to neglect ſome little Places, in order to beſtow more on the whole Maſs; and to ſhew the more conſiderable Places with the more advantage; and to make ſome Agitation in all the things that move.

As to the *Plan* of Bodies; they are either ſolid; which again, are either ſo by Nature, and which muſt be proportion'd to their Places; or Artificial, where regard muſt be had to the Rules of Geometry, Perſpective, Architecture, &c. Or they move; which they do, either by a voluntary Motion, wherein care muſt be had to proportion 'em to their Situation, and to ſtrengthen 'em by the regarding Equilibrium; or by ſome extraordinary Power, as Machines, &c. where the Cauſes of their Motions muſt appear. Or they are things at a diſtance. In all which, an even Plane muſt ſtill be propoſed to find their preciſe Situation, and ſettle their Place by ſudden breaks and diſtances agreeable to their Perſpective. See EQUILIBRIUM, PERSPECTIVE, &c.

In placing the Figures, regard muſt be had, 1. To the *Group*, which connects the Subject, and ſtays the Sight. In this are to be conſider'd the Knot, or *Nodus*, which binds the Group; and the Nearneſs of Figures, which we may

call the Chain, as it holds 'em together; that the Group be ſuſtain'd by ſomething looſe and diſtinct from it; and by the ſame join'd and continued to the other Groups: And that the Lights and Shadows be ſo diſpoſed, as that we may at once ſee the Effects of all the Parts of the Compoſition. See GROUP.

2. To the *Actions*, wherein forced Attitudes are to be avoided; and ſimple Nature ſhewn in her moſt advantageous Poſtures. In weak and lean Figures, the Nudities not to be ſhewn; but occaſions of covering 'em ſought. In all human Figures, ſpecial Care to be taken, the Head be well placed between the Shoulders; the Trunk on the Haunches, and the whole on the Feet. See ATTITUDE.

3. To the *Drapery*; which is to be adjuſted ſo, as it may appear real Garments, and not Stuffs looſely thrown on. The Folds to be ſo diſpoſed, as to leave the great parts wherein the Nudity may appear, free; ranging the little Folds about the Joints, and avoiding 'em on the Relievo of the Members. And, laſtly, to diſpoſe the Draperies, by raiſing the Stuff, and letting it fall lightly, that the Air ſuſtaining the Folds, may let 'em fall ſoft. See DRAPERY.

Laſtly, in the *Contraſt*, are to be conſider'd the Actions, which vary infinitely: The Aſpects, which, in Actions of the ſame kind, may, by their difference, make a Contraſt: The Situation, according as they meet above or under the Sight, far or near. And, laſtly, the Cuſtom; which extends, indeed, to all parts of Painting, but is particularly to be regarded in the *Ordonnance*; to be managed diſcretely, however, and ſtiffneſs and formality avoided. See CONTRAST.

ORDONNANCE, in Architecture, is nearly the ſame as in Painting; *viz.* the Diſpoſition of the Parts of a Building, both with regard to the whole, and to one another. See BUILDING.

Vitruvius defines *Ordonnance* to be that which regulates the Size of all the Parts of a Building with reſpect to their Uſe.

This Definition is cenſur'd by M. *Perrault*, who takes the *Ordonnance* to conſiſt in the Diviſion of the Plan or Spot of Ground whereon the Building is to be rais'd; *i. e.* in the apportioning or laying it out, agreeable with the intended Dimenſions of the whole Fabric; which Mr. *Evelyn* expreſſes in fewer Words by the determining of the Meaſures of what is aſſign'd to compoſe the ſeveral Apartments.

On this Foundation, *Ordonnance* is the judicious Contrivance of the Plan or Model; as when the Court, Hall, Lodgings, &c. are neither too large nor too little: But the Court, *v. gr.* affords convenient Light to the Apartments about it, and is large enough for uſual Acceſs. The Hall of fit Capacity to receive Company; the Bed-Chambers accordingly, &c. When theſe Diviſions are either too great or too ſmall with reſpect to the Place, as a large Court to a little Houſe, or a little Chamber in a magnificent Palace; the fault is in the *Ordonnance*.

This the Antients call'd *Taxis*; and diſtinguiſhed it from *Diatheſis*, Diſpoſition; which is, where all the Parts and Members of a Building are aſſign'd their juſt Place and Situation with regard to their Quality, Office, Rank, &c. without any regard to the Dimenſions or Quantity: As, that the Veſtible or Porch precede the Hall, the Hall the Parlor, that the Withdrawing Room, &c. The Bed-Chambers, again, to the Sun-riſing; Libraries, Galleries of Paintings, and Cabinets of Curioſities, &c. to the North.

ORE, ſee OAR.

ORGAL, the Lees of Wine dried, and uſed by Dyers to prepare the Cloth for more readily taking their ſeveral Colours. See DYING, COLOUR, TARTAR, &c.

ORGAN, in Muſic, the largeſt and moſt harmonious of all Wind-Inſtruments. See MUSIC.

The Invention of the *Organ* is very antient, tho' it is agreed it was very little uſed till the VIIIth Century. It ſeems to have been borrow'd from the *Greeks*. *Vitruvius* deſcribes one in his tenth Book. The Emperor *Julian* has an Epigram in its praiſe. St. *Jerom* mentions one with twelve Pair of Bellows, which might be heard a thouſand Paces, or a Mile; and another at *Jeruſalem*, which might be heard to the Mount of Olives. The Structure of the modern *Organ* may be conceiv'd as follows.

The *Organ* is a Buffet containing ſeveral Rows of Pipes. The Size of the *Organ* is uſually expreſs'd by the length of its largeſt Pipe: Thus we ſay an *Organ* of 32 Feet, of 16 Feet, of 8 Feet, and of 2 Feet. Church *Organs* conſiſt of two Parts, *viz.* the main Body of the *Organ*, call'd the *great Organ*; and the *Poſitive*, or *little Organ*, which is a ſmall Buffet uſually placed before the great *Organ*.

The *Organ* has at leaſt one Set of Keys, when it has only one Body; and two or three, when it has a Poſitive. The large *Organs* have four, ſometimes five Sets. Beſides, the Pedals or largeſt Pipes have their Key, the Stops or Touches whereof are play'd by the Feet. The Keys of an *Organ* are uſually divided into four Octaves; *viz.* the ſecond Sub-Octave, firſt Sub-Octave, middle Octave, and firſt Octave. Each Octave is divided into twelve Stops or Frets; whereof the ſeven black mark the natural Sounds, and the five white the artificial Sounds; *i. e.* the Flats and Sharps. So that the Keys uſually contain 48 Stops, or Touches. Some Organiſts add to this Number one or more Stops in the third Sub-Octave, as well as in the ſecond. Note, in Harpſichords and Spinets, the natural Stops or Keys are uſually mark'd white, the artificial ones black. The Pedals have about two or three Octaves at the pleaſure of the Organiſt: So that the number of Stops is undeterminate.

Each Key or Stop preſs'd down, opens a Valve or Plug, which correſponds, lengthwiſe, to as many Holes as there are Rows of Pipes on the Sound-Board. The Holes of each Row are open'd and ſhut by a Regiſter or Ruler pierced with 48 Holes. By drawing the Regiſter, the Holes of one Row are open'd, becauſe the Holes of the Regiſter correſpond to thoſe of the Sound-board. So that by opening a Valve, the Wind brought into the Sound-board by a large Pair of Bellows, finds a Paſſage into the Pipe which correſponds to the open Hole of the Sound-board. But by puſhing the Regiſter, the 48 Holes of the Regiſter, not anſwering to any of thoſe of the Sound-Board, that Row of Pipes anſwering to the puſh'd Regiſter are ſhut. Whence it follows, that by drawing ſeveral Regiſters, ſeveral Rows of Pipes are open'd; and the ſame thing happens, if the ſame Regiſter correſpond to ſeveral Rows. Hence the Rows of Pipes become either Simple, or Compound; *Simple*, when only one Row anſwers to one Regiſter; *Compound*, where ſeveral. The Organiſts ſay, a Row is *Compound*, when ſeveral Pipes play upon preſſing one Stop.

The Pipes of the *Organ* are of two kinds; the one with Mouths, like our Flutes; the other with Reeds. The firſt call'd *Pipes of Mutation*, conſiſt,

1. Of a Foot A A B B, (Tab. MUSIC, *Fig.* 1.) which is a hollow Cone, and which receives the Wind that is to ſound the Pipe. 2. To this Foot is faſten'd the Body of the Pipe B B D D. Between the Foot and the Body of the Pipe is a Diaphragm, or Partition E E F, which has a little, long, narrow Aperture to let out the Wind. Over this Aperture is the Mouth B B C C; whoſe upper Lip C C, being level, cuts the Wind as it comes out at the Aperture.

The Pipes are of Pewter, Lead mix'd with a twelfth Part of Tin, and of Wood. Thoſe of Tin are always open at their Extremities; their Diameter is very ſmall, their Sound very clear and ſhrill. Thoſe of Lead mix'd, are larger; the ſhorteſt open, the longeſt are quite ſtop'd; the mean ones partly ſtop'd, and having beſides a little Ear on each ſide the Mouth, to be drawn cloſer, or ſet further aſunder, in order to raiſe or lower the Sound. The wooden Pipes are made ſquare, and their Extremity ſtop'd with a Valve or Tampion of Leather. The Sound of the wooden and leaden Pipes is very ſoft; the large ones ſtop'd, are uſually of Wood; the ſmall ones of Lead. The longeſt Pipes give the greateſt Sound; and the ſhorteſt the moſt acute: Their Lengths and Widths are made in the reciprocal Ratio's of their Sounds; and the Diviſions regulated by their Rule, which they call *Diapaſan*. But the Pipes that are ſhut only have the Length of thoſe that are open, and which yield the ſame Sound. Uſually, the longeſt Pipe is 16 Feet; tho' in extraordinary *Organs* 'tis 32. The pedal Tubes are always open, tho' made of Wood and of Lead.

A *Reed-Pipe* conſiſts of a Foot A A B B, (Tab. MUSIC, Fig. 2.) which carries the Wind into the Shalot, or Reed C D, which is a hollow Demi-cylinder, fitted at its Extremity D, into a kind of Mould I I, by a wooden Tampion F G. The Shalot is cover'd with a Plate of Copper E E F F, fitted at its Extremity F F into the Mould by the ſame wooden Tampion: Its other Extremity E E is at liberty; ſo that the Air entring the Shalot, makes it tremble or ſhake againſt the Reed; and the longer that part of the Tongue which is at liberty F L, is made, the deeper is the Sound. The Mould I I, which ſerves to fix the Shalot or Reed, the Tongue, Tampion, &c. ſerves alſo to ſtop the Foot of the Pipe, and to oblige the Wind to go out wholly at the Reed. Laſtly, in the Mould is ſolder'd the part H H K K, call'd the Tube, whoſe inward opening is a continuation of that of the Reed. The Form of this Tube is different in the different Ranks of Pipes.

The degree of Acuteneſs and Gravity in the Sound of a Reed-Pipe, depends on the Length of the Tongue, and that of the Pipe C K, taken from the Extremity C of the Shalot, to the Extremity K of the Tube.

The Quality of the Sound depends on the Width of the Reed, the Tongue, and the Tube; as alſo on the Thickneſs of the Tongue, the Figure of the Tube, and the Quantity of Wind.

To diverſify the Sounds of the Pipes, they add a Valve to the Port-vent, which lets the Wind go in Fits or Shakes.

Hydraulic ORGAN, a Muſical Machine that plays by means of Water.

Of theſe there are ſeveral in *Italy* in the Grotto's of Vineyards. *Cteſebes* of *Alexandria*, who lived in the Reign of *Ptolemy Evergetes*, is ſaid to have firſt invented *Organs* that plaid by compreſſing the Air with Water, as is ſtill practiſed. *Archimedes* and *Vitruvius* have left us Deſcriptions of the *Hydraulic Organ*. *Felibien, de la Vie des Archit.*

In the Cabinet of Q. *Chriſtina*, is a beautiful and large Medallion of *Valentinian*, on the reverſe whereof is ſeen one of theſe *Hydraulic Organs*; with two Men, one on the right, the other on the left, ſeeming to pump the Water which plays it, and to liſten to its Sound. It has only eight Pipes, placed on a round Pedeſtal. The Inſcription is PLACEA SPETRI.

ORGAN, or ORGUES, in War, is a Machine compoſed of ſeveral Harquebuſs or Musket-barrels, bound together; by means whereof ſeveral Exploſions are made at the ſame time; uſed to defend Breaches, and other Places attack'd.

ORGAN is alſo uſed in the general for any thing framed, and deſtined for ſome certain Action, Uſe, or Operation. See FUNCTION.

Hence, ORGAN, or ORGANICAL *Part*, in Phyſiology, is ſuch a Part of the Body as is capable of the performance of ſome perfect Act, or Operation. In which ſenſe, all the Parts, even the moſt ſimple, might be denominated *Organical*.

Theſe *Organs* are divided into *Primary*, and *Secondary*. The *firſt* are thoſe compoſed of ſimilar Parts, and appointed for ſome one ſingle Function: Such as conſiſt of ſeveral of theſe, tho' appropriated to one ſingle Action, are eſteemed of the *ſecondary* kind.

Thus the Veins, Arteries, Nerves, and Muſcles, are *Primary Organs*; and Hands, Fingers, &c. *Secondary Organs*.

ORGAN *of Senſe*, is that part of an animal Body by means whereof it perceives external Objects. See SENSE.

Theſe, ſome divide into *Internal*, which is the Brain; and *External*, *viz.* the Eye, Ear, Noſe, &c. See BRAIN, EYE, EAR, NOSE, &c.

ORGANICAL, in the antient Muſic, was that Part performed with Inſtruments. See MUSIC.

The *Organical* comprehended three Kinds of Inſtruments; *viz. Wind Inſtruments*, as the Trumpet, Flute, &c. *Stringed Inſtruments*, as the Lute, Lyre, &c. And *Pulſatile Inſtruments*, or thoſe play'd on by beating, as Drums, &c. See each in its place, TRUMPET, &c.

ORGANICAL *Part*, is that Part of an Animal or Plant deſtined for the performance of ſome particular Function. See ORGAN and PART.

ORGANICAL *Diſeaſe*, a Diſeaſe in an *organical* Part of the Body, whereby its Function is impeded, ſuſpended, or deſtroy'd. See BODY, DISEASE, &c.

ORGANICAL *Deſcription* of Curves, is the Method of deſcribing them on a Plane, by the regular Motion of a Point. See CURVE.

ORGASM, *Orgaſmus*, in Medicine, an Impetus, or too quick Motion of the Blood, or Spirits; whereby the Muſcles are convulſed or moved with uncommon Force. See SPIRIT, CONVULSION, &c.

The Word is *Greek*, οργασμος, denoting violence, force, onſet.

ORGIA, in Antiquity, Feaſts, and Sacrifices in honour of *Bacchus*, inſtituted by *Orpheus*, and chiefly celebrated on the Mountains by wild, diſtracted Women, call'd *Baechantes*. See BACCHANALIA.

Euſebius derives the Word απὸ τῆς ὀργῆς, fury, madneſs. Others from ὄρος, Mountain; becauſe *Orpheus* removed from *Thrace* to Mount *Citheron*. Others from ὀργας, a Place conſecrated to ſome Divinity. Others from ἐργαν, to remove, repulſe; in regard the Prophane were to be driven away.

Servius ſays, that at firſt *Orgia* was a common Name for all kinds of Sacrifices among the *Greeks*; of the ſame import with the word *Ceremonies* among the *Romans*.

The *Orgia* were alſo call'd *Orphica*, from their Inſtitutor.

ORGUES, or ORGAN, in War, ſee ORGAN.

ORGYIA, an antient *Greek* Meaſure, ſee MEASURE.

ORIENT, *Oriens*, in Geography and Aſtronomy, the *Eaſt*, or Eaſt-point of the Horizon. See EAST.

It is thus call'd from the *Latin Orire*, to ariſe; becauſe it is in this Point the Sun riſes. See RISING.

ORIENT *Equinoctial*, is particularly uſed for that Point of the Horizon wherein the Sun riſes when it enters the Signs *Aries* and *Libra*. See SPRING and AUTUMN.

Northward of this is denominated *Orient Æſtival*; and Southward, *Orient Hybernal*.

ORIENTAL, ſomething ſituated toward the *Eaſt* with regard to us; in oppoſition to *Occidental*.

In this ſenſe we ſay, *Oriental Pearls*, *q. d.* ſuch as are found in the *Eaſt-Indies*. See PEARL.

ORIENTAL *Languages*, meaning the *Hebrew*, *Syriac*, *Chaldee*, and *Cophtic*. See LANGUAGE.

ORIENTAL *Bezoard*, ſee BEZOARD.

In Aſtronomy, a Planet is ſaid to be *Oriental*, when it riſes in the Morning before the Sun. See RISING.

Hence *Orienting*, the turning a thing towards the Eaſt, or diſpoſing it ſo as it may look towards the Eaſt.

In moſt Religions, particular Care has been taken to have their Temples *oriented*. St. *Gregory Thaumaturgus* is ſaid to have made a Mountain give way, becauſe it prevented the *orienting* of a Church he was building.

ORIFICE, the Mouth or Aperture of a Tube, or Pipe, or other Cavity. See TUBE.

In Anatomy, ORIFICE is particularly uſed for the Mouths of the ſeveral Ducts, Veſſels, and other Cavities; as of the Bladder, Uterus, Stomach, &c.

The upper *Orifice* of the Stomach is the part where Hunger is felt; the lower *Orifice* is call'd the *Pylorus*. See HUNGER and PYLORUS.

There are ſome Operations in Chymiſtry, where the *Orifices* of the Veſſel muſt be ſeal'd hermetically. See HEMETICALLY.

The word *Orifice* is alſo uſed by Extenſion for the Aperture of a Wound, or Ulcer. See WOUND and ULCER.

ORIGENIANS, a Sect of antient Heretics, who even ſurpaſs'd the Abominations of the *Gnoſtics*.

St. *Epiphanius* ſpeaks of 'em as ſtill ſubſiſting in his time; but in very ſmall Number. He ſeems to fix their Riſe about the time of the great *Origen*; but does not ſay they took their Name from him. He diſtinguiſhes 'em from the *Origeniſts*, whom he derives from *Origen Adamantus*; adding, indeed, that they firſt took their Name from one *Origen*; by which he intimates, that it was not the Great. And St. *Auguſtine* ſays expreſly it was another.

As to their Doctrine, all that Modeſty will allow to be ſaid, is, that they rejected Marriage; that they uſed ſeveral Apocryphal Books, as the Acts of St. *Andrew*, &c. and that to excuſe their open Crimes, they accuſed the Catholics of doing the ſame in private.

ORIGENISTS, Followers of the Errors of *Origen*. St. *Epiphanius* inſiſts very largely on the Errors of this Father; but as he declares himſelf too warmly againſt him, there may be ſomewhat of Exaggeration in what he ſays. Nor do St. *Jerom*, or *Theophilus* of *Alexandria*, ſeem to have kept their Zeal within the proper bounds in ſpeaking of *Origen*. For which Reaſon, no doubt, it was that St. *Chryſoſtom* himſelf was accuſed of being an *Origeniſt*, becauſe not ſo vehemently bent againſt him. *Origeniſm* ſpread itſelf chiefly among the Monks of *Egypt*.

ORIGINAL, a firſt Draught, Deſign, or Autograph of any thing; ſerving as a Model, or Exemplar, to be imitated, or copied. See DESIGN, MODEL, &c.

Scarce any of the antient Titles, Tenures, &c. are now found in the *Originals*. They are only Vidimus's, or Copies collated with the *Originals*.

ORIGINAL *Sin*, is that Crime we become guilty of at our Birth; by the Imputation of *Adam*'s Diſobedience. See SIN.

Father *Mallebranch* accounts for *Original Sin* from Natural Cauſes, thus: Men at this day retain, in the Brain, all the Traces and Impreſſions of their firſt Parents. For as Animals produce their like, and with like Traces in the Brain; whence it is that Animals of the ſame kind have the ſame Sympathies and Antipathies, and do the ſame things on the ſame Occaſions: So our firſt Parents, after their Tranſgreſſion, received ſuch deep Traces in their Brain, by the Impreſſion of ſenſible Objects, that 'twas very poſſible they might communicate 'em to their Children.

Now, as 'tis neceſſary, according to the Order eſtabliſhed by Nature, that the Thoughts of the Soul be conformable to the Traces in the Brain; it may be ſaid that as ſoon as we are form'd in the Womb, we are infected with the Corruption of our Parents: For having Traces in the Brain like thoſe of the Perſons who gave us being; 'tis neceſſary we have the ſame Thoughts, and the ſame Inclinations with regard to ſenſible Objects.

Thus, of courſe, we muſt be born with Concupiſcence, and *Original Sin*. With Concupiſcence, if that be nothing but the natural Effort the Traces of the Brain make on the Mind to attach it to ſenſible things; and with *Original Sin*, if that be nothing but the Prevalency of Concupiſcence; nothing in effect, but theſe Effects conſider'd as Victorious and as Maſters of the Mind and Heart of the Child.

ORIGINALIA, in the Exchequer, are Records, or Tranſcripts ſent to the Remembrancer's Office, out of Chancery; and differ from *Recorda*, which contain the Judgments and Pleadings in Suits tried before the Barons.

ORILLON, in Fortification, a ſmall rounding of Earth, lined with a Wall; raiſed on the Shoulder of thoſe Baſtions that have Caſements; to cover the Cannon in the retired Flank, and prevent their being diſmounted by the Enemy.

There are other ſorts of *Orillons*, properly call'd *Shoulderings*, or *Epaulements*, almoſt of a ſquare Figure. See EPAULEMENT.

ORION, in Aſtronomy, one of the Conſtellations of the Southern Hemiſphere. See CONSTELLATION.

The Word is form'd from the *Greek* ὄρειν, to rain; the Antients ſuppoſing that it rais'd Tempeſts at its riſing and ſetting.

Stars in the Conſtellation Orion, in *Ptolemy*'s Catalogue are 37, in *Tycho*'s 62, in the *Britannic* Catalogue 80. The Names, Situations, Magnitudes, Longitudes, and Latitudes whereof are as follow:

Stars in the Conſtellation ORION.

	Names and Situations of the Stars.	Signs.	Longitude ° ′ ″	Latitude South. ° ′ ″	Magn.
	Preced. and 6th the Lion's Skin.	♌	7 32 39	15 25 30	4
	5th in the Lion's Skin.		8 00 53	13 31 20	4
	7th in the Lion's Skin.		7 46 00	16 48 55	4
	1ſt and North in the Lion's Skin.		9 09 15	8 16 07	4 5
	3d in the Lion's Skin.		9 22 11	11 09 17	6
5					
	4th in the Lion's Skin.		9 14 57	12 24 01	4
	8th in the Lion's Skin.		8 09 36	20 02 56	4
	2d in the Lion's Skin.		10 00 34	9 06 31	4 5
	Laſt and South in the Lion's Skin.		9 11 42	20 53 51	4 5
	Prec. of 2 Inform. towards the Horn of ♉		12 12 00	7 25 06	5
10					
	North in the preced. Arm.		12 20 45	14 22 37	6
	South and ſubſeq. in the Arm.		12 40 11	13 04 00	6
	Subſ. of the Inform. tow. the Horn of ♉		13 27 34	7 21 32	5
	That againſt the preced. ſide.		13 13 48	20 07 24	4 5
	That againſt the preced. Arm.		14 36 24	11 45 55	6
15					
	Bright one in prec. Foot call'd *Regal.*		12 30 00	31 10 11	1
	More North over the Heel.		13 30 26	29 52 52	4
			14 46 42	20 30 01	6
	North in the prec. ſide und. the Girdle.		15 13 46	23 31 19	5
	Preced. and North in the ſide.		15 48 42	19 37 39	6
20					
	In the preced. Shoulder.		16 37 33	16 51 30	2
	Preced. and South in the Back.		16 12 26	21 21 07	5
	S. in the prec. ſide under the Girdle.		15 55 49	24 05 24	6
	In the Hilt of the Sword.		15 49 47	25 34 47	3
	In the Calf of the preced. Leg.		15 13 47	30 57 44	5
25					
	Preced. of 4 in the Back, as it were, in a right Line.)		16 50 50	20 08 18	5
			17 23 22	24 21 29	6
	That foll. the Shoulder to the South.		18 02 50	17 20 25	5
	2d of four in the Back.		18 01 10	20 00 09	6
	Preced. in the Girdle.	♊	18 01 38	23 36 07	2
30					
	Under the Point of the Sword.	♊	17 34 05	30 35 12	4
	Preced. in the Head.		19 15 51	13 51 19	5
	In the Back the 3d.		18 51 06	19 34 10	6
	In the Head the North of three.		19 22 18	13 25 02	4
	South and ſubſeq. of the Head.		19 46 28	14 02 58	5
35					
	Prec. of the contig. in the middle of the Sword.		18 38 58	28 43 24	3 4
	Preced of the North of the contig. in the middle of the Sword.		18 42 11	28 10 17	5
	Subſeq. in the middle of the Sword.		18 40 14	28 45 02	4
	South in the Sword.		18 39 17	29 14 37	3 4
	Laſt of the North in the Sword.		18 46 48	28 11 45	5
40					
	Middle of three in the Girdle.		19 07 44	24 33 23	2
	Laſt of 4 in the Line of the Back.		20 09 56	19 16 03	5
	That under the third of the Girdle.		19 45 41	25 58 47	4
	Subſ. under the Point of the Sword.		19 35 25	30 34 50	5
	Third and laſt in the Girdle.		20 21 45	25 20 17	2
45					
	Preced. in the hind-ſide.		20 57 34	21 56 08	5
			22 32 37	16 59 55	6
	In the hind Knee.		22 03 41	33 07 06	3
	Preced. of two in the Club.		24 22 23	3 11 44	5
	Latter of two in the hind-ſide.		23 38 23	21 37 10	6
50					
			24 29 13	3 44 01	6
	Glittering Star in the hind Shoulder.		24 25 00	16 04 26	1
			25 14 10	21 38 50	6
	That following the ſide out of form.		25 20 41	22 56 04	6
	Preced. of thoſe following the Knee.		25 23 32	33 02 04	6
55					
			26 29 13	3 47 31	5 6
	In the lower part of the hind Arm.		26 16 05	13 50 01	4
	Subſeq. in the Club.		26 36 07	3 20 37	5
			26 21 38	18 01 56	6
	Laſt of the two ſubſeq. of the Knee.		26 12 07	34 04 58	5 6
60					
	Names and Situations of the Stars.	Signs.	Longitude ° ′ ″	Latitude South. ° ′ ″	Magn.
			26 59 00	19 19 18	6
	Prec. of the South in □ of hind Hand.		27 31 17	8 42 16	4 5
			28 30 25	3 39 59	6
	Preced. of the North in the Square.		28 34 14	7 19 30	6
	Laſt of the South in the ſame.		28 34 01	9 14 49	4 5
65					
			29 12 10	4 16 02	6
	Laſt of the North.		29 24 09	7 17 31	6
			29 34 49	10 53 13	6
	North in the hind Ulna.		29 45 12	11 10 30	6
		♊	29 53 42	29 42 05	4 5
70					
	South in the hind Ulna.	♋	0 00 00	13 28 25	6
			1 56 47	18 45 41	4
			3 33 13	28 03 05	5
			3 55 48	30 18 32	4
	Informes following *Orion* between *Gemini* and *Canis major.*		4 09 30	18 23 14	4
75					
			4 09 13	15 54 21	4
			6 02 11	13 13 14	4
			7 48 51	14 56 54	5
			8 27 11	20 32 38	4
		♋	15 11 48	22 46 00	4
80					

ORION's *River*, in Aſtronomy, a Conſtellation call'd *Eridanus*. See ERIDANUS.

ORLE, Orlet, or Orlo, in Architecture, a Fillet under the *Ovolo*, or Quarter-round of a Capital. See FILLET.

When 'tis at the Top or Bottom of the Shaft, 'tis call'd *Cincture*. See CINCTURE.

Palladio alſo uſes the Word for the Plinth of the Baſes of Columns and Pedeſtals. See PLINTH.

The Word is *French*; form'd from the *Latin*, *Orletum*, or *Orlum*; of *Ora*, a Border, or Liſt.

ORLE, in Heraldry, an Ordinary in form of a Fillet, drawn round the Shield, near the Edge or Extremity thereof.

Its Breadth is but half that of the Bordure, which contains a ſixth part of the Shield; the *Orle* only a twelfth: Add, that the *Orle* is its own breadth diſtant from the Edge of the Shield; whereas the Bordure comes to the Edge itſelf. See BORDURE.

There is ſometimes one *Orle*, ſometimes two, and ſometimes three: When there are three or more, they take up the whole Shield.

The form of the *Orle* is the ſame with that of the Shield; whence it reſembles an Ineſcutcheon: as in the Figure adjoining.

When an *Orle* is flower'd, 'tis call'd a *Treſſure*. If a Round of Martlets, Cinque-foils, &c. be placed about any Ordinary, in manner of an *Orle*, they are ſaid to be *en Orle*, &c.

ORLOPE, in the Sea Language, the uppermoſt Space or Deck in a great Ship, from the Main-Maſt to the Mizen.

ORNAMENTS, in Architecture, expreſs all the Sculpture, or Carved Work, wherewith a Piece of Architecture is enrich'd. See SCULPTURE and ENRICHMENT.

Vitruvius and *Vignola* alſo uſe the Word to ſignify the *Entablature*. See ENTABLATURE.

Ornaments, in Relievo, are thoſe cut in the Contours of Mouldings; as *Leaves*, *Shells*, *Scrolls*, *Flowers*, &c. *Ornaments, in Creux*, thoſe cut within the Mouldings; as *Eggs*, *Flutes*, &c. See MOULDING.

ORNITHOLOGY, that Branch of Natural Hiſtory, which conſiders and deſcribes *Birds*, their Natures, Kinds, &c. See BIRD.

We have an excellent *Ornithology* of *Fr. Willoughby* Eſq; and another of Mr. *Ray*, a Poſthumous Work, which is only an Abridgment of the former, with the Addition of his *Ichyology*; and ſeveral Kinds wanting in the other.

Willoughby, herein, ſpeaks with aſſurance of a Swan that lived 300 Years; and a Gooſe that they were obliged to kill at 80, by reaſon of its Miſchievouſneſs.

The Word is form'd from the *Greek* ὄρνις, *Bird*, and λογος, *Diſcourſe*.

ORNITHOMANCY, a kind of Divination, or of arriving at the Knowledge of Futurity, by means of Birds. See DIVINATION.

Ornithomancy, among the *Greeks*, was the ſame with Augury among the *Romans*. See AUGURY.

ORPHAN, a Child, or Minor, deſtitute of Father; or that has neither Father, nor Mother.

Hence the *Taborites*, or Followers of *Ziſcha*, finding themſelves, at his Death, without Chief or Conductor, took the Appellation of *Orphans*.

Orphans *Money*, or *Tax*. See DUTY.

ORPIMENT, or ORPIN, by the *Latins*, *Auripigmentum*, a Mineral, or Semi-Metal, uſually found in Copper Mines; and ſuppoſed to contain Particles of Gold; which may be extracted by Chymiſtry, but which were never found to countervail the Expence. See MINERAL and SEMI-METAL.

Orpiment is found in Stones, or Glebes, of ſeveral Sizes, and Figures: Its Colour is always yellow, intermixed with other Shades; as green, red, orange, &c.

Sometimes 'tis found almoſt quite red; which is the proper *Sandarach* of the Antients. See SANDARACH.

But that uſually call'd *red Orpiment*, or *red Arſenic*, is only the yellow *Orpiment* heated to a great degree, and put in a Crucible, with Oil of Hemp-Seed, Olives, or Nuts.

Painters, Farriers, &c. make a great Conſumption of this Mineral; but as it is found a violent Corroſive, and a dangerous Poiſon, it muſt be uſed with a great deal of Precaution.

Orpiment muſt be choſen of a Golden Yellow, eaſy to ſcale, and the Scales very thin, ſmall, and ſhining like Gold.

Some make three Kinds of *Orpiment*; *White*, which is the ſame with Arſenic: See ARSENIC. *Yellow*, which is the proper *Orpiment*; and *Red*, which is *Sandarach* or *Realgal*. See REALGAL.

The *Indians* uſe *Orpiment*, corrected with Juice of Lemons, with good Succeſs againſt Fevers.

ORTEIL, in Fortification. See BERME.

ORTHODORON, an antient *Greek* Meaſure. See MEASURE.

ORTHODOXY, a Soundneſs of Doctrine, or Opinion, with regard to all the Points and Articles of Faith.

Orthodoxy is uſed in oppoſition to *Heterodoxy*, or *Hereſy*. See HERESY.

The Word is form'd from the *Greek* ορθος, *Right*, and δοξα, *Opinion*, *Judgment*.

ORTHODOXY, or *Feaſt of* ORTHODOXY, is alſo a ſolemn Feaſt in the *Greek* Church, inſtituted by the Empreſs *Theodora*; ſtill held on the firſt Sunday of *Lent*, in memory of the Reſtoration of Images in Churches, which had been taken down by the *Iconoclaſtes*. See ICONOCLASTES.

ORTHOGONIAL, in Geometry, *Right-angled*. When the Term is referred to a plain Figure, it ſuppoſeth one Leg or Side to ſtand perpendicular to the other: When ſpoken of Solids, it ſuppoſeth their Axis to be perpendicular to the Plane of the Horizon.

ORTHOGRAPHY, in Grammar, the Art of Writing, or Spelling juſtly, and with all the neceſſary Letters. See WRITING and SPELLING.

The Word is form'd from the *Greek* γραφη, and ορθος, *recta ſcriptio*.

That Diverſity found in moſt of the modern Languages, eſpecially the *French*, between the Pronunciation and *Orthography*, makes one of the principal Difficulties in acquiring 'em; yet does it ariſe from the ſame Source as the Languages themſelves. See LANGUAGE.

The *Gauls*, *e. gr.* forming a new Language from the antient *Latin*, took the Liberty to model the Words to their Fancy: At firſt, indeed, 'tis probable they wrote as they pronounced; but, by degrees, finding that Words pronounced with all their Letters ſounded harſh, they began to pronounce more ſmoothly. Thus, in ſpeaking, they thought fit to ſoften that Harſhneſs reſulting from the concurrence and claſhing of Conſonants; but as the *Orthography*, or Writing, did not offend the Ear, it ſtill continued on its former footing.

Attempts have been ſince made to reduce the Writing to the Pronunciation, or to make us write as we ſpeak; which has occaſion'd great Diſputes. *Pelletier* of *Mans* was the firſt who pleaded for the Change of the *Orthography*; and after him *Maigret*, *Peter Ramus*, *de Bois*, *Menage*, and others; but in vain.

They have, however, occaſion'd a Schiſm among Writers, which has done more harm than the evil they intended to reform: The *French* Writers being now divided into two Parties; one of which retains to the *old*, and the other to the *new Orthography*. The latter, F. *Buffier* obſerves, is the more conſiderable Body, yet are theſe divided among themſelves; ſome being for carrying the Reformation much farther than others.

The chief Matters urged in behalf of the antient *Orthography*, are, that by changing it, we ſhould loſe ſight of the Origin and Etymology of Words borrow'd from the *Greek* and *Latin*, &c. That it does not matter what Characters are uſed to expreſs Sounds in writing, provided one know the relation between thoſe Characters and the Sounds they repreſent: That by a neceſſary conſequence of ſuch Change, the Language would in time be all alter'd, and we ſhould loſe the Uſe of our old Authors; as ours, in their turn, would likewiſe become unintelligible.

What is alledged for the new *Orthography*, is, its being more commodious, natural, eaſy, ſhort, &c.

Some Authors take a middle Courſe between the two Extremes; retrenching the Letters where they are abſolutely uſeleſs, as the *s* in an infinity of Words; and yet ſtudiouſly retaining all the Letters whereon the Etymology has any dependance.

In the *Engliſh*, the *Orthography* is more vague, and unaſcertain'd, than in any other Language we know of. Every Author, nay almoſt every Printer, has his particular Syſtem. Nay, 'tis ſcarce ſo well with us as that: We not only differ from one another; but there is ſcarce any that conſiſts with himſelf. The ſame Word ſhall frequently appear with two or three different Faces in the ſame Work. See ENGLISH.

The Antients who have wrote Treatiſes of *Orthography*, are *Velius Longus*, *Marius Victorinus*, *Flavius Caper*, *Caſſiodorus*, and *Beda*. Among the Moderns, *Torelli*, *Lipſius*, *Dauſquius*, *Scioppia*, *Valla*, and *Manutius* the younger, have wrote on the ſame Subject.

Orthography makes one of the great Diviſions, or Branches of Grammar. See GRAMMAR.

ORTHOGRAPHY, in Geometry, the Art of Drawing, or delineating the fore-right Plan of any Object, and of expreſſing the Heights or Elevations of each Part.

It is call'd *Orthography* from its determining things by perpendicular Lines falling on the Geometrical Plane.

ORTHOGRAPHY, in Architecture, is the Elevation of a Building. See ELEVATION.

The *Orthography* is either External, or Internal.

External Orthography is a Delineation of the external Face or Front of a Building; exhibiting the principal Wall, with its Apertures, Roof, Ornaments, and every thing viſible to an Eye placed before the Building.

Internal Orthography, call'd alſo a *Section*, is a Delineation, or Draught of a Building, ſuch as it would appear, were the external Wall removed. See SECTION.

To lay down the ORTHOGRAPHY *of a Building.*

Draw a right Line for a Baſis or ground Line, (Tab. PERSPECTIVE, *Fig.* 13.) A B, and at one end erect a Perpendicular A D. Upon A B ſet off the widths and diſtances of the Gates, Windows, &c. On the right Line A D, ſet off the Heights of the ſeveral Parts viſible in the Face of the Building, *v. gr.* of the Doors, Windows, the Roof, Chimneys, &c. and apply a Ruler to each Point of Diviſion. The common Interſections of the right Lines drawn from three Points parallel to the Lines A B and A D, determine the external *Orthography* of the Building: And after the ſame manner is the internal *Orthography* laid down. See PERSPECTIVE.

ORTHOGRAPHY, in Fortification, is the Profile, or Repreſentation of a fortify'd Place; or a Draught ſo conducted, as that the length, breadth, height, and thickneſs, of the ſeveral Parts are expreſs'd; ſuch as they would appear, if it were perpendicularly cut from Top to Bottom. See PROFILE and FORTIFICATION.

ORTHOGRAPHY, in Perſpective, a Delineation of the fore-right Plane of any Object. See PERSPECTIVE.

ORTHOGRAPHIC *Projection of the Sphere*, is a Repreſentation of the ſeveral Points of the Surface of the Sphere, as they would appear to the Eye, placed at an infinite diſtance; ſo call'd, becauſe the Perpendiculars from any Point of the Sphere, will all fall in the common Interſection of the Sphere with the Plane of the Projection. See PROJECTION.

ORTHOPNÆA, in Medicine, a great difficulty of Reſpiration, wherein the Patient is obliged to ſit, or ſtand, to be able to breathe. See RESPIRATION.

An *Orthopnæa*, is a Species, or Degree of an Aſthma. See ASTHMA.

It may be cauſed from Pus, thick, or mucilaginous Juices or Polypus's in the *Bronchia*; mercurial, and other Fumes, hindering the playing of the Lungs; Stoppage of Evacuations; Cachexies, ill Digeſtions, or whatever affords viſcid Chyle, or occaſions the Blood to run ſlower through the Lungs, either by ſtraitening the Canals, or thickening the Blood, or hindering the Motion of the Animal Spirits, ſo that they cannot elevate the Breaſt; or that cauſes the Blood to be more rarefy'd, or more in Quantity, ſo that there is not ſufficient room to receive it into the Veſſels of the Lungs.

The Word is compounded of ορθος, right, and πνεειν, to reſpire, breathe.

ORTIVE, *Ortivus*, in Aſtronomy. *Ortive* or Eaſtern Amplitude, is an Arch of the Horizon intercepted between the Point where a Star riſes, and the Eaſt Point of the Horizon, or the Point where the Horizon and Equator interſect. See AMPLITUDE.

ORVIETAN, an Antidote, or Counter-poiſon; ſo call'd, becauſe invented and propagated by an Operator from *Orvieta* in *Italy*; who made Experiments thereof in his own Perſon, on the public Stage, after taking ſeveral Doſes of Poiſons. See ANTIDOTE and POISON.

In *Charras's Pharmacopœia* is a Method of making *Orvietan*; where it appears that Treacle is one of the principal Ingredients. See THERIACA.

OS, in Anatomy, ſee BONE.

Os *Pubis*,	See	PUBIS.
Os *Sacrum*,		SACRUM.
Os *Iſchium*,		ISCHIUM.
Os *Hyoides*,		HYOIDES.
Os *Femoris*, &c.		FEMUR, &c.

OSCHEOCELE, in Medicine, a kind of *Hernia*, wherein the Inteſtines deſcend into the *Scrotum*. See HERNIA.

The Word is form'd from the *Greek* ὄσχεον, Scrotum, and κήλη, Tumor.

OSCHOPHORIA, in Antiquity, Feaſts inſtituted by *Theſeus*, in acknowledgment for his having deſtroy'd the *Minotaur*, and by that means freed his Country, *Athens*, from the Tribute of ſeven young Men, which were to be ſent every Year into *Crete*, to be devoured by that Monſter. See MINOTAUR.

Some ſay the *Oſchophoria* were inſtituted in honour of *Minerva* and *Bacchus*, who had aſſiſted *Theſeus* in his Enterprize. Others, that they were in honour of *Bacchus* and *Ariadne*.

To celebrate the *Oſchophoria*, the young People who had Fathers and Mothers alive, run to the Temple of *Bacchus* and that of *Minerva*, with Grapes in their Hands. He who arrived there firſt, was the Conqueror; and was to perform the Sacrifice by pouring out of a Phial a Mixture of Wine, Honey, Cheeſe, Flower, and Oil.

The Word is form'd from the *Greek* ὄσχη, Branch of a Vine loaden with Grapes, and φέρω, I bear. *Plutarch* ſays, the *Oſchophoria* were ſo named, becauſe inſtituted by *Theſeus* when on his Return to *Athens*; and the Feaſt celebrated after the Vintage.

OSCILLATION, in Mechanics, *Vibration*; or the reciprocal Aſcent, and Deſcent of a Pendulum. See PENDULUM.

Axis of OSCILLATION, is a right Line, perpendicular to the apparent horizontal one, and paſſing thro' the Centre of the Earth; about which the Pendulum *oſcillates*. See AXIS.

If a ſimple Pendulum be ſuſpended between two Semicycloids, whoſe generating Circles have their Diameter equal to half the Length of the Thread; all the *Oſcillations*, howſoever unequal, will be Iſochronal, or Equi-diurnal. See ISOCHRONAL.

The Time of the entire *Oſcillation* thro' any Arch of a Cycloid, is to the Time of the perpendicular Deſcent thro' the Diameter of the generating Circle, as the Periphery of the Circle to the Diameter. See CYCLOID.

If two Pendulums move in ſimilar Arches, the Times of *Oſcillations* are in a ſubduplicate Ratio of their Lengths.

The Numbers of Iſochronal *Oſcillations*, perform'd by two Pendulums in the ſame Time, are reciprocally as the Times wherein the ſeveral *Oſcillations* are perform'd. See CLOCK.

M. *Huygens*'s whole Doctrine of *Oſcillation*, is founded on this Hypotheſis; That the common Centre of Gravity of ſeveral Bodies, connected together, muſt return preciſely to the ſame height whence it fell; whether thoſe Weights return conjointly, or, whether after their Fall, they return ſeparately; each with the Velocity it had then acquired. See CENTRE *of Gravity*.

This Suppoſition was oppos'd by ſeveral, and very much ſuſpected by others. And others who inclined to believe it true, yet thought it too daring to be admitted into a Science, which demonſtrates every thing.

At length M. *Bernoulli* demonſtrated it by ſtrict Geometry; by referring the Weights to a Lever. After his Death, a more eaſy and natural Demonſtration of the Centre of *Oſcillation* was advanc'd by his Brother. The Subſtance whereof may be conceiv'd as follows.

A ſimple Pendulum of a determinate Length and Weight, raiſed to a determinate Height, whence it is to fall till it recover its vertical Line; employs, in that Fall or Demi-Vibration, a determinate Space of Time, which cannot be either greater or leſs. Which Time is neceſſarily ſuch, becauſe the agitative Force, *i. e.* the Force which produces the Motion of the Pendulum, is determined in every thing that concurs to the Formation thereof: ſo that it can only cauſe one certain Effect.

The agitative Force of the Pendulum is form'd of three Things: 1°. Of the Power or Moment of the Weight. 2°. Of the Maſs or Body tied to the end of the inflexible Rod. 3°. Of the Diſtance of that Body from the Point of Suſpenſion, or, which is the ſame, of the Length of the Rod or the Pendulum.

Now, 1°, The Power of the Weight, be the Cauſe what it will, is that Power which makes a Body fall, and that, *v. gr.* at the rate of fourteen Foot, in the firſt Second of Time. 'Tis viſible, then, that this Force is the Effect of a Quantity which determines thoſe fourteen Feet; and that a heavy Body would paſs more or leſs Space in that ſame firſt Second, if the Force of the Weight were greater or leſs.

2°. As that Force is apply'd to each Point, or infinitely ſmall Part of a Body, the greater this Body is, or the larger its Maſs, the greater Quantity of Motion or Force it has.

3°. The Diſtance of the moving Body from the Point of Suſpenſion, or the Rod, is always the Radius of a Circle, whereof the moving Body deſcribes an Arch: And of conſequence the greater the Radius is, *cæteris paribus*, the larger Arch the Body deſcribes. And at the ſame time, the greater Height it falls from, the greater Velocity it acquires.

Now, the agitative Force of the Pendulum, is only that of the Body faſten'd to the End of the Rod. So that it is the Product of the Force of the Weight, of the Maſs of the Body, and of its Diſtance from the Point of Suſpenſion. The Force of the Weight therefore being always the ſame; and a Body or Weight faſten'd to the End of the Rod, always the ſame; 'tis impoſſible that two ſimple Pendulums of a different Length ſhould be Iſochronal, or ſhould make their Vibrations in the ſame time: for by virtue of thoſe different Lengths, the Velocities will be unequal, and of conſequence, the Times of their Vibrations.

But if it be ſuppos'd that there are in Nature different Forces of Weight; it will then be poſſible that two ſimple Pendulums of different Lengths, ſhould be Iſochronal; the one animated by the natural Weight, the other by the imaginary one. If the imaginary Weight be greater than the natural one, the Pendulum imagin'd Iſochronal to the natural one, will neceſſarily deſcribe a larger Space or Arch in the ſame time; and of conſequence the Weight will be faſten'd at a greater Diſtance from the Point of Suſpenſion. Tho, to have an Iſochroniſm, the two agitative Forces of the two Pendulums muſt be equal; yet of the three Things which compoſe theſe Forces, there are already two greater in the imaginary, than the real Pendulum: the third, therefore, *i. e.* the Maſs of its Weight, muſt be diminiſh'd in the neceſſary Proportion. As the Space or Arch deſcrib'd by the imaginary Pendulum, is greater than that by the natural Pendulum, in the ſame Ratio as the imaginary Weight is greater than the natural one; and a Radius of that Arch, greater in the ſame Ratio, are two Things inſeparable: the two Weights will be always to one another, as thoſe two Radii, or the two Lengths of the two Pendulums; which always gives the Expreſſion of the imaginary Weight, and by a neceſſary Conſequence, that of the diminiſh'd Maſs of the Weight of the imaginary Pendulum. If the Weight be imagin'd leſs than that of the natural one, 'tis eaſy to obſerve how it is to be taken; but that were needleſs in our Deſign.

If now there be a compound Pendulum, charg'd with two Weights faſten'd to the ſame Rod; M. *Bernoulli* conceives each of thoſe Weights removed to a greater Diſtance from the Point of Suſpenſion, than it was before; but both to the ſame; and, diminiſh'd in Maſs, in a due Proportion: ſo as that both together only make one ſimple Pendulum, animated with one Weight the Expreſſion whereof is had, and Iſochronal to the natural compound Pendulum.

Thus we ſhall have one ſimple natural Pendulum Iſochronal to the compound natural one, by having a ſimple natural Pendulum Iſochronal to the ſimple imaginary Pendulum before found; which is very eaſy: ſince as the imaginary Weight is to the natural, ſo is the Length of the ſimple imaginary Pendulum, to the Length of the ſimple natural Pendulum; and 'tis there is the Centre of *Oſcillation* requir'd.

Centre of OSCILLATION, in a ſuſpended Body, is a certain Point therein, each Vibration whereof is perform'd in the ſame manner, as if that Point alone were ſuſpended at that Diſtance from the Point of Suſpenſion.

Or, it is a Point, wherein, if the whole Length of a compound Pendulum be collected; the ſeveral *Oſcillations* will be perform'd in the ſame time as before. See PENDULUM.

Its Diſtance, therefore, from the Point of Suſpenſion, is equal to the Length of a ſingle Pendulum, whoſe *Oſcillations* are Iſochronal with thoſe of the compound one. See CENTRE *of Oſcillation*.

OSCITATION, the Act popularly call'd *Yawning*.

It is perform'd by expanding almoſt all the Muſcles of voluntary Motion at the ſame time; but moſt conſiderably thoſe of the Lungs; by inſpiring a great Quantity of Air, very ſlowly, and after retaining it ſome time, and rarifying it, by ex-

expelling it again ſlowly, and reſtoring the Muſcles to their natural State.

Hence, its Effects are to move, accelerate, and diſtribute all the Humours of the Body, equably thro' all the Veſſels; thereby diſpoſing the Organs of Senſation, and all the Muſcles of the Body, for the Performance of their reſpective Functions.

OSCULA, in Anatomy, a Term uſed for the Orifices, or Openings of the leſſer Veſſels. See ORIFICE, VESSEL, &c.

OSCULUM, in the new Analyſis. A Circle deſcribed on the Point C, as a Centre (Tab. ANALYSIS, fig. 12.) with the Radius of the Evolute M C, is ſaid to *oſculate*, kiſs, the Curve deſcribed by Evolution in M; which Point M is call'd by the Inventor *Huygens*, the *Oſculum of the Curve*. See EVOLUTE.

The Line M C, is alſo call'd the *Radius of the Oſculum*. See RADIUS.

The Evolute B C E, is the Place of the Centres of all the Circles that *oſculate* the Curve A M I, deſcribed by Evolution. See EVOLUTION.

The Doctrine of the *Oſcula of Curves*, is owing to Monſ. *Leibnitz*, who firſt ſhew'd the Uſe of *Huygens*'s Evolute in meaſuring the Curvatures of Curves. See CURVE.

OSCULUM *Pacis*. Antiently it was a Cuſtom in the Church, that in the Celebration of Maſs, after the Prieſt had conſecrated the Wafer, and ſpoke the Words, *Pax Domini vobiſcum*, the People kiſs'd each other, which was called *Oſculum Pacis*. When this Cuſtom was abrogated, another aroſe; and while the Prieſts ſpoke the Words, a Deacon or Sub-Deacon offer'd the People an Image to kiſs; which they call'd, *Pacem*.

OSIANDRIANS, the Name of a Sect among the Reformed; ſo call'd from *Andrew Oſiander*, Father of *Luke*.

Their diſtinguiſhing Doctrine was, That Man is juſtify'd formally, not by the Faith and the Apprehenſion of the Juſtice of Jeſus Chriſt, or the Imputation of our Saviour's Juſtice, according to the Opinion of *Luther*, and *Calvin*; but by the eſſential Juſtice of God.

Demi-Oſiandrians, were ſuch among the *Oſiandrians*, as held the Opinion of *Luther* and *Calvin* with regard to this Life; and that of *Oſiander* with regard to the other: aſſerting, That Man is juſtify'd here by Imputation, and hereafter by the eſſential Juſtice of God.

OSSA, in Anatomy. See BONES.

OSSICLE, *little Bone*; a Diminutive of *Os*, Bone. See BONE.

In this ſenſe, the Term is uſed among Anatomiſts.

Botaniſts alſo uſe it for the Stone of a Cherry, Plumb, Apricot, or other Stone-Fruit. See STONE-*Fruit*.

OSSIFICATION, in the Animal Oeconomy, the Formation of the Bones. See BONE.

Bones, Dr. *Drake* argues, are form'd out of the moſt comminuted or broken part of the Blood; ſince we ſee that the Blood of old Men, which by a long Courſe of Circulation, becomes in a manner unfit for the common Office of Nutrition, will however *oſſify*, and convert into Bones, many of the Tendons and Ligaments, and even the Coats of the Veſſels themſelves; whoſe Subſtance being next to the Bones the moſt compact, admits only of the ſmalleſt Particles of the Blood; which therefore ſooneſt become *oſſeous*, as they are frequently found. See NUTRITION, &c.

OSTENSIO, was a Tax antiently paid by Merchants, &c. for leave to ſhew or expoſe their Goods to Sale in Markets.

OSTENSIVE *Demonſtrations*, in Logic, ſuch as plainly and directly demonſtrate the Truth of any Propoſition; in which they are diſtinguiſhed from Apogogical ones, or Deductions *ad abſurdum*, or *ad impoſſibile*, which prove the Truth propos'd, by demonſtrating the Abſurdity or Impoſſibility of the contrary. See DEMONSTRATION.

Theſe *Oſtenſive Demonſtrations* are of two ſorts; ſome of which, barely, but directly, prove the thing to be; which they call ὅτι; and others demonſtrate the Thing from its Cauſe, Nature, or eſſential Properties, and theſe are call'd in the Schools διότι.

OSTEOCOLLA, in Natural Hiſtory, *q. d. glue-bone*, a white, or aſh-colour'd Stone, ſhaped like a Bone, and by ſome ſuppoſed to have a quality of uniting broken Bones; on which account it is order'd in ſome Platters; but the preſent Practice has no ſuch Dependance on it.

OSTEOCOPE, an acute Pain, wherein the Patient is affected as if his Bones were breaking.

It ariſes from a ſharp Humour vellicating the *Perioſtium*, or Membrane wherewith the Bones are inveſted.

It is particularly incident to ſcorbutic and pocky Perſons.

The Word is form'd from the *Greek* ὀστέον, Bone, and κοπτειν, to break.

OSTEOLOGY, that Part of Anatomy which teaches the nature of the Bones of the human Body; their Form, Diſpoſition, Articulation, Uſe, &c. See BONE.

Dr. *Clopton Havers* has given us an *Oſteology*; in good repute

The Word is form'd from the *Greek* ὀστέον, Bone, and λόγος, Diſcourſe.

OSTIA, in Anatomy, a Term uſed indifferently with *Oſcula*, *Orifices*, &c. for the Mouths or Apertures of the Veſſels of the Body; as the *Oſtia Vaginæ*, &c. See VAGINA.

OSTRACISM, a kind of popular Judgment or Condemnation among the *Athenians*; or a Sentence of Baniſhment againſt Perſons whoſe too great Power render'd them ſuſpected to the People; or, whoſe Merit and Credit gave Umbrage leſt they ſhould attempt ſomething againſt the public Liberty, and their Power degenerate into Tyranny. See BANISHMENT.

It had its name *Oſtraciſm*, in regard the People gave their Votes, by writing the Name of the Perſon to be baniſh'd in a Shell ὄστρακον, and caſting the Shells into an Urn.

This kind of Baniſhment had nothing infamous in it, as not being for any Crime; but, on the contrary, was held very honourable, as it was a Mark of Popularity.

It laſted for ten Years, but the baniſh'd Perſon had the full enjoyment of his Eſtate all the time.

Oſtraciſm was null, unleſs there were 6000 Citizens in the Aſſembly of the People.

OSTRACITES, in Natural Hiſtory, a kind of cruſty Stone, reddiſh, and in form of an Oiſter-ſhell, and, like that, ſeparable into *Laminæ*; found in ſeveral Places in *Germany*; and held of good Service in the Gravel.

Dr. *Home*, in the *Philoſ. Tranſact.* ſays, it rather diſſolves the little Stones than forces 'em out, as not being remarkably Diuretic. He adds, that he preſcribes it in Powder with a third part of *Flores Chamomeli*. The Doſe is from half a Drachm to a whole one in white Wine.

OSTRACITES is alſo the Name of a kind of *Cadmia* found at the bottom of the Furnaces wher Coppere is purify'd. 'Tis very heavy, and reſembles an Oiſter-ſhell, whence its Name. It is eſteemed aſtringent and deterſive; and is an Ingredient in ſeveral Unguents. See CADMIA.

OTACOUSTIC, a Term apply'd to Inſtruments which aid or improve the Senſe of Hearing. See HEARING.

The Word is form'd from the *Greek* οὖς ὠτὸς, Ear, and ἀκούω, I hear. See ACOUSTIC.

OTALGIA, in Medicine, a Pain in the Ear.

The *Otalgia* uſually ariſes from an Inflammation; ſometimes from a ſharp ſerous Humour, which vellicates the Membrane wherewith the Canal of the Ear is lined. It is ſometimes alſo occaſion'd by a Wound or Ulcer in that Part, or from ſome pungent Matter gather'd within the Ear.

The Word is form'd from the *Greek* οὖς ὠτὸς, Ear, and ἀλγος, Pain.

The Smoke of Tobacco convey'd into the Ear through a Pipe, *Etmuller* recommends as good to aſſuage this Pain; as alſo Millepedes in a proper Vehicle of Oil.

The *Otalgia* ſometimes ariſes from a Worm in the Ear; which is to be drawn out alive, or kill'd within. Warm Milk tempts the Worm to come forth; Wormwood Juice deſtroys it within. See WORMS.

OTIOSI, in the *Hebrew* Cuſtoms. The Learned are exceedingly divided about the *Decem Otioſi*, ten idle Perſons in the *Jewiſh* Synagogues.

Some ſay, they were the three Preſidents and the ſeven Readers; others that they were ten Perſons hired to attend conſtantly at the Synagogue, becauſe, without the Number Ten, it could be no regular Synagogue, nor legal Aſſembly; ſo that the *Decem Otioſi* were ten idle Folks kept in pay, to form, by their Preſence, a legal Synagogue. See SYNAGOGUE.

Vitringa in his *Archi-Synagogue*, refutes this Opinion; and will have them to be ten Directors, or Officers in the Synagogue. He ſhews that each Synagogue had its Directors; and that the Number was greater or leſs according to the Dignity of the Synagogue; that the ſmalleſt had at leaſt two; that, from the firſt times, each Synagogue had its Chief, call'd *Archi-Synagogus*, who had two Colleagues, to be preſent at the Ceremonies, and other Acts of Religion, and to take care every thing were done with decency; but that the *Archi-Synagogus* reſerv'd to himſelf the Power of Teaching: That beſides theſe three, the *Archi-Synagogus* nam'd ſeveral Readers, who read in the Synagogue every *Saturday*; and that theſe made the *Decem Otioſi* of the Synagogue; ſo call'd, becauſe being diſengaged from all other Employment, their whole Attendance was on Divine Service.

OVA, *Eggs*, in Natural Hiſtory, ſee EGG.

OVA, in Anatomy, &c. are little ſpherical Bodies, in form of Bladders, or Bubbles; conſiſting of two concentric

tric Membranulæ, replete with a limpid Humour like the White of an Egg; found under the external Membrane of the *Ovaries* of Women, and connected to the minute Orifices of the Veſicles that compoſe the Subſtance of the *Ovaries* themſelves by a Calix. See OVARY.

After the uſe of Venery, they ſwell ſenſibly, become more and more pellucid, their Membranes grow thicker, and at length raiſe that of the *Ovary*, in form of *Papillæ*; at laſt, breaking the Membrane of the *Ovary*, they are detach'd from their Calix, taken into the Cavities of the *Fallopian* Tubes, and thence convey'd into the Womb; where, being cheriſh'd and impregnated with the Male Seed, they commence Embrio's; or, for want of that, are again ejected. See CONCEPTION, FALLOPIAN *Tube*, MATRIX, EMBRIO, &c.

OVA, in Architecture, are Ornaments in form of Eggs, carved on the Contour of the *Ovolo*, or Quarter-round; and ſeparated from each other by Anchors or Arrows Heads. See OVOLO and QUARTER-*round*.

The *Engliſh* uſually call theſe Ornaments *Eggs and Anchors*.

Inſtead of Eggs, the Antients ſometimes uſed *Hearts*; on which Foundation it was, that they introduced Arrows; to ſymbolize with Love.

OVAL, or *Ellipſis*, is an oblong curvilinear Figure, with two unequal Diameters; or, a Figure incloſed with a ſingle curve Line, imperfectly round, its length being greater than its breadth; like an Egg, whence its Name. See OBLONG.

The proper *Oval*, or Egg-ſhape, is an irregular Figure, being narrower at one end than the other; in which it differs from an *Ellipſis*, which is the Mathematical *Oval*, and equally broad at each end.

The common People confound the two together; the Geometricians alſo call the *Oval*, a *falſe Ellipſis*. See ELLIPSIS.

The Method of deſcribing an *Oval* chiefly uſed among Workmen, is, by a Cord, or String, as F M E, (Tab. GEOMETRY, *Fig.* 48.) whoſe length is equal to the greater Diameter of the *Oval*, and which is faſten'd by its Extremes to two Points or Nails E, *f*, planted in its longer Diameter; by which means the *Oval* is made as much longer, as the two Points or Nails are further a-part.

OVALE *Foramen*, in Anatomy, ſee FORAMEN *Ovale*.

OVALE *Centrum*, ſee CENTRUM *Ovale*.

OVOLO, *Ovum*, in Architecture, a round Moulding, whoſe Profile, or Sweep, in the *Ionic* and *Compoſite* Capitals, is uſually a Quadrant of a Circle; whence it is alſo popularly call'd the *Quarter-Round*. See QUARTER-*Round*.

It is uſually enrich'd with Sculptures among the Antients, in form of Cheſnut-Shells; whence *Vitruvius*, and others of the Antients, call it *Echinus*, *Cheſnut-Shell*. See ECHINUS.

Among us, it is uſually cut with the Repreſentation of Eggs, and Anchors, or Arrows-Heads, placed alternately; whence its *Italian* Name *Ovolo*, Latin *Ovum*, and French *Oeuf*. See OVA.

OVARY, in Anatomy, that Part of an Animal wherein the *Ova* or Eggs are form'd and lodg'd. See OVA.

The *Ovaries* in Women, are alſo call'd *Teſtes Muliebres*, Female Teſticles; from their Uſe, which the Antients ſuppoſed analogous to that of the *Teſtes* in Men. See TESTES.

They are two in Number; lying near the ends of the *Fallopian* Tubes, two Fingers diſtance from the *Uterus*, to which they are connected by a ſtrong Ligament, call'd *Vas deferens*, and in ſome meaſure by the *Fallopian* Tubes, and the broad Ligament about the Region of the *Ilium*. They are faſten'd to the *Peritonæum* by the Spermatic Veſſels, by which means they are kept ſuſpended about the ſame Height with the *Fundus Uteri*. See UTERUS.

Their Figure is Semi-oval; their Surface ſomewhat uneven; their Size different in the different Stages of Life. At the time of Puberty, when largeſt, they uſually weigh a Drachm and half.

They are cover'd with a common Membrane from the *Peritonæum*; their Subſtance is whitiſh, compos'd of a number of little thin membranous and ſlender Fibres, interwoven with Arteries, Veins, and Nerves.

Among theſe Fibres and Veſſels are interſperſed a number of little round Bodies, like Bladders; full of a limpid Subſtance, and call'd *Ova*, or Eggs, of great Uſe in Generation. See GENERATION.

OVATION, in the *Roman* Hiſtory, a leſſer Triumph allow'd to Commanders, for Victories won without the Effuſion of much Blood; or for the defeating Rebels, Slaves, Pyrates, or other unworthy Enemies of the Republick. See TRIUMPH.

Their Entry was on foot, ſometimes on horſeback; but never in a Chariot: and they wore Crowns of Myrtle, call'd *Ovales*, having all the Senate attending in their Retinue.

The Word *Ovatio*, according to *Servius*, is deriv'd from *Ovis*, Sheep; becauſe the Conqueror ſacrific'd a Sheep on this occaſion to *Jupiter*; whereas in the great Triumph, they ſacrific'd a Bull. Others derive it from the Sound or Din of the Acclamations and Shouts of Joy made by the People in honour of the Solemnity; the People and Soldiery, on this occaſion, redoubling the Letter *O*, as in the greater Triumph they did the Words *Io Triomphe*.

The *Ovation* was firſt eſtabliſh'd in the Year of *Rome* 250, or 251; in honour of the Conſul *Poſthumius Tubertus*, after his defeating the *Sabines*.

OVELTY *of Services*, in our Law-Books, an Equality of Services; as when the Tenant Paravail owes as much to the Meſn, as the Meſn does to the Lord Paramount.

OVER-RAKE, in the Sea-Language. When a Ship riding at Anchor, doth ſo over-beat herſelf into an Head-Sea, that ſhe is waſh'd by the Waves breaking in upon her; they ſay, the Waves do *Over-rake* her.

OVER-REACH, in the Manage, is when a Horſe ſtrikes his hind Feet againſt his fore Legs.

The Word is alſo uſed for a Strain, or painful Swelling of the Maſter-Sinew of an Horſe; occaſion'd by ſuch *Over-reach*.

OVER-FLOWING. See INUNDATION.

The *Over-flowing of Lands*, uſed by our Husbandmen, is chiefly effected by diverting the Streams of Rivers, Brooks, Land-Floods, or Springs, or ſome part of them, out of their natural Channel.

When the Streams lie too low for this, they are made uſe of to turn ſuch Engines as may raiſe a ſufficient Quantity of Water to do it. The moſt uſual Engine, on this occaſion, is the *Perſian* Wheel. See PERSIAN *Wheel*.

OVER-RULING *an Objection*, in Law, is the rejecting, or ſetting it aſide.

OVER-RUNNING *a Page*, among Printers, is the running it over again, and diſpoſing the Lines in a different manner. See PRINTING, CORRECTING, &c.

OVERSAMESSA, an antient Fine or Penalty, impos'd, before the Statute of *Hue and Cry*, on ſuch Perſons, as hearing of a Murder or Robbery, did not purſue the Malefactor.

OVERT-ACT, a Term in Law ſignifying an *open Act*; or an Act capable of being manifeſted and proved: in which ſenſe it is diſtinguiſh'd from an intentional Act.

So an *Overt* Word, is a plain, *open* Word; from the *French*, *Ouvert*.

OVICULUM, in the antient Architecture, a little *Ovum*, or Egg.

Baldus will have this to be the *Lesbian Aſtragal* of *Vitruvius*. See ASTRAGAL.

Some uſe the Word *Oviculum* for *Ovolo*. See OVOLO.

OVILIA, or SEPTA, in antient *Rome*, a Place in the *Campus Martius*, at firſt rail'd in, like a Sheep's Pen; whence its Name: Afterwards it was mounted with Marble, beautify'd with Walks and Galleries; as alſo with a Tribunal, or Seat of Juſtice: within which Precinct the People frequently aſſembled, to give their Suffrages for the Election of Magiſtrates. See CAMPUS.

The Aſcent into the *Ovilia* was not by Stairs, but by Bridges made for the time; every Pariſh, Tribe, and Century, as the Aſſembly was Centurate or Tribute, &c. having its proper Bridge. Whence the Proverb, *de Ponte dejiciendus*, where a Perſon is to be barred from giving his Vote. See COMITIA.

OVIPAROUS, in Natural Hiſtory, a Term apply'd to ſuch Animals, as produce their Young *ab Ovo*, from Eggs; as Birds, Inſects, &c. See EGG, INSECT, ANIMAL, &c.

The *Oviparous* Kind ſtands in oppoſition to thoſe which bring forth their Young alive, call'd *Viviparous* Animals; as Man, Brutes, Reptiles, &c. See GENERATION, &c.

Oviparous Animals, may be defined to be ſuch as conceive Eggs, which they afterwards bring forth; and from which, by the Incubation of the Parent, or ſome other Principle of Warmth and Fermentation, at length ariſe Animals; which after they have ſpent the Moiſture or Humour they were ſurrounded withal, and are grown to a ſufficient Bulk, Firmneſs, and Force; break their Shell, and come forth.

The *Oviparous* Kind, beſide Birds, includes divers Species of Terreſtrial Animals; as Serpents, Lizzards, Tortoiſes; Crabs, Lobſters, Frogs, &c. See OVARY.

OUNCE, *Uncia*, a little Weight, the ſixteenth part of a Pound *Avoirdupois*; and the twelfth of a Pound *Troy*. See WEIGHT and POUND.

The *Ounce Avoirdupois* is divided into eight Drachms, and the Drachm into three Scruples. The *Ounce Troy* into twenty Penny Weights, and the Penny Weight into twenty-four Grains. See DRACHM, PENNY-WEIGHT, &c.

The *Ounce* makes the eighth Part of the *French* Mark, and is divided into three Gros, or Drachms; the Drachm into three Penny Weights, or Scruples; and the Scruple into twenty-four Grains: each Grain computed to weigh a Grain of Wheat. See GRAIN, &c.

All precious Merchandizes, as Gold, Silver, Silk, &c. are ſold by the Ounce. See GOLD, SILVER, STANDARD, &c.

Ounce Pearls, are thoſe too ſmall to be ſold by Tale; uſually call'd *Seeds of Pearl*. See PEARL.

Ounce Cottons, are certain Cottons brought from *Damaſcus*, of a Quality ſuperior to the reſt. See COTTON.

The Word *Ounce* is deriv'd from the *Latin Uncia*, the twelfth Part of any Whole; particularly in Geometrical Meaſures, an Inch, or the twelfth Part of a Foot. See INCH.

Whence, UNCIAL *Letters*, large Letters uſed in Inſcriptions, ſuppoſed to be an Inch high. See UNCIAL.

OURAN, or OURAN SOANGUES; the Title of a Sect of Magicians, in the Iſland *Gromboccanore*, in the *Eaſt-Indies*.

The Word implies *Men-Devils*; theſe People, it ſeems, having the Art of rendring themſelves inviſible, and paſſing where they pleaſe, and by that means, doing infinite miſchief: for which reaſon the People hate and fear them mortally, and always kill them on the ſpot, when they can take them.

In the *Portugueſe* Hiſtory, printed 1581, *Folio*; mention is made of a Preſent made by the King of the Iſland, to *Brittio*, a *Portugueſe* Officer, conſiſting of twelve of theſe *Ourans*; with whom he made Incurſions on the People of *Tidore*, kill'd great Numbers, &c.

To try whether, in effect, they had the Faculty aſcribed to them, one of them was tied by the Neck with a Rope, without any poſſibility of diſengaging himſelf by natural means; yet in the Morning 'twas found he had ſlipp'd his Collar.

That the King of *Tidore* might not complain, *Brittio* made war on him with Devils, he diſmiſs'd them at length into their own Iſland.

OUSTED, in our antient Law-Books, a being removed, or put out of poſſeſſion. From the *French Oſter*, to remove, take away.

OUSTER *le Main*, or OTER *le Main*, to *remove or take off the Hand*, in Law, denotes a Livery of Lands out of the King's Hands; or a Judgment given for him that traverſed or ſued a *Monſtrans le Droit*. See MONSTRANS *le Droit*.

When it appear'd upon the Matter diſcuſs'd, that the King had no Right or Title to the Land he had ſeiz'd; Judgment was given in Chancery, that the King's *Hands be amoved*. And hereupon, *Amoveas Manum* was awarded to the Eſcheator to reſtore the Land, &c.

But now all Wardſhips, Liveries, *Ouſter le Mains*, &c. are taken away and diſcharg'd by Statute 12 *Car.* 2.

OUSTER *le Mer*, in Law, a Cauſe of Excuſe or Eſſoin; where a Man not appearing in Court upon Summons, it is alledg'd that he was then beyond the Seas.

The Term is compounded of the *French Oultre*, and *le Mer*, q. d. *beyond the Sea*.

OUTFANGTHEF, a Privilege whereby a Lord is enabled to call any Man (dwelling in his Fee, and taken for Felony in another place) to Judgment in his own Court.

The Word is form'd from the *Saxon ut*, *extra*, without; *fang*, *capio vel captus*; and *deof*, *Thief*: q. d. *Fur extra-captus*.

OUT-LAW, *Utlegatus*, one depriv'd of the Benefit of the Law; and left out of the King's Protection. See OUT-LAWRY.

Bracton ſays, an *Out-Law* forfeits every thing he has; and that from the time of his *Outlawry*, he wears a Wolf's Head; and any body may kill him *Impunè*: eſpecially if he defend himſelf, or fly. But in the beginning of King *Edward* the Third's Reign, it was reſolv'd by the Judges, that it ſhould not be lawful for any Man, but the Sheriff alone (having lawful Warrant therefore) to put to death a Man *out-lawed*.

OUTLAWRY, or UTLAWRY, the Puniſhment of him, who being call'd into Law, and lawfully ſought, does (after an Original Writ with a *Nihil habet*, three Writs of *Capias*, *alias* & *pluries*, return'd by the Sheriff, with a *Non eſt Inventus*, and an Exigent with a Proclamation awarded thereupon) contemptuouſly refuſe to appear.

He muſt alſo be call'd at five County-Court-Days, a Month between each one; and if he appear not in that time, *Pro Ex-lege tenebitur*, *cum Principi non obediat*, *nec Legi*, & *extunc exlegabitur*; *i. e.* he ſhall be pronounced to be out of the King's Protection, and deprived of the Benefit of the Law.

The Effect of which is, if he be *out-law'd* at the Suit of another, in a Civil Cauſe, he ſhall forfeit all his Goods and Chattels to the King: If on Felony, all his Lands and Tenements, which he has in Fee, or for Life, and all his Goods and Chattels. And then, according to *Bracton*, he may periſh without Law, &c. A Minor, or a Woman, cannot be *out-law'd*. A Woman is ſaid to be *waiv'd*, where a Man is *out-law'd*.

OUT-WORKS, in Fortification, thoſe Works made without ſide the Ditch of a fortify'd Place, to cover and defend it. See WORKS and FORTIFICATION.

The moſt ordinary of theſe are Ravelins, or Half-Moons, form'd between the two Baſtions, on the flanquant Angle of the Counterſcarp, and before the Curtain, to cover the Gates and Bridges. See RAVELIN.

OUT-RIDERS, are Bailiffs Errant, employ'd by Sheriffs, or their Deputies, to ſummons People in the remoteſt Parts of their Hundreds, to the County or Hundred Courts. See BAILIFF.

OUT-PARTERS, in our antient Writers, were a ſort of Thieves, or Highway-men, on the Frontiers of *Scotland*, who rode about to fetch in ſuch things as they could lay hold on. See INTAKERS.

OUVERTURE, or OVERTURE, *Opening*, or *Preluding*; a Term uſed for the Solemnities at the beginning of a public Act, or Ceremony; as of an Opera, Tragedy, Concert of Muſic, &c.

The *Overture* of the Theatre, or Scene, is a piece of Muſic, uſually ending with a Fugue.

The *Overture* of the Jubilee is a general Proceſſion, &c.

OVUM *Philoſophicum*, or *Chymicum*, is a glaſs Body, of an oval Form, and reſembling an Egg. See BODY.

OWLER, a Maſter of a Ship, or other Perſon, that conveys Wool, or other prohibited Goods in the Night, to the Sea-ſide, in order to ſhip them off, contrary to Law.

The Name is derived hence, that, like *Owls*, they only ſtir abroad in the Night-time.

OWSE, among Tanners, is Oaken Bark beaten, or ground ſmall; to ſerve in the Preparation of Leather. See BARK and TANNING.

OXGANG *of Land*, is ordinarily taken, in our old Law-books, for fifteen Acres; in *Latin*, *Bovatus Terræ*, q.d. *quantum ſufficit ad iter vel actum unius Bovis*; as much as an Ox will plow. In *Lincolnſhire* they ſtill corruptly call it *Oskin* of Land.

OXYCRATE, in Pharmacy, &c. a Mixture of Water and Vinegar.

The uſual Proportion is one Spoonful of Vinegar to five or ſix of Water.

Oxycrate is proper to aſſuage and refreſh. They make Fomentations of *Oxycrate*, Clyſters of *Oxycrate*, &c.

The Word is form'd from the *Greek* ὀξὺς, ſharp, ſour, and κεϕαννυμαι, I mix.

OXYCROCEUM, in Pharmacy, a Preparation much uſed in Plaiſters, for Fractures, and to form Callus's; compoſed chiefly of Saffron, with Gums diſſolved in Vinegar.

The Word is form'd from the *Greek* ὄξυς, ſharp, ſour, and κρόκος, Saffron.

OXYGALA, *Sour-Milk*. The *Turks* uſe this as a popular Drink, and call it *Igur*. *Vigenere* ſays, they drink ſour Milk diluted with Water, which is found to cool and nouriſh, much better than the Milk alone.

The Word is form'd from the *Greek* ὀξυς and γαλα.

OXYGONOUS, in Geometry, *acute-angled*; ſomething with an Angle leſs than 90 Degrees. See ACUTE.

The Word is chiefly apply'd to Triangles, where the three Angles are all acute, or leſs than 90 Degrees each. See TRIANGLE.

OXYMEL, in Pharmacy, a Mixture of Honey and Vinegar.

There are two kinds of *Oxymels*; the one ſimple, the other compound.

The *ſimple Oxymel* is compoſed of two parts of good Honey, and one of White-Wine Vinegar, boil'd into the conſiſtence of a Syrup; proper to incide and ſcour any Phlegm adhering to the Throat and Breaſt.

Compound Oxymel only differs from the ſimple, in that to the Honey and Vinegar, they add the Decoction of the five major aperitive Roots, with the Seeds of Smallage, Parſley, and Fennel. It is uſed to open Obſtructions of the Liver and Spleen.

The Word is form'd from the *Greek* ὀξὺς, ſour, and μέλι, *Mel*, Honey.

OXYREGMIA, in Medicine, a Sourneſs or Acidity of the Stomach-Liquor, occaſioning Belches. From ὀξυς and ερευγω, *ructo*. See RUCTATION.

OXYRRHODON, a Mixture of two Parts of Oil of Roſes, and one part of Vinegar of Roſes, ſtirr'd together for ſome time.

To theſe are ſometimes added diſtill'd Waters. It is uſed for Inflammations, and to dry up Tetters.

Scultet preſcribes it as follows; Two Whites of Eggs beaten, one Ounce and half of Vinegar of Roſes, four Ounces of Roſe-Water, and two Ounces of Oil of Roſes.

The Word is compoſed of the *Greek* ὀξὺς, ſour, and ῥοδον, Roſe.

OXYSACCHARUM, a Syrup prepared with Vinegar, the Juice of four Pomegranuts, and Sugar; uſed to cool, refreſh, and reſiſt the malignity of peccant Humours. From ὀξὺς, four, and σακχαρον, Sugar.

OYER, ſeems to have been antiently uſed for what we call *Aſſize*. See ASSIZE *of Novel Diſſeiſin*.

OYER *and Terminer*, is a Commiſſion eſpecially granted to ſome eminent Perſons, for the hearing and determining one or more Cauſes.

It is the firſt and largeſt of the five Commiſſions, by which our Judges of Aſſize do ſit in their ſeveral Circuits. See JUSTICE.

Antiently it was only in uſe upon ſome ſudden Outrage or Inſurrection in any Place. See ASSIZE.

The Term is *French*, and literally denotes to *hear* and *determine*. In our Statutes it is ſometimes wrote *Oyer and Determiner*.

OYER *de Record*, is a Petition made in Court, praying that the Judges, for better Proof ſake, will be pleaſed to hear, or look upon any Record.

In the like Senſe one may demand *Oyer* of Bond, Deed, or Covenant.

OYES, a Corruption of the *French Oyez*, hear ye; being a Term, or Formula whereby the Cryers, in our Courts, enjoin Silence, or Attention e'er they make Proclamation of any thing.

OZÆNA, in Medicine, a fetid Ulcer, in one or both Noſtrils; wherein the Humour is very acrid or corroſive, ſanious, and ſometimes mixed with a bloody Mucus. See ULCER.

It ſometimes proceeds from neglected or ill-managed Wounds, Contuſions, &c. in the Noſtrils; eſpecially in Scorbutic, Scrophulous, or Venereal Habits; and ſometimes follows the Small-Pox.

It often ſpreads and eats thro' the *Alæ*; and at other times preys into the *Septum Naſi*, *Cartilage*, and *Os Palati*; eſpecially in Venereal Caſes. Whence the great danger of the Noſe in that Diſtemper. See VENEREAL.

The Word is *Greek*, ὀζαινα, which ſignifies the ſame thing.