

Oak, Gabriel, a character in Hardy's **Far from the Madding Crowd*.

OATES, Joyce Carol (1938–), American novelist, short story writer, poet, and critic, born in Lockport, New York, educated at Syracuse University and the University of Wisconsin. A former professor of English at the University of Detroit (a city which provides the setting for much of her work), she is a prolific novelist whose fiction portrays intense individual experiences as expressions of the dark and violent heart of American society. Her novels—predominantly naturalistic but with suggestions of the neo-Gothic—include *With Shuddering Fall* (1964), *A Garden of Earthly Delights* (1967), *Expensive People* (1968), *them* (1969), *Wonderland* (1971), *Do With Me What You Will* (1973), *The Assassins* (1975), *The Childwold* (1976), *The Triumph of the Spider Monkey* (1977), *Son of the Morning* (1978), *Bellefleur* (1980), *A Bloodsmoor Romance* (1982), *Mysteries of Winterhurn* (1984), *Solstice* (1985), *Marya: A Life* (1986), *You Must Remember This* (1989), *American Appetites* (1989), and *Because It Is Bitter, Because It Is My Heart* (1990). *Black Water* (1992), set on an island off the coast of Maine, is the story, told in 32 short episodes, of a young woman's meeting with a US Senator at a beach party and her subsequent death by drowning. *Foxfire* (1993) is a powerful portrayal of a teenage girl-gang in upstate New York during the 1950s. *What I Lived for* (1994) is about the public and private faces of a property millionaire and city councillor. Her many short stories have been collected in *By the North Gate* (1963), *Upon the Sweeping Flood* (1966), *The Wheel of Love* (1970), *Marriages and Infidelities* (1972), *The Hungry Ghosts* (1974), *The Goddess and Other Women* (1974), *The Poisoned Kiss* (1975), *The Seduction* (1975), *Crossing the Border* (1976), *Night-Side* (1977), and *Last Days* (1984). Her poetry collections include *Women in Love* (1968), *Angel Fire* (1973), and *Dreaming in America* (1973). Selections of essays and critical writings can be found in *The Edge of Impossibility* (1971), *The Hostile Sun* (1973), and *Contraries* (1981), amongst other volumes. Her monograph *On Boxing* was published in 1987.

OATES, Titus (1649–1705), the fabricator of the *Popish Plot (1678), the 'Corah' of Dryden's **Absalom and Achitophel*.

Obadiah, the manservant of the Shandy family in Sterne's **Tristram Shandy*.

Obermann, see SENANCOUR.

Oberon, in Shakespeare's **A Midsummer Night's Dream*, the king of the fairies and husband of *Titania. He also appears in R. Greene's play **James the Fourth* and is the eponymous hero of a *masque by *Jonson and an opera by *Weber.

objective correlative, a term used by T. S. *Eliot in his essay 'Hamlet and His Problems' (1919; included in *The Sacred Wood*, 1920). Eliot ascribes the alleged 'artistic failure' of the play **Hamlet* to the fact that Hamlet himself is 'dominated by an emotion which is inexpressible, because it is in excess of the facts as they appear. . . . The only way of expressing emotion in the form of art is by finding an "objective correlative"; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion.' This phrase, like *'dissociation of sensibility', became very fashionable, and was doubtless one of those to which Eliot referred in a lecture in 1956 ('The Frontiers of Criticism') when he spoke of 'a few notorious phrases which have had a truly embarrassing success in the world'.

Objectivism, see ZUKOFSKY.

O'Brallaghan, Sir Callaghan, a character in **Love à la Mode* by Macklin.

O'BRIEN, Edna (1932–), Irish novelist and short story writer, born in the west of Ireland. Her first novel *The Country Girls* (1960) describes the girlhood of Caithleen Brady (Kate) and Bridget Brennan (Baba), who escape from their country homes and convent education to the addictive 'crowds and lights and noise' of Dublin. They continue their search for experience through *The Lonely Girl* (1962, in which Kate falls in love with film director Eugene Gaillard) and *Girls in Their Married Bliss* (1963, in which both have moved to London). Her subsequent novels include *August is a Wicked Month* (1964), *A Pagan Place* (1971, an evocation of rural Ireland), *Night* (1972, the sombre, impassioned, monologue of middle-aged Mary Hooligan), *Johnny I Hardly Knew You* (1977, a tale of *crime passionnel*), *Time and Tide* (1992), and *House of Splendid Isolation* (1994). Her themes are female sensuality, male treachery, Irish nostalgia, and celebration of the intermittent 'good times' which even her much abused and self-abusing heroines enjoy, and her lyrical descriptive powers and lack of inhibition have led to comparisons with *Colette. Her short story collections include *A Scandalous Woman* (1974), *Mrs Reinhardt* (1978), *Returning* (1982), and *Lantern Slides* (1990). *A Fanatic Heart* (1984 USA, 1985 UK) reprints stories from earlier collections with four new stories.

Mother Ireland (1976), with photographs by Fergus Bourke, is an autobiographical evocation of her native country.

O'BRIEN, Flann, pseudonym of Brian O'Nolan or Ó Nualláin (1911–66), born at Strabane, Co. Tyrone, and educated at University College, Dublin. He worked for the Irish civil service until his retirement through ill health in 1953, and also for many years contributed a satiric weekly column under the name 'Myles na Gopaleen' to the *Irish Times*. His first novel, *At Swim-Two-Birds* (1939), is an exuberant work, operating on several levels of invention: the narrator, a young Dublin student living with his uncle, offers variants of reality which include a naturalistic portrayal of student and lower-middle-class life; a 'novel-within-a-novel' written by 'eccentric author Dermot Trellis' which deals with the legendary Irish hero *Finn Mac Cool; and a layer of Irish folklore rendered in terms of farce, featuring the Pooka, the Good Fairy, etc. The effect is a multidimensional exploration of Irish culture and of the nature of fiction, much influenced by *Joyce. O'Brien's second novel, *An Béal Bocht* (1941), was written in Gaelic, translated into English in 1973 as *The Poor Mouth*. The best known of his other works is *The Third Policeman* (written 1940, pub. 1967), which *Wain (*Encounter*, 1967) found 'tense, grim and threatening', closer in tone to *Beckett than his 'hilarious, elegiac, sarcastic, relaxed and genial' first novel.

O'BRIEN, Kate (1897–1974), novelist, born in Limerick, Ireland, and educated at University College, Dublin. She found initial success as a playwright with *Distinguished Villa* (1926) and *The Bridge* (1927), among others. *Without My Cloak* (1931), a saga of the Irish bourgeoisie, immediately established her reputation as a novelist. *Mary Lavelle* (1936), the most romantic of her nine novels, drew on a year spent as a governess in Spain following university. Her knowledge of Spain also upholds *That Lady* (1946). A distinguished historical novel, set in the 16th cent., it brought her wide critical acclaim, as did *The Land of Spices* (1942), a notable portrait of convent life, which (like *Mary Lavelle*) was censored for 'immorality' by the Irish Censorship Board. Conflicts between the Catholic conscience and the self are a keynote of her fiction. Her other work includes *Farewell Spain* (1937), a travel book and elegy to the country from which she was barred for Republican sympathies; a monograph on *Teresa of Avila* (1951); the novel *As Music and Splendour* (1958), the portrait of a relationship between two women; and *Presentation Parlour* (1963), a book of reminiscences.

O'BRIEN, Sean (1952–), poet and critic, born in London, brought up in Hull, and educated at Cambridge; he taught for some time at the University of Sussex, and has more recently lived in Newcastle upon Tyne. His volumes include *The Indoor Park* (1983), *The Frighteners* (1987), *HMS Glasshouse* (1991), and *Ghost*

Train (1995). His poetry, colloquial yet at times formal, and characteristically driven by a strong rhythmic energy and beat, evokes contemporary (particularly northern) urban landscapes and popular culture, reinforced by strong literary and painterly allusions: the effect is of a slightly surreal, displaced, offbeat portrait of a late 20th-cent. Britain uncertainly on the move.

Observations on the Present State of the Nation, see PRESENT STATE OF THE NATION.

Observer, see L'ESTRANGE.

Observer, a Sunday paper founded in 1791 by W. S. Bourne, and now Britain's oldest national Sunday paper. In 1814 it passed into the control of William Innell Clement (1770–1852), a powerful newspaper proprietor, under whose charge it flourished, partly through its pioneering use of woodcut illustrations to report sensational incidents (e.g. notably, the Cato Street conspiracy in 1820). It declined after Clement's death, reviving in the last decades of the century with Julius Beer (1837–80) as proprietor and Edward Dicey (1832–1911) as editor. It was bought by *Harmsworth in 1905, and edited from 1905 to 1908 by Austin Harrison (1873–1928), then from 1908 to 1942 by James Louis Garvin (1868–1947), who impressed his own personality and professional judgement deeply on the paper during his lengthy period as editor. The paper was bought in 1911 by William Waldorf Astor (1848–1919), and edited from 1948 to 1975 by David Astor (1912–). In 1994 the *Observer* was bought by the group owning the **Guardian*.

O'CASEY, Sean (John Casey) (1880–1964), Irish playwright, born in Dublin of Protestant parents, educated, according to his own autobiographies, in the streets of Dublin. He worked from the age of 14 at a variety of jobs, spending nine years from 1903 as a labourer on the Great Northern Railway of Ireland, meanwhile learning Irish, joining the Gaelic League and the Irish Republican League, and developing an enthusiasm for the theatre through amateur dramatics and the plays of *Boucicault. He began to publish articles, songs, and broadsheets under the name of Sean O Cathasaigh; his first plays were rejected by the *Abbey Theatre, but he received encouragement from Lady *Gregory and Lennox *Robinson, and *The Shadow of a Gunman* was performed in 1923, followed by *Juno and the Paycock* in 1924; they were published together as *Two Plays* (1925). *The Plough and the Stars* provoked nationalist riots at the Abbey in 1926. All three plays deal realistically with the rhetoric and dangers of Irish patriotism, with tenement life, self-deception, and survival; they are tragi-comedies in which violent death throws into relief the blustering masculine bravado of e.g. Jack Boyle and Joxer Daly in *Juno*, and the heroic resilience of Juno herself, or of Bessie Burgess in *The Plough*. O'Casey moved to England in 1926, and settled there permanently; his alienation from Ireland was confirmed by a rift with *Yeats and

the Abbey over its rejection of *The Silver Tassie* (1928), an experimental anti-war play about an injured footballer, which introduced the symbolic *Expressionist techniques employed in his later works. These include *Within the Gates* (1933), *Red Roses for Me* (1942), *Cock-a-Doodle Dandy* (1949), and *The Bishop's Bonfire* (1955); although none achieved the popularity of his 'Abbey' plays, O'Casey continued to arouse both controversy and admiration, on stage and off. He also published a much-praised series of autobiographies, in six volumes, beginning with *I Knock at the Door* (1939) and ending with *Sunset and Evening Star* (1954). See David Krause, *Sean O'Casey: The Man and His Work* (1960); Eileen O'Casey, *Sean* (1971); and his *Letters* (ed. D. Krause; 4 vols, 1975–92).

OCCAM, and **Occam's Razor**, see OCKHAM.

OCCLEVE, see HOCCEVE.

Oceana, see COMMONWEALTH OF OCEANA, THE.

OCKHAM, William of (1285–1349), born at Ockham in Surrey. He joined the Franciscans and studied at Oxford, where he wrote a Commentary on the *Sentences* of *Peter Lombard, Book I. In 1324 he was summoned by the pope to Avignon to answer charges of unorthodoxy, and several of his writings were condemned in 1326. In 1328 he fled from Avignon along with the Franciscan general, Michael of Cesena, having taken the side of the Spiritual Franciscans in their dispute with Pope John XXII. Thereafter he remained with the emperor, Louis of Bavaria, concerned with the question of papal power until his death (possibly of the plague) in 1349 or 1350. His importance is as a theologian with a strongly developed interest in logical method, and whose approach (characteristic of his century, perhaps) was critical rather than system-building. He is usually said to have been the most important figure in the breakdown of the Thomist synthesis between Aristotelian philosophy and Christian theology, though he always shied away from the radicalism of this division. The logical axiom associated with him is Ockham's 'Razor', that 'entities (*entia*) must not be unnecessarily multiplied', an attack on the postulation of Universals by the *Realists. The logical precision of his theory of language has been much admired (and, to some extent, copied) by 20th-century theoretical linguists and linguistic philosophers. His importance for literature in the century of *Langland lies in his stress on the Augustinian/Franciscan pre-eminence of Faith and the relative relegation of philosophical 'Reason', founded on Aristotle. See *Ockham: Philosophical Writings; A Selection*, ed. P. Boehner (1957); G. Leff, *William of Ockham* (1975).

O'CONNOR, (Mary) Flannery (1925–64), American novelist and short story writer, born in Georgia, whose works may be described as examples of Southern *Gothic. *Wise Blood* (1952) is a novel about a violent young religious extremist and *The Violent Bear It Away*

(1960) also deals with fanaticism, as do many of her short stories, collected as *The Complete Stories* (1971). E. *Bishop described her work as 'clear, hard, vivid, and full of . . . more real poetry than a dozen books of poems'.

O'CONNOR, Frank, pseudonym of Michael Francis O'Donovan (1903–66), born in Cork, the son of a soldier; his work includes two novels, a life of Michael Collins (1937), translations from the Irish, literary criticism, and dramatizations, but he is best known for his short stories, many of them much revised and rewritten. Collections include *Bones of Contention* (1936), *Crab Apple Jelly* (1944), *Traveller's Samples* (1951), and *Domestic Relations* (1957). Realistic and closely observed, they offer a full portrait of the middle and lower classes of Ireland, and of the 'warm dim odorous feckless evasive southern quality' of his native Cork, which as a young man he had shocked by his productions of plays by *Ibsen and *Chekhov, and by his support of *Joyce (whose art, however, he was later to conclude, was too removed from life). He also wrote two volumes of autobiography, *An Only Child* (1961) and *My Father's Son* (1969), and his critical works include *The Lonely Voice: A Study of the Short Story* (1962).

O'CONNOR, Thomas Power (1848–1929), journalist and politician, supporter of *Parnell. His first book, *Lord Beaconsfield* (1879, first appeared in serial form anonymously, 1876), attracted much attention for its unsparing attack on *Disraeli. He was founder of the *Star* (1887), the *Sun* (1893), and *T.P.'s Weekly* (1902–16), a penny literary paper of some merit.

Octavia, the sister of Octavian (Augustus) and Mark Antony's wife, figures in Shakespeare's **Antony and Cleopatra* and Dryden's **All for Love*.

octosyllabics, consisting of eight syllables, usually applied to the eight-syllabled rhyming iambic metre of, e.g. Milton's *'Il Penseroso'.

Odd Women, The, a novel by George *Gissing, published in 1893. To escape the drudgery of her life in a draper's, Monica Madden, impoverished by the sudden death of her father, marries Edmund Widdowson, who proves to be a jealous tyrant. Wrongly suspected by him of adultery, she dies giving birth to his daughter. Monica's sisters become respectively an alcoholic and foolishly religious. While containing a portrayal of an establishment that promotes women's independence, the novel is a grim look at the possible fates of England's half a million more women than men, the 'Odd Women' of the title.

ode (from Greek, 'song'), a lyric poem of some length and elevated style on a serious subject. Odes are generally classified as either Pindaric or Horatian, depending upon their stanzaic structure and tone. The Pindaric ode—which is typically passionate, visionary, and sonorous—is modelled on the lyrics of *Pindar.

Designed to be sung and danced by the Greek chorus either at a public festival or in a theatre, these lyrics were written in complex stanzas which mirror the pattern of the dance and have a triadic structure: dancing to the left, the chorus chanted the strophe; dancing to the right, they repeated the pattern in the antistrophe; standing still, they brought the intricate pattern to a close in the epode, which had a different length and arrangement.

Unlike Pindarics, the Horatian ode (named after *Horace) tends to be meditative, tranquil, and colloquial. Horatian odes are almost always homostrophic, repeating a single stanzaic form, and typically shorter than the more declamatory Pindaric ode. Among the best-known Horatian odes are *Marvell's *An Horation Ode upon Cromwell's Return from Ireland*, T. *Gray's *Ode on a Distant Prospect of Eton College*, and Keats's *'To Autumn'.

The first outstanding imitation of Pindar was *Jonson's 'To the Immortal Memory . . . of . . . Sir Lucius Cary and Sir H. Morison' (1629), with the three parts renamed as 'turn', 'counter-turn', and 'stand'. This was a 'regular ode' in that it closely followed Pindar's scheme of all strophes and antistrophes conforming to one stanzaic pattern, and all epodes following another. The Pindaric ode gained popularity in English with the publication of *Cowley's *Pindarique Odes* (1656), which attempted to capture the spirit of Pindar, rather than furnish an exact translation or slavish imitation. In this work and in his original Pindaric compositions, beginning with the *Ode, upon the Blessed Restoration and Return of His Sacred Majesty* (1660), Cowley developed the 'irregular ode', which abandoned Pindar's stanzaic rules. Instead, Cowley invented a form without fixed forms, each stanza developing its own pattern of rhythm, rhyme, and number of lines.

*Dryden's odes, 'To the Pious Memory . . . of Mrs. Anne Killigrew' (1686), 'Ode in Honour of St. Cecilia's Day' (1687), and *Alexander's Feast: or The Power of Musique* (1697), which he thought his best poem, added to the reputation of the irregular Pindaric. Promising the would-be poet a freedom from formal constraints, the irregular ode, with its lofty manner, prosodic liberty, and intensity of feeling, attracted many writers, most of whom were not equipped for its demands. 'All the boys and girls caught the pleasing fashion, and they that could do nothing else could write like Pindar', Dr *Johnson wryly commented in his *Life of Cowley*. Accordingly, the irregular Pindaric ode was both the subject of critical censure and the object of parody, though the 18th cent. produced some fine examples, most notably W. *Collins's 'Ode to Liberty' (1746). Writing regular Pindaric odes, *Congreve and Gray worked against the prevailing trend; Gray's *The Progress of Poesy* and *The Bard* are two of the finest such works in English. From the mid-18th cent. onwards, it often becomes more difficult and less useful to distinguish between the Pindaric and Hora-

tian styles, as poems indebted to both traditions became increasingly common.

The Romantic poets produced a remarkable number of outstanding odes, including Coleridge's *'Dejection: An Ode'; Wordsworth's *'Intimations of Immortality'; Shelley's *'Ode to the West Wind' and 'To a Sky-Lark'; and Keats's *'Ode to a Nightingale' and *'Ode on a Grecian Urn'. With a few notable exceptions, such as *Tennyson's *Ode on the Death of the Duke of Wellington* (1852), the Pindaric ode was not congenial to Victorian sensibilities, nor was it revived with much success in the 20th cent. One of the most successful modern examples of the form is Allen *Tate's 'Ode to the Confederate Dead' (1927, 1937). See George N. Shuster, *The English Ode from Milton to Keats* (1940, repr. 1964); Carol Maddison, *Apollo and the Nine: A History of the Ode* (1960); and John D. Jump, *The Ode* (1974).

'Ode on a Grecian Urn', a poem by *Keats, written 1819, published 1820.

While he describes the various pastoral scenes of love, beauty, and joy illustrated on the urn, the poet reflects on the eternal quality of art and the fleeting nature of human love and happiness. The last two lines are particularly well known and their meaning much debated:

'Beauty is truth, truth beauty,'—that is all
Ye know on earth, and all ye need to know.

'Ode to a Nightingale', a poem by *Keats, written 1819, published 1820.

Keats's friend Charles Brown relates that a nightingale had nested near his house in Hampstead (now known as Keats House), and that one morning Keats sat under a plum-tree in the garden composing his ode on 'some scraps of paper'. Briefly, the poem is a meditation on the immortal beauty of the nightingale's song and the sadness of the observer, who must in the end accept sorrow and mortality.

'Ode to Autumn', see TO AUTUMN.

'Ode to the West Wind', a poem by P. B. *Shelley, 'chiefly written in a wood that skirts the Arno, near Florence' in Oct. 1819, published 1820.

The ode is a passionate invocation to the spirit of the West Wind, both 'Destroyer and Preserver'. It is composed in five sweeping stanzaic movements, each taking the form of a sonnet, but with complex musical patterns of internal rhyme and run-on lines, culminating in a breathless series of cries or questions. The symbolism is rich. The Wind is the seasonal force of renewal in Nature; it is also the power that produces self-sacrifice (even self-destruction) in personal life; the 'unextinguished' political hopes that drive continually over the 'unawakened Earth'; and the very passion of the ideal—aspiration, creativity—itself. Shelley's minute observations of wind, water, wood, cloud, and sky combine imagery which is simultaneously scientific, mythical, and even biblical.

The total effect is one of transcendent hope and energy, achieved through suffering and despair.

ODETS, Clifford (1906–63), American dramatist, born in Philadelphia. He was a founder member in 1931 of the Group Theatre, which followed the naturalistic methods of the Moscow Art Theatre, and his reputation was made when it performed his short play *Waiting for Lefty* (1935), about a taxi-drivers' strike. This was followed in the same year by two other dramas of social conflict, *Till the Day I Die*, about the German communists and the rise of the Nazis, and *Awake and Sing!*, portraying struggle and tragedy in a poor Jewish family in the Bronx. Later works include *Clash by Night* (1941), *The Big Knife* (1948, an attack on the corruptions of Hollywood), and *The Country Girl* (1950, first known in Britain as *Winter Journey*) about an alcoholic actor's marriage.

O'DONOGHUE, Bernard (1945–), Irish poet, born in Co. Cork, fellow of Magdalen College, Oxford. O'Donoghue combines work as a teacher of medieval literature with work as a poet and critic of contemporary poetry. *The Weakness* (1991) and *Gunpowder* (1995) are driven by a fascination with the unknowable nature of the poet's fellow humans, whether grotesques ('O'Regan the Amateur Anatomist') or innocents ('A Nun Takes the Veil'). O'Donoghue's clarity and modesty repeatedly expose the reader to the limits of the understanding while retaining a compassionate curiosity. *Here Nor There* (1999) looks back to childhood in Cork, and confronts themes of ageing and exile. O'Donoghue is also the author of an important critical book, *Seamus Heaney and the Language of Poetry* (1994).

O'Dowd, Major and Mrs, characters in Thackeray's **Vanity Fair*.

Odyssey, The, a Greek epic poem attributed to *Homer describing the adventures of Odysseus in the course of his return from the Trojan War to his kingdom of Ithaca.

OĒ, Kenzaburo (1935–), Japanese author who was awarded the *Nobel Prize for literature in 1994. His best-known work in the West is *A Personal Matter* (1964), the shocking, powerful, and frank account of a teacher's discovery that he has become the father of a seriously brain-damaged child.

OED, see OXFORD ENGLISH DICTIONARY, THE.

O'FAOLAIN, Julia (1932–), novelist and historian, daughter of S. *O'Faolain, born in London but brought up in Dublin. She has lived in Ireland, England, Italy, and the United States. Her fiction includes a collection of short stories and eight novels, among which are *Women in the Wall* (1975), set in 6th-cent. Gaul and examining the phenomenon of nuns voluntarily im-muring themselves; *No Country for Young Men* (1980), about history's difficult legacy in contemporary Ire-

land's private and public life; *The Obedient Wife* (1982); *The Irish Signorina* (1984); and *The Judas Cloth* (1992), a sweeping saga reconstructing the controversial career of the 19th-cent. pope Pius IX.

O'FAOLAIN, Sean (1900–91), Irish novelist and short story writer, born in Cork, the son of a police constable. He was educated at the National University of Ireland, was a member of the Irish Republican Army during the Troubles, studied at Harvard for three years from 1926, then taught at Strawberry Hill Training College before returning to Ireland in 1933, where, with the encouragement of E. *Garnett, and a subsidy from Jonathan Cape, he settled as a writer, having already published his first collection, *Midsummer Night Madness and Other Stories* (1932). This was followed by other collections, by three novels (*A Nest of Simple Folk*, 1934; *Bird Alone*, 1936; and *Come Back to Erin*, 1940; all of which deal with the frustrations of Irish society and the doomed aspirations of Irish nationalists), biographies of Constance Markiewicz (1934), Daniel O'Connell (1938), de Valera (1939), and Hugh O'Neill (1942), and a study of the Irish people, *The Irish* (1947). His autobiography *Vive-moi!* was published in 1964, and his *Collected Stories* in 1981. He is best known for his short stories, many of which evoke frustrated lives, missed opportunities, characters limited by their environment (as he had felt himself to be by provincial Cork), and which clearly demonstrate O'Faolain's allegiance to *Chekhov; later stories (*The Heat of the Sun: Stories and Tales*, 1966; *The Talking Trees*, 1971) tend to be dryer, more amusing, and more resilient in tone.

Of Dramatick Poesy: An Essay by *Dryden, published 1668.

The essay is in the form of a dialogue between Eugenius (C. *Sackville), Crites (Sir Robert Howard), Lisideius (*Sedley), and Neander (Dryden himself), who take a boat on the Thames on the day of the battle between the English and Dutch navies in June 1665, and subsequently discuss the comparative merits of English and French drama, and of the old and new in English drama. The essay is largely concerned with justifying Dryden's current practice as a playwright. It also contains admirable appreciations of Shakespeare, J. *Fletcher, and *Jonson.

O'FLAHERTY, Liam (1896–1984), Irish nationalist, novelist, and short story writer, who was born in the Aran Islands. His first novel, *The Neighbour's Wife* (1923), was published with the encouragement of E. *Garnett, and followed by several others, notably *The Informer* (1925), *The Puritan* (1931), and *Famine* (1937). But he is best known for his short stories, published in many periodicals and several volumes including *Spring Sowing* (1924), *The Tent* (1926), *Two Lovely Beasts* (1948), etc. Characteristic stories are those which deal un sentimentally with life, or more often death, from an animal's point of view, e.g. 'The Cow's

Death' (1923), 'The Wounded Cormorant' (1925), and 'The Seal' (1948). O'Flaherty published three volumes of flamboyant and inventive memoirs of his restless life: *Two Years* (1930), *I Went to Russia* (1931), and *Shame the Devil* (1934). He was described by S. *O'Faolain as 'an inverted romantic'. A life by P. A. Doyle was published in 1971.

Og, Dryden's name for *Shadwell in *The Second Part of *Absalom and Achitophel*.

ogham, or **ogam**, an alphabet of 20 characters used by the ancient British and Irish, consisting of conjunctions of upright and sloping strokes, and dots. It is found in inscriptions on stone and wood.

Ogier the Dane, a hero of the *Charlemagne romances, identified with a Frankish warrior, Autgarius, who fought against Charlemagne and then submitted to him. According to the romances, he is hostage for his father Gaufrey of Dannemarch at Charlemagne's court, and there are a number of legends about him, some of them including him as one of the *Paladins. It is doubtful if he had anything to do with Denmark; 'Dannemarch' perhaps signifies the marches of the Ardennes. Nevertheless, as Holger Danské he became the subject of Danish folk song, identified as a national hero who fought with the Ostrogoth *Dietrich of Bern (c.500).

OGILBY, John (1600–76), Scottish author, topographer, and printer, who published verse translations of *Virgil, *Aesop, and *Homer; also maps, atlases, and *Road Books of England and Wales*, the last of which were constantly revised until they faded into Mogg's *Road Books*.

O'HARA, John (Henry) (1905–70), American novelist, born in Pennsylvania, the son of a doctor. More than 200 of his sharp, satiric short stories were published in the **New Yorker*, and contributed to its characteristic tone; they were later collected under many different titles, from *The Doctor's Son* (1935) onwards. His novels, which gained wide popularity with their toughness, frankness, and sophistication, include *Appointment in Samarra* (1934), set in the country club and cocktail belt; *Butterfield 8* (1935), which evokes the promiscuity, violence, and hard drinking of Manhattan under prohibition; *Pal Joey* (1940; later a musical), told in the form of letters from a nightclub singer; *A Rage to Live* (1949), presenting the torments of a faithless wife; and many others, of generally decreasing interest and increasing prolixity.

Oisín, a legendary Gaelic warrior and bard, known also as Ossian (see MACPHERSON and FINGAL). In *The Wanderings of Oisín* (1889), a narrative poem by *Yeats, the bard tells St Patrick the story of his love for *Niamh, the daughter of the sea-god Manannán.

O'KEEFE, John (1747–1833), Irish actor and dramatist, who wrote his first play at the age of 15. He

produced his *Tony Lumpkin in Town* in 1778, after which he wrote some 50 farces and musical pieces. Of these the best known are *The Castle of Andalusia* (1782); *The Poor Soldier* (1783), which had great success in America; and *Wild Oats*, a romp of much skill and wit, produced at Covent Garden in 1791, and successfully revived in London in the late 1970s. O'Keefe was the author of the song 'I am a friar of orders grey' (from his opera *Merry Sherwood*). *Hazlitt described him as 'the English Molière', but the compliment seems excessive.

OKRI, Ben (jamin) (1959–), Nigerian-born novelist and poet, born in Lagos, and educated at Urhobo College, Warri, and the University of Essex. His first novel, *Flowers and Shadows* (1980), was followed by *The Landscapes Within* (1981). *The Famished Road* (*Booker Prize, 1991) is a large, poetic, colourful novel narrated by a 'spirit child', Azaro, which blends myth, harsh contemporary reality, and a strong and epic sense of African place: *Songs of Enchantment* (1993) is a sequel. Other prose works include the mythic *Astonishing the Gods* (1995) and the more realistic *Dangerous Love* (1996). *Incidents at the Shrine* (1986) and *Stars of the New Curfew* (1989) are collections of short stories. *An African Elegy* (1992) is a collection of poetry. Okri is known for his political and social concerns as well as for his distinctively glowing prose, often composed of short, light, arresting sentences, which move from closely observed detail to the visionary and strange. He has also written occasional verse on topical issues.

OLCOTT, Colonel H. S., see BLAVATSKY.

Old Bachelor, The, the first comedy of *Congreve, produced 1693.

The 'Old Bachelor' is Heartwell, a 'surly old pretended woman-hater', who falls in love with Silvia, not knowing her to be the forsaken mistress of Vainlove, and is inveigled into marrying her, only discovering her true character afterwards from the gibes of his acquaintances. The parson who has been brought in to marry them, however, is in fact Vainlove's friend Bellmour, who has assumed the disguise for the purpose of an intrigue with Laetitia, the young wife of an uxorious old banker, Fondlewife; and Heartwell is relieved to find the marriage is only a pretence. The comedy includes the amusing characters of Sir Joseph Wittol, a foolish knight, who allows himself to be really married to Silvia, under the impression that she is the wealthy Araminta; and his companion, the cowardly bully Captain Bluffe, who under the same delusion is married to Silvia's maid. Bellmour in the end marries Belinda, whom he has been courting, in spite of her affectations, but Vainlove, who loves women only as long as they refuse him, finds that Araminta will not yet agree to marry him.

Oldcastle, The First Part of Sir John, a play first printed in 1600, reprinted in 1619 as Shakespeare's, and included in the Third and Fourth Folios of his

plays. It is certainly not by him, though the historical John Oldcastle seems to have been Shakespeare's original model for *Falstaff. It is a collaborative work in which *Munday and *Drayton among others had a hand.

The play deals with the proceedings in Henry V's reign against Oldcastle as the chief supporter of the Lollards. Its true authorship is unknown.

Old Curiosity Shop, The, a novel by *Dickens, published as a separate volume in 1841. It was originally intended to be fitted into the framework of **Master Humphrey's Clock* (1840–1), and Master Humphrey is, in fact, the narrator of the first few chapters, but this idea was soon abandoned.

Little Nell Trent lives in the gloomy atmosphere of the old curiosity shop kept by her grandfather, whom she tends with devotion. Reduced to poverty by a spendthrift son-in-law, and his remaining means drained by Nell's profligate brother Fred, he has borrowed money from Daniel Quilp, a hideous dwarf and a monster of iniquity, and this money he secretly expends in gambling, in the vain hope of retrieving his fortunes, for Little Nell's sake. Quilp, who believes him a rich miser, at last discovers where the borrowed money has gone, and seizes the shop. The old man and the child flee and wander about the country, suffering great hardships and haunted by the fear of being discovered by Quilp, who pursues them with unremitting hatred. They at last find a haven in a cottage by a country church, which they are appointed to look after. The grandfather's brother, returning from abroad, and anxious to relieve their needs, has great difficulty in tracing them. At last he finds them, but Nell, worn out with her troubles, has just died, and the grandfather soon follows her.

The novel contains a number of well known characters. Besides the loathsome and grotesque Quilp (who is drowned when on the point of being arrested for felony), there are his associates, the attorney Sampson Brass and his grim sister Sally; the honest lad Kit Nubbles, devoted to Little Nell, who incurs the hatred of Quilp and is nearly transported through his machinations; Mr and Mrs Garland, the kindly old couple who befriend Kit; Dick Swiveller, the disreputable facetious friend of Fred Trent, placed by Quilp for his own purposes as clerk to Brass; 'the Marchioness', the half-starved drudge in the Brass household (she marries Dick in the end); Codlin and Short, the Punch and Judy men, whom Little Nell and her grandfather accompany for a time in their wanderings; and Mrs Jarley, of the waxworks.

The death of Little Nell, in its day one of the most celebrated scenes in fiction, later became the focus of much of the reaction against Dickens's use of pathos. See G. H. Ford, *Dickens and His Readers* (1955), ch. iv.

Old English, see ENGLISH.

OLDFIELD, Anne (1683–1730), an actress who excelled in both tragedy and comedy. She first made her mark as Lady Betty Modish in Cibber's **The Careless Husband*, but her best parts are said to have been Calista (in Rowe's **The Fair Penitent*) and Lady Townly (in Cibber's **The Provok'd Husband*). She was buried in Westminster Abbey, beneath *Congreve's monument. She is the 'Narcissa' of Pope's **Moral Essays*.

Old Fortunatus, a comedy by *Dekker, published 1600, based on a story contained in a German 'Volksbuch' of 1509 and dramatized by *Sachs in 1553.

The beggar Fortunatus, encountering Fortune, is offered the choice between wisdom, strength, health, beauty, long life, and riches, and chooses the last. He receives a purse from which he can at any time draw ten pieces of gold. He goes on his travels, in the course of which he secures the marvellous hat of the Soldan of Turkey, which transports the wearer wherever he wishes to go. But at the height of his success Fortune steps in and puts an end to his life. His son Andelocia, refusing to take warning by his father's fate and equipped with the purse and hat, goes through a series of adventures at the court of Athelstane, is finally deprived of his talismans, and meets a miserable death.

The character of Orléans, the 'frantic lover' of Athelstane's daughter, was much praised by C. *Lamb.

OLDHAM, John (1653–83), educated at St Edmund Hall, Oxford. He published several Pindaric *odes, but is chiefly remembered for his ironical *Satire against Virtue* (1679) and *Satires upon the Jesuits* (1681). He also translated and wrote imitations of *Juvenal, *Horace, *Bion, *Moschus, and *Boileau. His *Poems and Translations* were collected in 1683. He died young of smallpox, and *Dryden commemorated him and his verse in the well-known lines beginning 'Farewell, too little and too lately known'.

OLDMIXON, John (?1673–1742), Whig historian and pamphleteer, who also wrote plays, poems, and pastorals. He published *The British Empire in America* (1708), *The Secret History of Europe* (1712–15, anonymously), and histories of England during the Stuart reigns (1729) and those of William III, Anne, and George I (1735–9). By his 'Essay on Criticism', prefixed to the third edition (1728) of his *Critical History of England* (1724–6) he incurred the hostility of *Pope, who pilloried him in **The Dunciad* and *Peri Bathous*.

OLD MOORE, Francis Moore (1657–1714), astrologer, licensed physician, and Whig partisan, who had an astrological practice in Lambeth, later in Southwark. His *Vox Stellarum, an Almanac for 1698 with Astrological Observations* appeared in 1697. *Old Moore's Almanac* long outlived its creator, and sold extremely well throughout the 18th and 19th cents, and it still thrives thanks to its reputation for sensationalism and prophecy; its print-order in 1999 ran to 800,000 copies. (See also ALMANACS.)

Old Mortality, a novel by Sir W. *Scott, published in 1816 in **Tales of My Landlord*, 1st series.

'Old Mortality' is the nickname of a certain Robert Paterson who, towards the end of the 18th cent., wandered about Scotland cleaning and repairing the tombs of the Cameronians, a sect of fanatical Covenanters who took up arms for their religion against Charles II. The novel, one of Scott's masterpieces, tells the story of young Henry Morton of Milnwood, a moderate Presbyterian of courage and integrity who, like so many of Scott's heroes, finds himself drawn into a struggle which at first he only imperfectly understands and where his sympathies are divided between the opposing parties. The action takes place in the period between the uprising of the Covenanters at Drumclog and their defeat at Bothwell Bridge three weeks later, with a final section several years after. At the outset, Morton is arrested by John Grahame of Claverhouse's dragoons for harbouring an old friend of his father's, John Balfour of Burley, unaware that Burley had just taken part in the assassination of Archbishop Sharpe. Morton narrowly escapes execution and, spurred by this injustice, coupled with a sense of his countrymen's wrongs, joins the insurgent Covenanters, little though he shares their more extreme opinions. This brings him into conflict with the family of Lady Margaret Bellenden, the Royalist owner of Tillietudlem Castle and grandmother of Edith Bellenden whom he loves, and who is loved by Lord Evandale who is serving under Claverhouse. Morton and Evandale in turn, by rival acts of generosity, save each other's lives, and Morton maintains his place in Edith's heart; but the defeat of the Covenanters at Bothwell Bridge and his capture and banishment divide him from her for many years. She, believing him dead, is on the point of marrying Evandale when the accession of William III enables Morton to return; Evandale's death in a skirmish with fanatics finally makes it possible for her to marry Morton. The high points of the novel are the contrasting portraits of the ruthless but chivalrous Claverhouse and the devious Burley, each in their different ways fanatical, the descriptions of the two battles and the siege of Tillietudlem, and the trial of Ephraim Macbriar, one of the leading Covenanters; but Cuddie Headrigg, Morton's self-appointed squire, and his Cameronian old mother add memorably to Scott's gallery of lower-class Scottish characters.

Old Possum's Book of Practical Cats, a volume of verse for children, by T. S. *Eliot, on which the long-running musical *Cats* was based.

Old Q, the nickname of William Douglas, third earl of March and fourth duke of Queensberry (1724–1810), a friend of the prince of Wales, notorious for his escapades and dissolute life, much interested in horse racing. He was satirized by *Burns, and is the 'degenerate Douglas' of *Wordsworth's sonnet.

OLDS, Sharon (1942–), American poet, born in San Francisco, educated at Stanford and Columbia universities. She now lives in New York. Her collections include *Satan Says* (1980), *The Dead and the Living* (1984) and *The Gold Cell* (1987) and a Selected Poems, *The Sign of Saturn*, was published in Britain in 1991, where her reputation has since been firmly established. Olds is widely regarded as heir to the *confessional tradition of *Lowell, *Plath, and *Sexton. Her fluid, descriptive free verse forms are consistently rich in metaphor, and display her power to transform an often harsh reality through startling imagery into the kind of art that transcends the personal. The self-knowledge that can be drawn from the wrongs of the past and the hope contained for us in the future can be seen reflected in Olds's many studies of her parents and her children. *The Father* (1992), perhaps her finest work to date, is the poetic narrative of her father's illness and death from cancer. *The Wellspring* (1996) explores themes of sex, love, and mortality, and continues the poet's celebratory expression of life and the redemptive power of love.

Old Vic Theatre (previously the Royal Victoria), a theatre in the Waterloo Road, London, long famous for its notable productions of Shakespeare's plays under the management of Lilian Baylis (1874–1937), who took it over in 1912.

Old Wives Tale, The, a play largely in prose by *Peele, published 1595.

The play is a satire on the romantic dramas of the time, the first English work of this kind. Two brothers are searching for their sister Delia, who is held captive by the magician Sacrapant. The brothers also fall into his hands. They are all rescued by the knight Eumenides aided by Jack's ghost, who is impelled by motives of gratitude, because the knight had borne the expense of Jack's funeral. The play is rich in songs and magical invocations such as: 'Gently dippe, but not too deepe, | For feare thou make the goulden beard to weep.'

Old Wives' Tale, The, a novel by Arnold *Bennett, published 1908.

It is the long chronicle of the lives of two sisters, Constance and Sophia Baines, daughters of a draper of Bursley (Burslem, one of Bennett's Five Towns), from ardent girlhood, through disillusionment, to death. The drab life of the draper's shop, its trivial incidents, are made interesting and important. Constance, a staid and sensible young woman, marries the estimable and superficially insignificant Samuel Povey, the chief assistant in the shop, and spends all her life in Bursley. The more passionate and imaginative Sophia elopes with the fascinating Gerald Scales, a commercial traveller who has come into a fortune. He is an unprincipled blackguard, has to be forced to marry her, carries her to Paris, where she is exposed to indignities, and finally deserts her. She struggles to

success as a lodging-house keeper in Paris, where she lives through the siege of 1870. The sisters are reunited, and spend their last years together in Bursley.

OLDYS, William (1696–1761), antiquary, and editor of the **Harleian Miscellany*. His principal interest was biography, and his *Life of Sir Walter Raleigh* was prefixed to the 1736 edition of **Raleigh's History of the World*. He contributed many biographies to and was general editor of the *Biographia Britannica* (6 vols, 1747–66). He also wrote the poem 'Busy, curious, thirsty fly', first published in 1732. He was relieved from poverty and the Fleet Prison by being appointed Norroy king-of-arms.

Olindo, the lover of Sofronia in Tasso's **Jerusalem Delivered*.

OLIPHANT, Laurence (1829–88), born at Cape Town of Scottish descent; after a desultory education and extensive travel with his parents, he became a barrister in Ceylon, where his father was chief justice. *A Journey to Khatmandu* (1852) and *The Russian Shores of the Black Sea* (1853–4) are accounts of some of his early adventures. He was secretary to Lord Elgin in Washington, Canada, and China; the latter is described in *A Narrative of the Earl of Elgin's Mission to China 1857–9* (1859). He acted as **The Times* correspondent in Circassia during the war and again during the Franco-Prussian War. He is then heard of as plotting with Garibaldi in Italy, as secretary of a legation in Japan, and in other parts of the world. His novel *Piccadilly* (1870) is a satirical exposure of the venal side of London society. He was an MP during 1865–7 and high office appeared within his grasp, but by 1867 he had come under the influence of the spurious American 'prophet' Thomas Lake Harris, joined his Brotherhood of New Life in New York state, and surrendered to him most of his property. His allegiance to Harris ended in 1882 and in that year Oliphant and his wife founded a community for Jewish immigrants in Haifa. There he wrote his second novel, *Altiora Peto* (1883), and the strange *Sympneumata* (1885) which was dictated by his wife as if possessed by a spirit. M. **Oliphant* (no relation) published his biography in 1891. A recent biography by Anne Taylor (1982) suggests that Oliphant's crazed behaviour was attributable to inherited syphilis.

OLIPHANT, Margaret (M.O.W.), née Wilson (1828–97), a prolific Scots writer, author of well over 100 books and innumerable articles. Early widowed, she was compelled to write for an income, both for her own and for her brother's families. In 1849 she published *Passages in the Life of Mrs Margaret Maitland*, a tale of Scotland which had an encouraging reception; *Caleb Field*, a historical novel, appeared in 1851; and among her many domestic romances *The Athelings* (1857) was probably the most interesting. In 1862 appeared her biography of the brilliant heretical preacher Edward Irving and in 1891 a life of Laurence

**Oliphant* (no relation). But it is for her 'Chronicles of Carlingford' series that she is best remembered. Carlingford is a quiet country town near London, and this series of novels (the most notable of which are *Salem Chapel*, 1863; *The Perpetual Curate*, 1864; *Miss Marjoribanks*, 1866; and *Phoebe Junior*, 1876) is set among the aristocracy, professional families, and tradesmen of the town. Religious themes predominate, but the books are sharp and humorous. In 1868 Mrs Oliphant was awarded a civil list pension of £100 a year. Her other most interesting group of books, *Stories of the Seen and Unseen*, all connected in some way with death and the experience of the soul, began with *A Beleaguered City* (1880) which was followed by *A Little Pilgrim* (1882) and others. Her astute *Literary History of England* (1882) earned much praise, but the continuing stream of undemanding romances and novels of domestic life brought little further success. Her long association with **Blackwood's* was commemorated in the posthumous *Annals of a Publishing House* (1897). Her autobiography (1899) poignantly describes the destructive necessity of having to write so much.

Olivant, the ivory horn (from *Oliphant*) of **Roland*.

Oliver, in the **Charlemagne* cycle of legends, one of Charlemagne's **Paladins*. He is the close friend of **Roland*, with whom he has a prolonged and undecided single combat (the origin of their comradeship), and is his equal in bravery, but more prudent. At the battle of Roncesvalles he urges Roland to summon help by sounding his horn, but Roland postpones doing so till too late. Oliver's sister Aude is betrothed to Roland.

Oliver de Boys, Orlando's elder brother in Shakespeare's **As You Like It*, who marries **Celia*.

Oliver Twist, a novel by **Dickens*, published 1837–8.

Oliver Twist is the name given to a child of unknown parentage born in a workhouse and brought up under the cruel conditions to which pauper children were formerly exposed, the tyrant at whose hands he especially suffers being Bumble, the parish beadle. After experience of an unhappy apprenticeship, he runs away, reaches London, and falls into the hands of a gang of thieves, at the head of which is the old Jew Fagin, and whose other chief members are the burglar Bill Sikes, his mistress Nancy, and 'the Artful Dodger', an impudent young pickpocket. Every effort is made to convert Oliver into a thief. He is temporarily rescued by the benevolent Mr Brownlow, but kidnapped by the gang, whose interest in his retention has been increased by the offers of a sinister person named Monks, who has a special interest in Oliver's perversion. Oliver is now made to accompany Bill Sikes on a burgling expedition, in the course of which he receives a gunshot wound, and comes into the hands of Mrs Maylie and her protégée Rose, by whom he is kindly treated and brought up. After a time, Nancy, who develops some redeeming traits, reveals to Rose that

Monks is aware of Oliver's parentage, and wishes all proof of it destroyed; also that there is some relationship between Oliver and Rose herself. Enquiry is set on foot. In the course of it Nancy's action is discovered by the gang, and she is brutally murdered by Bill Sikes. A hue and cry is raised; Sikes, trying to escape, accidentally hangs himself, and the rest of the gang are secured and Fagin executed. Monks, found and threatened with exposure, confesses what remains unknown. He is the half-brother of Oliver, and has pursued his ruin, animated by hatred and the desire to retain the whole of his father's property. Rose is the sister of Oliver's unfortunate mother. Oliver is adopted by Mr Brownlow. Monks emigrates and dies in prison. Bumble ends his career in the workhouse over which he formerly ruled.

Dickens resented the implication that this work made crime glamorous, and in a preface to the third edition (Apr. 1841) tactfully dissociated it from the popular *Newgate novels' of the period, by *Ainsworth, *Bulwer-Lytton, and others.

Olivia, (1) the wealthy Illyrian countess in Shakespeare's **Twelfth Night*; (2) a character in Wycherley's **The Plain Dealer*; (3) the elder daughter of Dr Primrose, in Goldsmith's **The Vicar of Wakefield*.

Olney Hymns, see COWPER and NEWTON, J.

OLSON, Charles, see BLACK MOUNTAIN POETS.

Olympian Odes, The, see PINDAR.

Olympia Press, a Paris-based imprint founded in 1953 by Maurice Girodias (1920–90), son of writer and publisher Jack Kahane, owner of the Obelisk Press. It published many English-language literary and pornographic works then censored in England, some of which were pseudonymous, including books by C. *Logue and A. *Trocchi. Girodias also published *Nabokov's *Lolita* (1955), *Burrroughs's *Naked Lunch* (1959), and work by H. *Miller and British experimentalist P. *Ableman. Olympia Press eventually merged in the late 1960s with the US-based Grove Press.

Omar Khayyám, The Rubáiyát of, a translation by E. *FitzGerald of the *rubais* or quatrains of the 12th-cent. Persian poet. The translation was first published anonymously in 1859; FitzGerald produced further editions, revised and with added quatrains, in 1868, 1872, and 1879. FitzGerald's translation preserved the stanza form of the original, but adapted the quatrains into a connected theme, sceptical of divine providence, mocking the transience of human grandeur, and concentrating on the pleasures of the fleeting moment. The felicitously phrased aphorisms of this cynical yet genial poetic sequence are among the most frequently quoted lines in English poetry.

Omnium, duke and duchess of (Plantagenet Palliser and Lady Glencora), leading characters in the *Palliser'

novels of A. Trollope; in his view Plantagenet was 'a perfect gentleman'.

ONDAATJE, Michael (1943–), Canadian poet and novelist, born in Sri Lanka (formerly Ceylon). He moved to Canada in 1962 and was educated at the University of Toronto and at Queen's University, Kingston, Ontario. He taught English at the University of Western Ontario from 1967 to 1970 and then at Glendon College, York University, Toronto. He first came to critical notice as a poet with *The Dainty Monsters* (1967), *The Man with Seven Toes* (1969), *Rat Jelly* (1973), and *There's a Trick with a Knife I'm Learning to Do* (1979). In *The Collected Works of Billy the Kid* (1970), a collage of poetry and prose and visual devices, he uses temporal dislocation and multiple viewpoints to present a paradoxical amalgamation of history, fiction, and autobiography. *Coming through Slaughter* (1976) is a fictionalized life of the legendary jazz musician Charles 'Buddy' Bolden (1876–1931). In *Running in the Family* (1982), though blurring the boundaries between autobiography and fiction, Ondaatje drew on his family's Sri Lankan past to produce 'not a history but a portrait or "gesture"'. *The English Patient*, set at the end of the Second World War, won the *Booker Prize and was made into a hugely successful film directed by Anthony Minghella. He has also edited three anthologies: *The Broken Ark* (1971, a collection of animal poems), *Personal Fictions* (1977), and *The Long Poem Anthology* (1979). A new collection of poems, *Handwriting*, appeared in 1998.

O'NEILL, Eugene (1888–1953), American dramatist, born in New York. The son of a well-known romantic actor, he had a varied career (as seaman, gold prospector, journalist, and actor) before associating himself (1916) with the experimental theatre group the Provincetown Players, which staged several of his early one-act plays, including *Bound East for Cardiff* (1916) and *The Moon of the Caribbees* (1918). His first big success was the full-length naturalistic drama *Beyond the Horizon* (1920), which was followed in the same year by his expressionistic *The Emperor Jones*, a tragedy which describes the rise and fall of the Negro 'emperor' of a West Indian island, and *Anna Christie* (1921), a naturalistic study of a prostitute on the New York waterfront and her redemption. Among other important plays of this period were *The Hairy Ape* (1922), *All God's Chillun Got Wings* (1924), and *Desire under the Elms* (1924). O'Neill's criticism of contemporary materialistic values was powerfully and poetically expressed in *The Fountain* (1925), *The Great God Brown* (1926), *Lazarus Laughed* (1927), and *Marco Millions* (1927). He experimented with a *stream-of-consciousness technique in *Strange Interlude* (1928), and adapted the theme of the **Oresteia* to the aftermath of the American Civil War in his trilogy *Mourning Becomes Electra* (1931). *Ah! Wilderness* (1932) and *Days without End* (1934) were followed by a long absence from the stage, during which he was awarded the

*Nobel Prize (1936) and worked on several plays, including *The Iceman Cometh* (1946), a lengthy naturalistic tragedy set in Harry Hope's Bowery saloon, where a collection of down-and-out alcoholics nourish their illusions ('pipe dreams') with the aid of an extrovert, apparently cheerful salesman, Hickey. His masterpiece, *Long Day's Journey into Night*, was written in 1940–1, and posthumously produced and published in 1956; it is a semi-autobiographical family tragedy, portraying the mutually destructive relationships of drug-addicted Mary Tyrone, her ex-actor husband James, and their two sons, hard-drinking Jamie and intellectual Edmund. His last play, *A Moon for the Misbegotten*, was written by 1943 and produced in 1947; it portrays, with humour and lyricism, the relationship of Phil Hogan, tenant farmer, with his spirited and allegedly promiscuous daughter Josie, and Josie's chaste and compassionate love for their self-tormenting, haunted, dissolute landlord, James Tyrone. Despite occasional lapses into melodrama and rhetoric, O'Neill's plays remain powerfully theatrical and original; he transcends his debt to *Ibsen and *Strindberg, producing an *œuvre* in which the struggle between self-destruction, self-deception, and redemption is presented as essentially dramatic in nature.

ONIONS, C(harles) T(albut) (1873–1965), grammarian and lexicographer, co-editor of the *Oxford English Dictionary* and its original *Supplement*, 1914–33; editor of *A Shakespeare Glossary* (1911), *The Shorter Oxford English Dictionary* (1932), *The Oxford Dictionary of English Etymology* (1966); author of *An Advanced English Syntax* (1904; rev. edn, *Modern English Syntax*, 1971).

ONIONS, George Oliver (1873–1961), novelist and short story writer born in Bradford, whose works include *The Compleat Bachelor* (1900), *Widdershins* (1911, tales of the uncanny), and *The Story of Ragged Robyn* (1945). He changed his name by deed poll in 1918 to George Oliver. He was married to the romantic novelist Berta Ruck (1878–1978), whose name appeared inadvertently in V. *Woolf's *Jacob's Room*, thus occasioning first a dispute, then an acquaintance between the two women.

onomatopoeia, the formation of a word by an imitation of the sound associated with the object or action designated: as 'hurlyburly', 'buzz', 'creak'. The term is also applied to the use of a combination of words to evoke by sound a certain image or mood, the most frequently quoted example being *Tennyson's 'murmuring of innumerable bees'.

opera, a dramatic performance in which music forms an essential part, consisting of recitatives, arias, and choruses, with orchestral accompaniment and scenery; also, a dramatic or musical composition intended for this, a libretto or score [OED]. The most important word in this definition is 'essential', for it is precisely the integration of music into the substance of the

drama that differentiates opera from the *masque (in which the music is generally episodic and accompanimental) or the straight play with incidental music. This integration, and hence the first operas, developed out of the experiments in the *stile recitativo* (the 'reciting style') made by a group of cultured intellectuals at the Medici court in Florence towards the end of the 16th cent.: the distinctive combination of elements in which it results has been differently balanced at different times and in different countries, though usually with music in a dominant role.

In England, in spite of a continuous and often passionate interest in imported foreign examples, opera never established itself as an indigenous form in the way that it did in Italy, France, and Germany—a comment on the way the English feel about music which isolated exceptions like *Purcell in the 17th cent. or *Britten in the 20th do not really disprove. The first attempts at opera in English were somewhat obstructed by the 'Puritan interregnum' and the closing of the public theatres under *Cromwell. It is difficult at this stage to distinguish between opera and masque, but the first English work that is normally regarded as an opera is *The Siege of Rhodes* (1656), of which the text was by *D'Avenant: the music is lost, and was anyhow a collective effort by a number of different composers. The first English example of which the music has survived is John *Blow's *Venus and Adonis* (c.1684), a genuine opera in miniature which preceded Purcell's *Dido and Aeneas* by some five years. See also LIBRETTO.

Ophelia, in Shakespeare's *Hamlet*, the daughter of Polonius.

OPIE, Mrs Amelia (1769–1853), wife of John Opie the painter, and friend of Sydney *Smith, *Sheridan, Mme de *Staël, and many other members of literary society. She was a copious novelist and poet, and was satirized by T. L. Peacock in *Headlong Hall* as Miss Poppyseed, 'an indefatigable compounder of novels'. Her works include: *Poems* (1802); *Adeline Mowbray* (suggested by the story of Mary *Wollstonecraft) (1804); *Simple Tales* (1806); a *Memoir* of her husband in 1809; and *Lays for the Dead* in 1833.

OPIE, Peter Mason (1918–82), author and folklorist, and his wife Iona Margaret Balfour Opie (1923–). They produced, after many years of research together, such distinguished works as the *Oxford Dictionary of Nursery Rhymes* (1951), *The Lore and Language of Schoolchildren* (1959), and *Children's Games in Street and Playground* (1969). They also edited anthologies, including *The Oxford Book of Children's Verse* (1973).

Opimian, the Revd Dr Theophilus, a character in Peacock's *Gryll Grange*. According to Lewis and Short's Latin-English Dictionary *Opimianus* was a celebrated wine of the vintage of AUC 633 = 121 BC, when Opimius was consul.

OPPENHEIM, E. Phillips, see **SPY FICTION**.

ORAGE, Alfred Richard (1875–1934), born in Yorkshire, the son of a schoolmaster. He became himself a schoolmaster in Leeds, where he joined the *Fabian Society, and was active in a wide range of artistic, political, and intellectual activities. He came to London in 1906, and from 1907 till 1922, partly financed by G. B. *Shaw and assisted initially by Holbrook Jackson (1874–1948), edited the *New Age*, a periodical which acquired during this period much political and literary prestige. His contributors include both the established (Shaw, Arnold *Bennett, *Wells, and others) and the as yet unknown (including *Pound, K. *Mansfield, *Aldington, and T. E. *Hulme). He was an advocate of Social Credit, and in later years came under the influence of *Gurdjieff; after leaving the *New Age* in 1922 he went to Fontainebleau, then New York, as a Gurdjieff disciple, returning to England in 1931 to found a new paper, the *New English Weekly*, which he edited until his death. See the life by Philip Mairet (1936) and *The New Age' under Orage* (1967) by W. Martin.

Oran Haut-ton, see **HAUT-TON**.

Orc, (1) a mythical sea-monster mentioned by *Aristo, *Drayton, *Milton, and others, from the Latin 'orca', a kind of whale; (2) in the Prophetic Books of *Blake, the symbol of rebellion and anarchy, the son of *Los and *Enitharmon, who is chained, like *Prometheus, to a rock in *The Book of *Urizen*, and who bursts his bonds in *America: A Prophecy* to fight and defeat Albion's Angel; (3) in the personal mythology of J. R. R. *Tolkien, orcs are the evil and hideous creations of the rebellious Vala, Melkor.

ORCZY, Baroness (Mrs Montague Barstow) (1865–1947), Hungarian-born novelist who lived from the age of 15 in London. She achieved fame with her romantic novel *The Scarlet Pimpernel* (1905), the story of the League of the Scarlet Pimpernel, a band of Englishmen pledged to rescue the innocent victims of the reign of terror in Paris. Its leader, Sir Percy Blakeney, outwits his opponents—in particular the wily Chauvelin—by means of his courage and ingenious disguises, at the same time concealing his identity from his friends in England. The success of the novel followed its success in a dramatized version, written in collaboration with her husband, in which Fred Terry took the leading part. It was performed first in Nottingham in 1903, then, to great acclaim, in London in 1905. She wrote many other historical and romantic novels, including several sequels to *The Scarlet Pimpernel*.

Ordeal of Richard Feverel, The, a novel by G. *Meredith, published 1859.

This book, in which Meredith found his strength as a novelist, was written just after the painful collapse of his first marriage; it exhibits clearly for the first time his theory of 'comedy', and the growing luxuriance of his

style. Sir Austin Feverel's wife has run off with a poet, leaving him with their son Richard. Sir Austin, arrogant and obtuse, devises a 'System' for Richard's education, which consists in keeping the boy at home (for schools are corrupting) and in trusting to authoritarian parental vigilance. The slow collapse of the 'System', and Richard's struggle for freedom and knowledge, form the underlying theme of the book. Richard and Lucy Desborough, a neighbouring farmer's niece, fall in love at first sight, and an idyllic courtship ends in the discovery of their attachment. Lucy has every natural charm, but not the birth Sir Austin requires for his son. His attempts to break their relationship result in their secret marriage and the fury of the possessive Sir Austin, who cruelly ensures the separation of the young couple by playing on Richard's love and duty. Ordered to await his father in London, Richard earnestly sets about the redemption of ladies of pleasure, succeeding only in falling a temporary victim to the beautiful Bella Mount, who falls equally in love with him. Initially Bella has acted at the instigation of the predatory Lord Mountfalcon, who has plans to ensnare Lucy. Richard becomes increasingly overwhelmed with shame at his treatment of his wife, then hears that she is a father and that Lucy and Sir Austin are reconciled. But as soon as he returns to her he learns of the designs of Lord Mountfalcon; he furiously challenges him to a duel and is seriously wounded. In the succeeding fever his confusions are stripped away and he is finally freed of his devouring father. But the shock of events proves overwhelming for Lucy, who loses her mind and eventually dies.

ORDERICUS VITALIS (1075–1142/3), born near Shrewsbury of a Norman father and probably English mother, a monk of Saint Évroul in Normandy. He wrote between 1114 and 1141 his *Ecclesiastical History of England and Normandy* in Latin, covering events from the beginning of the Christian era down to 1141, which is one of the standard authorities for the Norman period. His accounts of the Conquest and other events show a lively sympathy with the English and a predominant interest in English matters.

Oresteia, The, a trilogy of plays by *Aeschylus.

Agamemnon describes the return to Argos after the Trojan War of the victorious Agamemnon, brother of Helen's husband Menelaus, and his murder by his wife Clytemnestra foretold by his captive, the prophet Cassandra, daughter of King Priam of Troy. The *Choephoroe* (or *The Libation Bearers*) portrays the vengeance of the son and daughter of Agamemnon, Orestes and Electra: Orestes murders Clytemnestra and her lover Aegisthus, and is himself pursued by the Eumenides, or Furies. The *Eumenides* shows the Furies in pursuit of Orestes, who is protected by the younger god Apollo. Orestes is tried, Athena, goddess of wisdom, delivers her casting vote on his behalf, and he goes free, released from the ancient blood vengeance: Athena reconciles the Furies to the new

Law, and they are transformed into the Kindly Ones, who bless the city of Athens and the land.

Other versions of the story appear in the works of *Sophocles (who wrote *Electra*) and *Euripides, and it reappears in many forms throughout Western literature; there are notable 20th-cent. dramatic versions by T. S. *Eliot (*The Family Reunion*, 1939), *O'Neill (*Mourning Becomes Electra*, 1931), and *Sartre (*Les Mouches*, 1942).

Orfeo, Sir, a metrical romance of the early 14th cent. in about 600 lines (the poem varies considerably in its three manuscript versions), identified in its prologue as a *Breton lay. It represents the story of Orpheus and Eurydice (see ORPHEUS) in a Celtic guise: Queen Heurodys is carried off to fairyland and pursued by King Orfeo whose melodious playing of his harp succeeds in bringing her back to the world of men. The Middle English version (to which *Child's ballad 'King Orfeo' is related) ends happily: the queen's return is permanent, and the steward left in charge of the kingdom by Orfeo during his absence passes the romance test of his fidelity. The poem is much admired as one of the most charming and interesting of Middle English romances. Ed. A. J. Bliss (1954; rev. 1966).

Orogoglio (Italian, signifying haughtiness), in Spenser's **Faerie Queene* (I. vii, viii), captures the *Red-crosse Knight, and is slain by Prince *Arthur.

Oriana, (1) see under AMADIS OF GAUL; (2) a name frequently applied by poets to *Elizabeth I, as in T. *Morley's collection of madrigals *The Triumphes of Oriana* (1601); (3) the heroine of Fletcher's **The Wild-Goose Chase*; (4) the subject of an early ballad by *Tennyson.

Oriental (or Eastern) **novel** (or tale), a class of story exotically set in the Middle or Far East, and varying greatly in tone, from Johnson's **Rasselas* to Beckford's **Vathek* and Byron's **The Corsair* and **The Giaour*. Many of the tales (such as those of *Dow, *Hawkesworth, *Ridley, and F. *Sheridan) relate the flamboyant adventures of well-defined heroes and villains, often with the intervention of the supernatural; others (such as *Southey's poem *The Curse of Kehama* or Moore's **Lalla Rookh*) are more complex. These tales enjoyed great popularity in the second half of the 18th and the early part of the 19th cents. Public interest in the Orient was no doubt greatly stimulated by the translation into English in 1705–8 of the **Arabian Nights*; by *Knolles's history of the Turks (much admired by both Dr *Johnson and *Byron); and by the translations of Sir W. *Jones. (See also NOVEL, RISE OF THE.)

ORIGEN (c.185–c.253), a great Christian thinker and scholar in the Alexandrian school, the author of many theological works and compiler of the famous *Hexapla* versions of the Old Testament (see BIBLE). He studied under Ammonius, sometimes regarded as the founder of *Neoplatonism, and he is of great importance as the

introducer of Neoplatonic elements into Christianity. His *Principles*, which were rejected by church orthodoxy, were translated by *Jerome and quoted by St *Bernard, and he influenced the allegorical method of literary criticism developed by *Augustine. See J. Daniélou, *Origen*, trans. W. Mitchell (1955).

Origin of Species, *On the*, the great work of C. *Darwin, published 1859. Its full title was *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*.

ORIGO, Iris (1902–88), British historian and biographer, married to Marchese Antonio Origo. Among her twelve books in English are a biography of *Leopardi (1935, rev. 1953); *War in Val d'Orcia* (1947), a vivid and moving account of wartime events in her part of Italy; *The Last Attachment* (1949), chronicling *Byron's last years; and *The Merchant of Prato* (1957), a lively and meticulous study of the eponymous 14th-cent. merchant.

Orinda, the Matchless, see PHILIPS, K.

Orlando, (1) the Italian form of *Roland, a hero of the *Charlemagne romances (see also ORLANDO FURIOSO and ORLANDO INNAMORATO); (2) in Shakespeare's **As You Like It*, the lover of Rosalind; (3) the title of a novel by V. *Woolf.

Orlando furioso, a poem by *Ariosto, published in its complete form in 1532, designed to exalt the house of Este and its legendary ancestor *Rogero (Ruggiero) and to continue the story of Orlando's love for *Angelica begun by Boiardo in **Orlando innamorato*.

The main theme of the poem is this: Saracens and Christians, in the days of *Charlemagne, are at war for the possession of Europe. The Saracens under *Agramant, king of Africa, are besieging Charlemagne in Paris with the help of Marsilio, the Moorish king of Spain, and two mighty warriors, *Rodomont and *Mandricardo. Christendom is imperilled. Angelica, who at the end of Boiardo's poem had been consigned by Charlemagne to the care of Namor, escapes. Orlando, chief of the Paladins, a perfect knight, invincible and invulnerable, is lured by her beauty to forget his duty and pursue her. Angelica meets with various adventures, finally coming upon the wounded Moorish youth *Medoro, whom she tends, falls in love with, and marries. A charming description follows of their honeymoon in the woods. Orlando, arriving there by chance and learning their story, is seized with a furious and grotesque madness, runs naked through the country, destroying everything in his path, and at last returns to Charlemagne's camp, where he is finally cured of his madness and his love and in a great conclusive battle kills Agramant.

Although the madness of Orlando gives the poem its name, a not less important theme in it is the love of Rogero for *Bradamante, a maiden warrior, sister of *Rinaldo, and the many adventures and vicissitudes

that interrupts the course of true love. Other notable episodes in the work are the voyage of *Astolfo on the hippogriff to the moon, whence he brings back the lost wits of Orlando; and the self-immolation of *Isabella, the widow of the Scottish prince *Zerbino, to escape the attentions of the pagan king Rodomont. Orlando's horse is Brigliandoro; his sword Durindana.

Spenser, in **The Faerie Queene*, aimed to 'overgo' Ariosto's epic, and owes much to it for his characters and form of narration. The first complete English version 'in English Heroical Verse' is that of Sir J. Harington (1591; ed. R. McNulty, 1972). John Hoole's translation (1783) was read and enjoyed by *Scott and *Southey. A version by W. S. Rose (8 vols, 1823–31) in *ottava rima*, though less amusing than Harington's, is more faithful, and was highly praised by Rose's friend *Foscolo. Recent versions are by G. Waldman (1974) and B. Reynolds (1975).

Orlando innamorato, a poem by *Boiardo published 1487, on the subject of the falling in love of *Orlando (the Roland of the *Charlemagne cycle) with *Angelica, daughter of *Galafron, king of Cathay. She arrives at the court of Charlemagne, with her brother *Argalia, under false pretences, to carry off the Christian knights to her father's country. Several knights attempt to win her, the chief among them being *Astolfo, *Ferrau, *Rinaldo, and Orlando. Argalia is slain and Angelica flees, but, drinking of an enchanted fountain, falls in love with Rinaldo, who, drinking of another enchanted fountain, conceives a violent aversion to her. He runs away, pursued by her, and they reach her father's country, where she is besieged in the capital, Albracca, by *Agrican, king of Tartary, to whom her hand had been promised (an incident to which Milton refers in **Paradise Regained*, III. 337 ff.). Orlando comes to Angelica's rescue, slays Agrican, and carries Angelica off to France whither he has been summoned to assist Charlemagne against *Agramant, king of the Moors. Owing once more to enchanted waters, Rinaldo this time falls in love with Angelica, and Angelica into hatred of him. A fierce combat ensues between Orlando and Rinaldo, suppressed by Charlemagne, who entrusts Angelica to Namò, duke of Bavaria.

The poem, which was left unfinished, was refashioned by *Berni, and translated into English by W. S. Rose (1823). There is some slight evidence that *Spenser knew Boiardo's poem as well as Ariosto's sequel, **Orlando furioso*. See M. Murrin, *The Allegorical Epic* (1980).

Orley Farm, a novel by A. *Trollope, published 1862.

While Joseph Mason of Groby Park inherits the bulk of his father's property, the small estate at Orley Farm goes unexpectedly to Lucius Mason, the old man's son by his second marriage. The will is unsuccessfully contested, and matters hang fire for many years until discontented Samuel Dockwrath, formerly a tenant at Orley Farm, discovers important irregularities in the evidence brought before the court. The suspicion

grows that the codicil attached to Sir Joseph's will was forged by Lucius's mother, Lady Mason, still living at Orley Farm. The case is reopened, and though the verdict is in Lady Mason's favour, this is largely due to the professional skill of the lawyers who represent her, including the indefatigable Chaffanbrass. Lady Mason confesses her guilt to her aged lover Sir Peregrine Orme and to his daughter Edith, her closest friend, and surrenders the property. Mother and son embrace voluntary exile in Germany.

Ormond, a novel by M. *Edgeworth, published 1817.

This is largely a tale of life in Ireland, but also of fashionable Paris society in the 18th cent. The main characters are Harry Ormond, an orphan; his fascinating but unprincipled guardian Sir Ulick O'Shane; the kind-hearted eccentric Cornelius O'Shane, the 'king of the Black Islands'; and his daughter Dora, who has been plighted before her birth to one or other of the twin sons of Cornelius's companion Connal, with disastrous results.

Ormulum, The, a Middle English poem of which about 20,000 short lines survive, written in the east Midlands in the late 12th cent. by an Augustinian canon called Orm. It purports to consist of paraphrases of the Gospels for the year as arranged in the mass book, supplemented by a homily on each; but in fact it is a series of sermons arranged chronologically around the Gospel versions of the life of Christ. In any case what we have is only about an eighth of the writer's ambitious scheme. Its literary merit is inconsiderable, but it is of great linguistic interest, particularly for the semi-phonetic spelling system devised by the writer (largely a matter of doubling consonants after short vowels). Ed. R. M. White and R. Holt (1878).

Oroonoko, or *The History of the Royal Slave*, a novel by A. *Behn, published c.1688, adapted for the stage by *Southerne, 1695.

Oroonoko, grandson and heir of an African king, loves and wins Imoinda, daughter of the king's general. The king, who also loves her, is enraged and orders her to be sold as a slave. Oroonoko himself is trapped by the captain of an English slave-trading ship and carried off to Surinam, then an English colony, where he is reunited with Imoinda and renamed Caesar by his owners. He rouses his fellow slaves to revolt, is deceived into surrender by deputy governor Byam (a historical figure), and brutally whipped. Oroonoko, determined on revenge but not hoping for victory, kills Imoinda, who dies willingly. He is discovered by her dead body and cruelly executed.

The novel is remarkable as an early protest against the slave trade, and as a description of primitive people in 'the first state of innocence, before men knew how to sin'; the author comments on the superior simplicity and morality of both African slaves and the indigenous Indians, whose Christian oppressors are shown as treacherous and hypocritical. Afra Behn's memories of

her own visit to Surinam in 1663 provide a vivid background, and much of the story is narrated as by a personal witness. Southerne's tragedy follows the broad lines of the novel, but the deputy governor's passion for Imoinda is made a chief motive of action, Imoinda herself is presented as the daughter of a white European, and Oroonoko dies by his own hand, alterations which decrease the violence of the story and increase its intended pathos.

OROSIUS (fl. early 5th cent.), a priest of Tarragona in Spain, disciple of St *Augustine and friend of St *Jerome, author of the *Historia Adversus Paganos*, a universal history and geography which was translated by the circle of King *Alfred in the 890s. See *Seven Books of History against the Pagans*, trans. I. W. Raymond (1936).

Orphan, The, a tragedy in blank verse by *Otway, produced 1680.

Castalio and Polydore are the twin sons of Acasto. Monimia, the orphan daughter of a friend of Acasto's, has been brought up with them. Castalio and Polydore, loyally devoted to one another, have both fallen in love with Monimia, who returns the love of Castalio. But the latter, out of mistaken consideration for his brother, feigns indifference for Monimia. Chamont, an honest but rough and tactless soldier, brother of Monimia, comes as a guest to Acasto's house; he suspects that Monimia has been wronged by one of the young men, and annoys her with his questions. Castalio and Monimia thereupon are secretly married. Polydore, ignorant of this and overhearing them arranging for a meeting in the night, takes Castalio's place in the darkness, and is not detected. Castalio, coming later, is shut out, and curses his wife for what he supposes to be her heartless and rebellious conduct. The truth being discovered through Chamont, the brothers fall into despair. Both kill themselves, and Monimia takes poison.

The play proved a great success, and was frequently revived. Monimia was one of Mrs *Barry's most celebrated parts.

Orpheus, a legendary Greek hero, son of Apollo (or according to some authorities of a Thracian king Oeagrus) by the Muse Callipe, was renowned as a musician, a religious leader, and a seer. He was reputed to have made trees and rocks follow his singing, been one of the Argonauts, visited Egypt, and founded mystery cults in several parts of Greece. He was eventually torn to pieces by Maenads (frenzied votaresses of Dionysus); and his head and lyre, thrown into the river Hebrus, drifted to Lesbos where the head became an oracle, while Apollo placed the lyre among the stars. The relationship of Orpheus to Dionysus remains puzzling. The Maenads are said to have attacked him because as a priest of Apollo he censured their orgiastic rites. Orphic beliefs seem however to have been rooted in the assumption that 'the body is

the tomb of the soul', so that one's aim in life must be to free oneself from an endless series of reincarnations, not only by moral and physical purity, but also through certain rites which involved eating the flesh of a sacrifice that represented the god; and on such occasions the god in question was always Dionysus.

Orphism had a decisive influence on Pythagoreanism and through this on Platonism and *Neoplatonism. There existed many writings ascribed to Orpheus and his son Musaeus, which are quoted by ancient writers; but the Orphic literature that survives belongs probably to the 5th cent. AD, though this was not established until Gottfried Hermann's edition of 1805.

The legend which found most favour in later literature was, oddly, one of which there is no early record: the story of Orpheus going down into hell, persuading Hades to let him have back his wife, Eurydice, and then losing her because he disregarded the instruction not to look back before they reached the light of day. The popularity of this legend was due perhaps to its presence in poems that were widely read in the Middle Ages: *Virgil, *Georgics*, 4. 454–527, *Ovid, *Metamorphoses*, 10. 1–85, and especially *Boethius, *De Consolatione Philosophiae*, iii. 12, so that it appears in the English Sir *Orfeo, in the 14th-cent. *King Orfew*, and in Italy *Poliziano chose it as the subject of his pastoral play *Orfeo* (1480). Robert *Burton cites it as evidence that beasts respond to music, and it inspired one of *Poussin's finest paintings. But appropriately enough opera has been the genre that has made most use of the Orpheus story in modern times. The first opera of which the complete music exists is an *Euridice* that Peri based on an Italian poem by Ottavio Rinuccini (1600). This was followed by Monteverdi's more competent *Orfeo* (1607). Gluck's opera with the same title appeared in 1762, and in a lighter vein there is Crémieux and Offenbach's *Orpheus in the Underworld* (1858). The best-known modern version is *Cocteau's tragedy *Orphée* (1927), filmed in 1950. The legend has exercised a spell that is not immediately easy to explain.

Orpheus Caledonius: or *A Collection of the Best Scotch Songs* (1725), the first printed collection of Scots airs for the voice, collected by William Thomson, which contains many of the songs first printed by *Ramsay.

ORRERY, earls of, see BOYLE.

Orsino, the duke of Illyria in Shakespeare's **Twelfth Night*, whose words 'If music be the food of love, play on' begin the play.

ORTEGA Y GASSET, José (1883–1955), Spanish writer and philosopher, born in Madrid. He studied philosophy in Germany and was professor of metaphysics in Madrid University 1910–36. He was a bitter opponent of the dictator Primo de Rivera, and was elected to the Constituent Cortes of the Second Republic. During the Civil War he went into voluntary exile, finally returning to Spain in 1945. He was a prolific and versatile

writer of essays on philosophy, literature, and politics; from 1902 he published a series of essays in Madrid journals on Spanish writers (including A. *Machado and Ramón del Valle Inclán) and their works, in which he advocated the development of a social, moral, 'human' literature, rather than the self-indulgent aestheticism then prevalent; his later articles and journal *Revista de Occidente* (1923–35) were influential in introducing European writers to Spain. In his first book, *Meditaciones del Quijote* (1914; *Meditations on the Quixote*, 1963), he examines the novel as a form and *Don Quixote in particular, using this study as a basis for the development of his philosophy. In this book, as in other works, there are clear signs of the influence of *Unamuno, whom he much admired. *La deshumanización del arte* (1925) discusses the nature of *Modernism and the hostility it inspires, and introduces his ideas on *Mallarmé, who is, he suggests, a paradigm of what poetry should be. He is now best known for *La rebelión de las masas* (1929; *The Revolt of the Masses*, 1932), which continues the socio-historical arguments of *España invertebrada*, deploring the lack of intellectual leadership in Spain, and advocating a United States of Europe.

ORTELIUS, Abraham (1527–98), a geographer and scholar of Antwerp, who visited England and became familiar with *Camden. He published his atlas, *Theatrum Orbis Terrarum*, in 1570.

ORTON, Joe (1933–67), playwright and novelist, born in Leicester. He left school at 16 to train as an actor. His comedies, which include *Entertaining Mr Sloane* (1964), *Loot* (1965), and the posthumously performed *What the Butler Saw* (1969), are black, stylish, satirical, farcical, and violent, and their emphasis on corruption and sexual perversion made them a *succès de scandale*. Orton was battered to death in his Islington home by his friend and companion Kenneth Halliwell, who then committed suicide. See *Prick up Your Ears* (1978), a biography by John Lahr, which formed the basis of a film scripted (1987) by Alan *Bennett. Lahr also edited Orton's *diaries (1986). Orton's novel *Between Us Girls*, written in 1957, was published in 1998.

Orville, Lord, the hero of F. Burney's **Evelina*.

ORWELL, George, the pen-name of Eric Arthur Blair (1903–50), who was born in Bengal, brought to England at an early age, and educated at St Cyprian's (of which his account, 'Such, such were the joys', was considered too libellous to print in this country until 1968) and then at Eton, at both with C. *Connolly. His first patriotic poem appeared in a local Henley paper in 1914. He served with the Indian Imperial Police in Burma, 1922–7, and his experiences are reflected in his first novel, *Burmese Days* (1934); he resigned 'to escape not merely from imperialism but from every form of man's dominion over man', as he later put it, and returned to Europe where he worked in Paris and London in a series of ill-paid jobs in a state of 'fairly

severe poverty' (see *Down and Out in Paris and London*, 1933), struggling with rejection of his work. His second novel, *A Clergyman's Daughter* (1935), describes the adventures of Dorothy, who through loss of memory briefly escapes from her narrow spinster's life to join the tramps and hop-pickers; in style it somewhat uneasily mixes realism with Joycean experiment. *Keep the Aspidistra Flying* (1936), which he wrote while working in a Hampstead bookshop, recounts the literary aspirations, financial humiliations, and shotgun wedding of Gordon Comstock, bookseller's assistant. A journey north in 1936, commissioned (like J. B. *Priestley's *English Journey*) by *Gollancz, produced his vivid and impassioned documentary of unemployment and proletarian life *The Road to Wigan Pier* (1937, published by the *Left Book Club), and the Spanish Civil War (in which he fought for the Republicans and was wounded) intensified his political preoccupations and produced **Homage to Catalonia* (1938). The threat of the coming war hung over his next novel, *Coming up for Air* (1939), which deals with suburban frustration and Georgian nostalgia in the person of insurance man George Bowling. By this stage Orwell saw himself primarily as a political writer, a democratic socialist who avoided party labels, hated totalitarianism, and was to become more and more disillusioned with the methods of communism; his plain, colloquial style made him highly effective as pamphleteer and journalist (he was literary editor of *Tribune*, 1943–5, and contributed regularly to it and other papers). V. S. *Pritchett, reviewing his *The Lion and the Unicorn: Socialism and the English Genius* (1941), compared him to *Defoe and *Cobbett both for his 'subversive, non-conforming brand of patriotism' and for his 'lucid conversational style'. His collections of essays include *Inside the Whale* (1940), *Critical Essays* (1946), and *Shooting an Elephant* (1950). But his most popular works were undoubtedly his political satires **Animal Farm* (1945) and **Nineteen Eighty-Four* (1949), which brought inevitable comparisons with *Swift. His first wife, Eileen, died in 1945, and he married Sonia Mary Brownell in 1949, shortly before his death from tuberculosis, an illness from which he had suffered for many years. His *Collected Essays, Journalism and Letters* (4 vols, ed. S. Orwell and I. Angus) appeared in 1968 and his *Complete Works* (20 vols, ed. Peter Davison) in 1998; see also *George Orwell: A Life* by Bernard Crick (1980).

OSBORNE, Dorothy (1627–95). She met William *Temple on the Isle of Wight in 1648, when she was 21, he 20. After considerable family opposition they married in 1654. Her letters to him during the period 1652–4, most of them written from her family home of Chicksands, came to light when T. P. Courtenay published some in an appendix to his life of Temple in 1836; *Macaulay singled them out for praise and Parry's edition (1888) was followed by G. C. Moore Smith's more scholarly edition in 1928. The letters are

lively and witty, though occasionally solemn in their reflections; she believed that letters 'should be as free and easy as one's discourse'. They provide an intimate picture of the life, manners, and reading habits of the times, of the relations between the sexes, and particularly of a woman's attitudes to marriage and filial duty.

OSBORNE, John James (1929–94), playwright, born in Fulham, London, the son of a commercial artist who died in 1940; the first volume of his autobiography, *A Better Class of Person* (1981), describes his childhood in suburbia, his brief spell as a journalist, and his years as an actor in provincial repertory, during which he began to write plays, the first of which was performed in 1950. He made his name with **Look back in Anger* (1956, pub. 1957), which was followed by *Epitaph for George Dillon* (1957, pub. 1958; written in the mid-1950s in collaboration with Anthony Creighton); *The Entertainer* (1957, which starred Laurence Olivier as Archie Rice, a faded survivor of the great days of music hall); *Luther* (1961, based on the life of Martin *Luther, with much emphasis on his physical as well as his spiritual problems); *Inadmissible Evidence* (1964, the tragedy of a down-at-heel solicitor, Bill Maitland, plunging rhetorically towards self-destruction); and *A Patriot for Me* (1965, a highly theatrical piece set in Vienna, based on the rise and fall of Redl, a homosexual officer in the Austro-Hungarian army, ruined by blackmail). Iconoclastic, energetic, and impassioned, Osborne's works at their most positive praise the qualities of loyalty, tolerance, and friendship, but his later works (which include *West of Suez*, 1971; *A Sense of Detachment*, 1972; *Watch It Come down*, 1976) became increasingly vituperative in tone, and the objects of his invective apparently more arbitrary; his outbursts of rage against contemporary society are frequently exhilarating, for the anger that made him known as an '*Angry Young Man' remained one of his strongest theatrical weapons, but he also expressed from time to time an ambivalent nostalgia for the past that his own work did so much to alter. His last play, *Déjàvu* (1991), is a sequel to *Look back in Anger*, presenting the same characters in their regrouped, bad-tempered, but occasionally companionable middle age. *Almost a Gentleman* (1991) was a second volume of autobiography; *Damn You, England* (1994) a miscellany of reviews and letters to the press. (See also KITCHEN SINK DRAMA.)

Osborne, Mr, his offspring George, Maria and Jane, characters in Thackeray's **Vanity Fair*.

OSBORNE, Thomas (d. 1767), bookseller, remembered as having issued Richardson's **Pamela*, and published the **Harleian Miscellany*. He was beaten by Dr *Johnson for impertinence and ridiculed by *Pope.

O'SHAUGHNESSY, Arthur William Edgar (1844–81), poet and friend of D. G. *Rossetti, who worked at the British Museum in the department of printed books

and the natural history department. He published several volumes of poetry; his best-known piece, 'Ode' ('We are the music-makers'), appeared in *Music and Moonlight* (1874) and has been noted as a characteristic example of Victorian escapist verse. There is a setting of it by *Elgar.

OSLER, Sir William (1849–1919), distinguished physician, born in Canada, was professor of medicine at McGill, Pennsylvania, and Johns Hopkins universities and Regius professor of medicine at Oxford (1905–11). His many published works include the notable *Principles of Practice of Medicine* (1892) and his valuable medical library is now at McGill University, Montreal.

OSORIO DA FONSECA, Jeronimo (1506–80), Portuguese historian, born in Lisbon, and educated at the universities of Salamanca, Paris, and Bologna. He was for a time professor of theology at Coimbra and, from 1564, bishop of Silves. He wrote in Latin (and was dubbed the 'Portuguese Cicero'); his *De Rebus Emmanuelis Regis Lusitaniae* (1571) was much admired. In 1562 he wrote an attack on the English Reformation, which was answered by Haddon, master of requests to Elizabeth, and continued by *Foxe (1577; English trans. 1581). His library was seized on the occasion of Essex's expedition of 1596 and subsequently given to the newly founded Bodleian (see LIBRARIES).

Osric, an affected courtier in Shakespeare's **Hamlet*, referred to as 'a Bragart Gentleman' in the first quarto.

Ossian, the name commonly given to *Oisín, a legendary Gaelic warrior and bard. See MACPHERSON and FINGAL.

OSTROVSKY, Alexander Nikolaevich (1823–86), Russian playwright, was born into a merchant family in Moscow. The first of his plays to be staged was *The Poor Bride* (1853), and by the time of his death he had produced about 40 prose plays and eight in blank verse. He translated **The Taming of the Shrew* (1865) and was working on a translation of **Antony and Cleopatra* when he died. His main subject matter is the life of Muscovite and provincial merchants and lower officialdom. Among his best plays are *It's a Family Affair—We'll Settle It Ourselves* (1850), *The Poor Bride* (pub. 1852), *The Dowerless Girl* (1879), and his two acknowledged masterpieces, *The Storm* (1860, an intensely poetical work) and *The Forest* (1871). *A Domestic Picture* (1847) and *Incompatibility of Temper* (1858) appeared in English translation by E. *Voynich in 1895, and C. *Garnett's translation of *The Storm* in 1898. Since then a number of his plays have appeared in English, and have been successfully performed on the English stage.

OSWALD, St (d. 992), one of the three leading figures (along with *Dunstan and *Æthelwold) in the 10th-century Benedictine Revival in England, became a Benedictine monk at Fleury and accompanied Oskitel, archbishop of York, to Rome. On Dunstan's initiative

he was appointed bishop of Worcester in 961. He founded monasteries at Westbury, Worcester, Winchcombe, and on the Isle of Ramsey. In 972 he was made archbishop of York, but (like his successor *Wulfstan) retained the see of Worcester as well, for which he had a special affection and where he is buried in the church of St Mary.

Othello, *the Moor of Venice*, a tragedy by *Shakespeare, written between 1602 and 1604 when it was performed before James I at Whitehall. It was first printed in quarto in 1622, and again in a different version in the *Folio of 1623. The story is taken from *Cinthio, which Shakespeare could have read in Italian or French.

The play's first act (which *Verdi's opera *Otello* omits) is set in Venice. Desdemona, the daughter of Brabantio, a Venetian senator, has secretly married Othello, a Moor in the service of the state. Accused before the duke and senators of having stolen Brabantio's daughter, Othello explains and justifies his conduct, and is asked by the Senate to lead the Venetian forces against the Turks who are about to attack Cyprus.

In the middle of a storm which disperses the Turkish fleet, Othello lands on Cyprus with Desdemona, Cassio, a young Florentine, who helped him court his wife and whom he has now promoted to be his lieutenant, and Iago, an older soldier, bitterly resentful of being passed over for promotion, who now plans his revenge. Iago uses Roderigo, 'a gull'd Gentleman' in love with Desdemona, to fight with Cassio after he has got him drunk, so that Othello deprives him of his new rank. He then persuades Cassio to ask Desdemona to plead in his favour with Othello, which she warmly does. At the same time he suggests to Othello that Cassio is, and has been, Desdemona's lover, finally arranging through his wife Emilia, who is Desdemona's waiting-woman, that Othello should see Cassio in possession of a handkerchief which he had given to his bride. Othello is taken in by Iago's promptings and in frenzied jealousy smothers Desdemona in her bed. Iago sets Roderigo to murder Cassio, but when Roderigo fails to do this Iago kills him and Emilia as well, after she has proved Desdemona's innocence to Othello. Emilia's evidence and letters found on Roderigo prove Iago's guilt; he is arrested, and Othello, having tried to stab him, kills himself.

According to *Rymer one of the play's morals was 'a warning to all good wives that they look well to their linen'. *Coleridge in a famous phrase described Iago's soliloquy at the end of I. iii as 'the motive-hunting of motiveless malignity'.

Otho the Great: *A Tragedy in Five Acts*, a play written by *Keats in 1819, in collaboration with his friend Charles Brown, who planned its construction. The plot is based on the history of the rebellion against Otho, during his Hungarian wars, by his son Ludolf and the Red Duke Conrad of Lorraine. For both artistic and

financial reasons Keats had hoped that *Kean would undertake the part of Ludolf, but the hope was not fulfilled.

O'Trigger, Sir Lucius, a character in Sheridan's **The Rivals*.

ottava rima, an Italian stanza of eight 11-syllable lines, rhyming a b a b a b c c, employed by *Tasso, *Ariosto, etc. It was introduced into England by *Wyatt, and used to great effect by Byron in **Don Juan*, with a ten-syllable iambic line.

Otter, Captain Thomas and Mistress, the ill-matched husband and wife in Jonson's **Epicene*. Charles II, joking about the henpecked state of his brother the duke of York, christened him Tom Otter.

Otterbourne, The Battle of, one of the earliest of English ballads, included in Percy's **Reliques*.

The Scots in 1388, returning from a raid into England, attacked the castle of Otterburn in Northumberland, and after an unsuccessful assault were surprised in their camp by Henry *Hotspur, Lord Percy. In the ensuing engagement James, earl of Douglas, commanding the Scottish force, was killed, and Percy taken prisoner. These events are the subject of the ballad.

Otuel, Sir, a pagan knight, miraculously converted, who became one of *Charlemagne's *Paladins. He is the nephew of Vernagu, killed in combat by *Roland as recounted in the English romance *Roland and Vernagu*. The Otuel story is told in three English romances: *Otuel*, in four-stress couplets in the Auchinlech manuscript (EETS ES 39, ed. S. J. Herrtage, 1882); *Duke Rowland and Sir Otuell of Spayne* (EETS ES 35, ed. S. J. Herrtage, 1880); the Fillingham Otuel and Roland (EETS OS 198, ed. M. O'Sullivan, 1934).

OTWAY, Thomas (1652–85), born at Milland near Trotton in Sussex, educated at Winchester and Christ Church, Oxford. He appeared unsuccessfully on the stage, being given a part by the kindness of A. *Behn. In 1678 he enlisted in the army in Holland and received a commission, but soon returned. He died in destitution at the age of 33.

Of his three great tragedies, **Don Carlos*, in rhymed verse, was produced in 1676; **The Orphan*, in blank verse, in 1680; and **Venice Preserv'd*, also in blank verse, in 1682. Of his other plays *Alcibiades*, a tragedy, was produced in 1675 (and provided Mrs *Barry, for whom Otway cherished an unrequited passion, with her first successful part); *Titus and Berenice*, adapted from a tragedy by *Racine, and *The Cheats of Scapin*, from a comedy by *Molière, in 1676; *The History and Fall of Caius Marius*, an adaptation of **Romeo and Juliet*, in 1679; *Friendship in Fashion*, a comedy, in 1681; *The Atheist*, also a comedy, in 1683. He also wrote prologues, epilogues, and a few poems. The standard edition of Otway, ed. J. C. Ghosh, was published in 1932.

OUIDA, pen-name of Marie Louise de la Ramée (1839–1908), born in Bury St Edmunds; her mother was English and her father, Louis Ramée, a teacher of French. Her pseudonym is a childish mispronunciation of 'Louise'. She began her career contributing stories to **Bentley's Miscellany* (1859–60) encouraged by its editor **Ainsworth*. Her first real success was *Held in Bondage* (1863), which was followed by *Strathmore* (1865). By this time her reputation was established. She spent much time in Italy from 1860 and in 1874 settled in Florence where she pursued her work as a novelist while living in lavish style. Her other popular novels included *Under Two Flags* (1867), perhaps her most famous, *Folle-Farine* (1871), which **Bulwer-Lytton* considered 'a triumph of modern English fiction', *Two Little Wooden Shoes* (1874), *Moths* (1880), *A Village Commune* (1881), and *In Maremma* (1882). Her 45 novels, often set in a fashionable world far removed from reality, show a spirit of rebellion against the moral ideals reflected in much of the fiction of the time. She suffered frequent ridicule for her extravagantly portrayed heroes, often languid guardsmen, miracles of strength, courage, and beauty, and for her inaccuracies in matters of men's sports and occupations; but her faults were redeemed by her narrative power and emotional energy. She wrote several animal stories, including *A Dog of Flanders* (1872) and *Bimbi, Stories for Children* (1882). After 1890 her popularity waned and she wrote chiefly critical and social articles for magazines. When her literary profits declined, she fell into debt, moved to Lucca in 1894, and from 1904 lived in destitution in Viareggio.

OuLiPo (an acronym for Ouvroir de Littérature Potentielle) was a French movement founded in 1960 by Raymond Queneau (1903–76) and François Le Lionnais. Oulipians are dedicated to exploring connections between mathematics and the formal constraints inherent in literature. Its members have included Georges Perec, Harry **Mathews*, and Italo **Calvino*. An example of their practice is the lipogram, which is a text from which one or more letters of the alphabet have been excluded. The best-known lipogram is Perec's *La Disparition* (1969), a 300-page novel in which the letter *e* is not once used (translated into English, without *es*, by Gilbert Adair as *A Void*, 1994). Perec's masterpiece, *La Vie: mode d'emploi* (1978), more fully illustrates the ways in which an arbitrary set of constraints can serve as a catalyst for the imagination. Other Oulipian developments include poems in which the vowels *a e i o u* always occur in that order, and narratives predicated on algorithms, such as Harry Mathews's *Cigarettes* (1987).

Our Mutual Friend, a novel by **Dickens*, published in monthly parts between May 1864 and Nov. 1865.

John Harmon returns from the exile to which he has been sent by a harsh father, a rich dust-contractor; he expects to receive the inheritance to which his father has attached the condition that he shall marry a certain

girl, Bella Wilfer. Bella is unknown to him, and he confides to a mate of the ship which is bringing him home his intention of concealing his identity until he has formed some judgement of his allotted wife. The mate lures him to a riverside haunt, attempts to murder him, throws his body into the river, and is in turn murdered and his body likewise thrown into the river. Harmon recovers and escapes; the mate's body is found after some days, and, owing to Harmon's papers found upon it, it is taken to be that of Harmon. Harmon's intention of remaining unknown is thus facilitated; he assumes the name of John Rokesmith and becomes the secretary of the kindly, disinterested Mr Boffin, old Harmon's foreman, who, in default of young Harmon, inherits the property. He is thrown into close contact with Bella, a flighty mixx, who is adopted by Boffin and who is turned by her first taste of wealth into an arrogant, mercenary jade. Rokesmith nevertheless falls in love with her and is contemptuously rejected. Harmon's identity is now discovered by the amiable Mrs Boffin, and the Boffins, devoted to their old master's son and convinced of Bella's soundness of heart, contrive a plot to prove her. Boffin pretends to be transformed by his wealth into a hard and griping miser, and heaps indignities on Harmon, who is finally dismissed with contumely. Bella, awakened to the evils of wealth and to the merits of Rokesmith, flies from the Boffins and marries her suitor. His identity presently comes to light, and with his assistance the scheme of a one-legged old villain, Silas Wegg, to blackmail Boffin is exposed.

Concurrently with this main theme runs the story of the love of Eugene Wrayburn, a careless, insolent young barrister, for Lizzie Hexam, daughter of a disreputable boatman. His rival for her affections, Bradley Headstone, a schoolmaster, attempts to murder Wrayburn. The latter is saved by Lizzie and marries her. Among the notable characters in the book are the Veneerings, types of social parvenus; the good Jew Riah; the blackmailing waterside villain Rogue Riderhood; Jenny Wren, the dolls' dressmaker; Bella Wilfer's grotesque father, mother, and sister; and the spirited Betty Higden, an old woman with a haunting dread of the workhouse.

Many early reviewers agreed with H. **James*, who found the novel 'forced' and 'wanting in inspiration', but later critics (including Humphry House and E. **Wilson*) have praised it highly, stressing in particular the complex use of the dirt-money symbolism.

Our Village: Sketches of Rural Life, Character, and Scenery, by M. R. **Mitford*, published 1832.

The sketches, episodes, and descriptions which make up the book were written between 1824 and 1832, most of them appearing in the *Lady's Magazine*. *The Sketch Book* of W. **Irving* provided her with the original idea. The village is based on Three Mile Cross, near Reading, where she and her father lived for 30 years, but other locations and memories are also used.

The author declared, before beginning the series, that it was to describe 'country scenery and country manners', and that she abhorred sentimentality and pathos. Seasons, places, events, and people are sharply observed and precisely described, with affection and humour. Her lucid, unpretentious prose was evidently the result of diligence, for she wrote that 'what looks like ease in my style is labour'.

OUSPENSKY, Peter Demianovich (1878–1947), journalist and unorthodox philosopher. He was born in Moscow, and, although a brilliant student, refused to take regular courses, though he attended the university as a 'free listener'. He met *Gurdjieff in 1914 and became a disciple, devoted to disseminating his doctrines.

Outsider, The, (1) a novel by American author R. *Wright, published 1953; (2) a study by C. *Wilson published 1956.

OVERBURY, Sir Thomas (1581–1613). He was educated at The Queen's College, Oxford, and went to the Middle Temple. He opposed the marriage of his patron Robert Carr (afterwards earl of Somerset) with the divorced countess of Essex, and on the pretext of his refusal of diplomatic employment was sent to the Tower, where he was slowly poisoned by the agents of Lady Essex. Four of these were hanged; Somerset and his wife were convicted and pardoned. The prosecution was conducted by F. *Bacon. The whole business remains a historical mystery. Overbury's poem *A Wife* appeared in 1614, and with its second edition the Theophrastian 'Characters' by which he is chiefly remembered. Later editions added new characters, some by J. *Webster and some by *Dekker (see W. J. Taylor's edition, *The Overburian Characters*, 1936). The types include 'A Roaring Boy', 'A Puny Clerk', 'A Mere Scholar', and few are as benign as the portrait of a milkmaid; *Earles responded to their harsh and anti-scholastic tone in his own *Microcosmographie*. (See CHARACTER-WRITING.)

Overdo, Justice Adam, the busy seeker-out of 'enormities' in Jonson's **Bartholomew Fair*.

Overreach, Sir Giles, a character in Massinger's **A New Way to Pay Old Debts*.

OVERTON, Richard (fl. 1646), printer and leader of the Leveller movement, a prolific, forceful, and versatile pamphleteer, much of whose work was published anonymously, and some under the pseudonym of Martin Marpriest, in the tradition of *Martin Marprelate. A tract on the immortality of the soul, *Man's Mortality* (1643), aroused much controversy, and he was imprisoned many times for his unorthodox religious and radical political views. He adopted *Lilburne's cause and was imprisoned in 1649 with him, Prince, and *Walwyn. His writing displays a firm faith in human reason, a colourful and often caustic prose (Walwyn praised his 'comic' and 'satiric' pen), and some powerful arguments for religious tolerance.

OVID (Publius Ovidius Naso) (43 BC–AD 18), Roman writer of love elegies (*Amores*), who then experimented with the imaginary letter (*Heroides*), mock didactic verse (*Ars Amatoria*), 'collective' narrative relating disconnected stories inside a large historical (*Metamorphoses*) or chronological (*Fasti*) frame, and finally with elegies of nostalgic complaint (*Tristia, Epistulae ex Ponto*), when Augustus had exiled him in AD 8 to the Black Sea for some mysterious indiscretion. Ovid continued in favour with writers and public so long as Rome was pagan, but the Christian Church disapproved of his immorality, so that little is heard of him during the six centuries that followed the conversion of Constantine. His works were certainly copied, and interest in them revived with the 11th cent. Poets in the cathedral schools took him for a model. The *Metamorphoses*, rendered edifying by moralization, were widely read (see e.g. OVIDE MORALISÉ). During the Renaissance Ovid enjoyed great favour with writers and painters alike. *Chaucer and *Gower both borrowed his stories. But the late 16th and early 17th cents were England's Ovidian Age when T. *Lodge, *Marlowe, *Spenser, Shakespeare, G. *Chapman, *Drayton, T. *Heywood, were all indebted to him directly or through A. *Golding's translation of the *Metamorphoses* (1565–7). Themes from the *Metamorphoses* were handled by W. *King ('Orpheus and Eurydice', 1704), Swift (**Baucis and Philemon*), *Prior ('Daphne and Apollo', 1740), *Shelley (*Arethusa*, 1820), Morris ('Pygmalion' in **The Earthly Paradise*, 1868–70), Swinburne (**Atalanta in Calydon*, 1865), and Shaw (**Pygmalion*, 1916), but they stray very far from their originals. Ted *Hughes produced some free and powerful verse translations in *Tales from Ovid* (1997).

Ovide moralisé, a French work influential on *Chaucer and on the *Ovidius Moralizatus* by Pierre Bersuire (d. 1362) which is Book XV of his huge *Reductorium Morale*, completed in 1340. It moralizes 15 books of the *Metamorphoses* and is highly significant in the development of late medieval and Renaissance literature by bringing secular literature into the official canon. Cf. *Fulgentius Metaforalis* by Ridewall (c.1330) for the practice of allegorizing the stories of classical authors.

OWEN, Alun (1925–94), Welsh-Liverpudlian playwright, actor, and television scriptwriter, born in Menai Bridge, north Wales, and educated at Oulton High School, Liverpool. During the war he worked as a Bevin Boy down the coal mines. He is principally remembered for his gritty, realist television dramas, which helped to shape the emerging style of TV drama in the 1960s: these include *No Trams to Lime Street* (1959), and *After the Funeral* (1960); *A Little Winter Love* (1964) was a stage play. He also wrote the screenplay for the *Beatles' film *A Hard Day's Night* (1964).

OWEN, John (?1563–1622), educated at Winchester and New College, Oxford, the author of several volumes of Latin epigrams, mostly in elegiac couplets,

which were translated into several languages and frequently reprinted down to the 19th cent.

OWEN, Sir Richard (1804–92), educated at Lancaster School with *Whewell. He became conservator of the Hunterian museum and first Hunterian professor of comparative anatomy and physiology. He opposed C. *Darwin's views on evolution, and was a fierce controversialist.

OWEN, Robert (1771–1858), socialist and philanthropist. He was born in Wales, the son of a shopkeeper, and became the wealthy owner of cotton-spinning mills in Manchester. In 1799 he purchased the New Lanark mills in Scotland, and proceeded to set up there his model community and model village, organized on principles of mutual co-operation, as well as infant schools and other educational institutions. His example was largely instrumental in bringing about the Factory Act of 1819, although, disappointed with the slow rate of reform, he left Britain in 1821 for some years to set up another model community, New Harmony, in America. Owen was the pioneer of co-operation between workers and consumers, and his ideas strengthened the growing co-operative movement. He published *A New View of Society* in 1813 and *The Revolution in Mind and Practice of the Human Race* in 1849. There is a life by G. D. H. *Cole, published 1925. (See also SOCIALISM.)

OWEN, Wilfred (1893–1918), born in Shropshire, where his father was a station-master, educated in Birkenhead and at Shrewsbury Technical College. He began to experiment with verse from an early age, and read widely. After a period assisting in a poor country parish, he left in 1913 to teach English in Bordeaux, then returned in 1915 to join the army, in which he was soon commissioned. After concussion and trench-fever on the Somme he was invalided to hospital in Edinburgh, where he was greatly encouraged in his writing by *Sassoon. He returned to France in 1918, won the MC, and was killed on the Sambre Canal a week before the Armistice. He found his own voice as a poet in the trenches, and most of the poems for which he is remembered were written in a creative burst between the summer of 1917 and the autumn of the next year. Only five of his poems were published in his lifetime, and they made little mark on a public revering Rupert *Brooke. However, his reputation slowly grew, greatly assisted by *Blunden's edition of his poems, with a memoir, in 1931, and he is now generally regarded as a war poet of the first rank. His bleak realism, his energy and indignation, his compassion, and his high technical skills (he was a master of metrical variety and of assonance) are evident in most of his work. His poems were chosen by *Britten for the *War Requiem*. The poems were collected again in 1963, edited by *Day-Lewis; *Collected Letters* (ed. H. Owen and J. Bell) appeared in 1967, and a biography by Jon *Stallworthy in 1974.

OWENSON, Sydney, see MORGAN, LADY.

Owl and the Nightingale, The, an early Middle English poem of 1,794 lines of octosyllabic couplets, probably from the beginning of the 13th cent., two of the three known manuscripts of which survive. It is a debate between the grave owl and the gay nightingale as to the benefits each confers on mankind, the symbolic implications of which have been much disputed; they have been said, for example, to represent the religious poet and the love poet. It is a very learned work which touches with light, scholastic legalism on many matters of serious contemporary interest: foreknowledge, music, confession, papal missions, and so on. It is a virtuoso poem, highly accomplished in its style and in its humorous tone, which reaches no definite conclusion. The debate is to be submitted at the end to the judgement of one Nicholas of Guildford who is likely to be the author; a certain John of Guildford, who is known to have written c.1225, has also been proposed. See editions by E. G. Stanley (1960), J. W. Atkins (1922, with translation); see also K. Hume, *The Owl and the Nightingale: The Poem and its Critics* (1975).

Owlglass, see EULENSPIEGEL.

OXFORD, Edward De Vere, 17th earl of (1550–1604), educated at Cambridge. A. *Golding, the translator of Ovid, was his uncle. He married Lord Burleigh's daughter, and high hopes were placed on him as a courtier and patron, but they were dissipated as his capricious and quarrelsome temperament became apparent. His most famous quarrel was with *Sidney, whom, according to *Greville, he addressed as 'puppy' in a dispute at the tennis court in 1579; there is also some evidence that he planned to kill him. It is perhaps appropriate that one of the 15 or so surviving poems attributed to him is entitled 'Love compared to a tennis playe'. By some his literary capacities have been highly regarded: J. T. Looney identified him in 1920 as the author of Shakespeare's plays, and a sizeable body of 'Oxfordians' have since built on this claim. (See also BACONIAN THEORY.)

OXFORD, Robert, first earl of, see HARLEY, R.

Oxford and Cambridge Magazine, a periodical of the year 1856, of which 12 monthly numbers appeared, financed mainly by W. *Morris. Among its (anonymous) contributors were Morris and *Burne-Jones (of Oxford), and Henry Lushington (1812–55) of Cambridge, and by invitation D. G. *Rossetti, whose 'Burden of Nineveh' appeared in its pages. The contents were predominantly literary, and included poems, tales, fairy stories, essays, and reviews.

Oxford English Dictionary, The. The scheme of 'a completely new English Dictionary' was conceived in 1858, chiefly as the result of the reading of two papers 'On some Deficiencies in Our English Dictionaries' by Dr R. C. *Trench to the *Philological Society in 1857.

Herbert Coleridge (1830–61), and after him Dr F. J. *Furnivall, were the first editors. Their work, which covered 20 years, consisted mainly in the collection of materials, and it was not until Dr J. A. H. *Murray took the matter up in 1878 that the preparation of the dictionary began to take active form. The first part (*A–Ant*) was published in 1884, at which time Murray estimated that the whole might be completed in another 12 years. It was not in fact finished until 1928, 70 years from the inception of the undertaking. Murray, who laid down the lines of the work, did not live to see it completed (at his death, T had been reached); but more than half was produced under his personal editorship. His co-editors were Dr H. *Bradley (from 1888), Dr W. A. *Craigie (from 1901), and Dr C. T. *Onions (from 1914).

The essential feature of the dictionary is its historical method, by which the meaning and form of the words are traced from their earliest appearance on the basis of an immense number of quotations, collected by more than 800 voluntary workers. The dictionary contains a record of 414,825 words, whose history is illustrated by 1,827,306 quotations. A supplement of 867 pages appeared in 1933. In 1957 work began, under the editorship of R. W. *Burchfield, on the new supplement, superseding that of 1933, and treating all the vocabulary which came into use while the main dictionary was being published or after its completion. The outcome of this work, entitled *A Supplement to the Oxford English Dictionary*, contains a record of approximately 120,000 words and is about one-third of the length of the main dictionary. The second edition, by J. Simpson and E. Weiner, was published in 1989. It is also available in electronic form on CD-ROM. The original title of the main work was 'A New English Dictionary on Historical Principles' (abbreviated as *NED*). The title *The Oxford English Dictionary* first appeared in the reprint of 1933.

Oxford Gazette, the first real newspaper, other than a newsletter, to be published in England. It appeared in Nov. 1665, the court being then at Oxford owing to the great plague, and was started by H. *Muddiman under the direction of his patron Sir Joseph Williamson. It became the *London Gazette* in 1666. It still survives, not now a newspaper, but a record of official appointments, notices of bankruptcy, etc., having passed in 1923 into the keeping of the Stationery Office. See P. M. Handover, *A History of the London Gazette 1665–1965* (1965), in which she describes its slow evolution to its present form, and describes its anomalies and eccentricities as 'relics of ancient pride and state'.

Oxford, or **Tractarian**, **movement**, a movement of thought and doctrine within the Church of England, centred at Oxford, the impulse of which was the Assize Sermon on National Apostasy preached by *Keble in 1833. This criticized the prevalent Erastian and latitudinarian tendencies of the Anglican Church, and generated an investigation into the nature of

the Church. The movement aimed to defend the Church of England as a divine institution with an independent spiritual status, and to revive the High Church traditions of the 17th cent.; the Reform Act of 1832, and the views of *Broad Church supporters such as T. *Arnold, had led many to believe that the Church was in danger of increasing subordination to the state. Keble's sermon inspired *Newman, R. H. *Froude, and others to launch their series *Tracts for the Times* in 1833 (which gave the Tractarian movement its name); the series gained the influential support of *Pusey, who gave the movement cohesion and authority. The tracts varied from short leaflets to learned treatises, and covered a wide range of theological issues; it was Newman's famous Tract XC (1841) on the compatibility of the Thirty-Nine Articles with Roman Catholic theology that brought the Tractarians under official ban, but hostility had already been aroused by the publication of the first volumes of Froude's *Literary Remains* in 1838, with its strictures on the Reformation. W. G. *Ward's *The Ideal of a Christian Church* (1844), with its praise of the Roman Catholic Church, intensified hostility, and led to suspicions that the Tractarians (and principally Newman) were subversively leading their followers towards Rome. Newman himself became a Roman Catholic in 1845, a decision which dealt a severe blow to the unity of the movement. There is a notable and sympathetic history of the movement, *The Oxford Movement, Twelve Years, 1833–1845* (1891) by Richard William Church (1815–90), dean of St Paul's; see also Newman's *Apologia pro Vita Sua* (1864), the autobiography of I. *Williams, and *Pattison's *Memoirs*. (Pattison, a hostile witness, recalled that 'the "Tracts" desolated Oxford life, and suspended, for an indefinite period, all science, humane letters, and the first strivings of intellectual freedom'.) Other leaders of the movement included J. W. Bowden, W. Palmer, and A. P. Perceval.

The impact of the Tractarians was immense. In literary terms, the revival of interest in the medieval and 17th-cent. Church influenced *Tennyson, W. *Morris and the *Pre-Raphaelites, C. *Rossetti, and C. M. *Yonge, among others; it also strengthened the revival of *Gothic architecture associated with *Pugin.

Oxford University Press, a publishing and printing business owned by the university and directed by its delegates of the press, of whom the vice-chancellor is *ex officio* chairman. Its aims are to produce books of religious, scholarly, and educational value, and, its surplus profits being devoted to financing the editing and production of unremunerative works of this kind, its status is that of a charity.

Printing in Oxford by independent craftsmen began in the 15th cent. (see **UNIVERSITY PRESSES**), and in 1584 one of these was appointed 'Printer to the University'. This title was borne by a succession of printers in the 17th cent. and was revived in 1925 for the head of the printing department of the press. One press at Oxford

was excepted from the prohibition of printing outside London by a decree of the Star Chamber in 1586, and in 1632 a royal charter allowed the university three presses and to print and sell 'all manner of books'. *Laud in 1634 bound the university to provide itself with a printing house; but a press under its immediate control did not come into being until 1690. In the meantime *Fell had won an international reputation for Oxford books by his exercise of the university's privilege of printing, let to him in 1672. By his bequest his unsold books and printing equipment became the property of the university in 1690.

Under the management of the delegates since then the press has produced such famous books as *Clarendon's *History* (1702), *Blackstone's *Commentaries* (1769), Kennicott's Hebrew Bible (1780), Clerk Maxwell's *Treatise on Electricity and Magnetism* (1873), the Revised Version of the English Bible (1885), and **The Oxford English Dictionary*, completed in 1928, besides many millions of Bibles and prayer books and, in recent times, of standard classical and modern texts, schoolbooks, and English and bilingual dictionaries.

The copyright in Clarendon's works, once very profitable, is secured to the university in perpetuity, and in his honour the building to which the press moved in 1829 was named 'the Clarendon Press'. This is the imprint given to learned books published under the supervision of the secretary to the delegates at Oxford. Books of more general appeal, including verse anthologies and reference books covering a wide range of topics, were published between 1880 and 1976 from the press's London offices, subsequently from Oxford.

oxymoron, from two Greek words meaning 'sharp', 'dull', a rhetorical figure by which two incongruous or contradictory terms are united in an expression so as to give it point; e.g. 'Faith unfaithful kept him falsely true' (Tennyson, **Idylls of the King*).

Oz, an underground magazine started in Sydney, Australia (1963–6), by Richard Neville (1941–), and relaunched by him in London in 1966 with Jim Anderson and Felix Dennis. The 'Schoolkids' issue (No. 28) was the occasion of a notorious trial during which the editors were convicted of issuing a publication likely to 'corrupt public morals', but were freed on appeal. *Oz* faded away in the winter of 1973, having reached a peak print-run of 70,000 in 1971.

OZ, Amos (1939–), Israeli novelist and political commentator, born in Jerusalem. His first novel to be widely translated from the Hebrew was *My Michael* (1968; trans. 1972), set in the 1950s and narrated by Hannah Gonen, who describes her hesitant student marriage to a young geologist, set against the background of the struggles of a newly independent nation: it gives a vivid portrait of her own unsettling fantasies and of the changing city of Jerusalem. Oz's fictional works (titles include *A Perfect Peace*, 1982, dealing with kibbutz life, and *Fima*, 1991, about a failed middle-aged poet) build up a strong physical and political sense of a developing country, and his reportage (see *In the Land of Israel*, 1983) gives a voice to its varied cultures and inhabitants.