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Were man to live co-eval with the sun,
The patriarch-pupil would be learning still.

Edward Young: Night thoughts

Critical Study on the Wordstatistics

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Wilde's Dorian Gray ch. 5. 5. 5.

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Critical Study on the Wordstatistics

of Wilde's Dorian Gray chs. I, II, III.

Critical Study on the Word-formation

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When about 1880 the Grosvenor filled with the
artistic paintings of Burne-Jones, Alma-Tadema, Stan-
hope & Whistler, & the Lyceum became the centre of
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Oscar Wilde was born at Dublin on Oct. 15. 1854.
His father was a famous physician who had
earned a considerable fortune & been given a
title. He was known for his philanthropical attitude
of mind & a weakness for women.

The writer's mother, a highly spiritual lady
with a strong inclination towards excentricity, wrote
under the pseudonyme Speranza, & in her early days
gained a reputation for her passionate partici-
pation of the Irish nationalist movement.

at Oxford Oscar Wilde heard the lectures of
John Ruskin & filled his rooms with blue china
jars & old drawings, which procured him a nick-
name with his fellow-students.

From a journey to Greece he brought back
a great enthusiasm for classical beauty & art.
Among his company in his early London days
were Whistler & George Meredith & the Prece-
phaelites.

In 1878 Wilde got the first prize in poetry & four
years later, in 1882 he published his first volume
of poems. The public began to be interested in him, es-
pecially as he appeared in the streets & the clubs of the
jennetse dock in a costume of ages ago, wearing
silver-buckled shoes, ill-fitting knickerbockers & a flowing
waist-coat to demonstrate against the barbarity of the
nineteenth century costume.

When about 1880 the Grosvenor filled with the aesthetic paintings of Bonnet-Jour, Alma Tadema, Stanhope & Whistler, & the Lyceum became the centre of the aesthetic cult; when architecture was reconquered by the style of Queen Anne, & the Chippendale furniture invaded the interiors of English homes, the aesthetic movement was on its heights & O. Wilde was its leader. He was likewise the inventor of its outward emblems: a peacock-feather, a lily & a sunflower.

A journey to America where he was to lecture on aestheticism did not turn out to Wilde's satisfaction. In 1883 he left America for France, where he tried to find foothold among the prominent writers of the time. He affected the costume of 1848 & in imitation of Balzac wore an ivory cane. Daudet & others made fun of him & looked upon him as a poseur. The literary harvest of Wilde's sojourn in Paris was the drama: "The Duchess of Padua" written for the beautiful American actress Mary Anderson, who, however, refused to play, & a poem: "The Harlots' House". In England, where he had to return for want of money, Wilde tried to make a living by journalism & lectures. Having abandoned the costume of an aesthetist he failed to attract the public & lived in subdued conditions till he had the singularly good luck to marry Constance Lloyd, an heiress, which at once set him beyond the need of money making. During the first years of married life Wilde still remained a journalist, but then he wrote "The Happy Prince" & other tales, which are among the finest work he ever did.

In 1890 Wilde was asked by an editor to write a novel. He wrote "The Picture of Dorian Gray". A brief sketch of the book will suffice here: Dorian Gray is a young man of extraordinary personal beauty which is heightened by the charm of unstained purity. The painter Basil Hallward adores him & puts a great deal of his adoration into the portrait he paints of him. Under the influence of the coldblooded hedonist Lord Henry Walton Dorian Gray becomes conscious of the power that lies in his beauty & youth, forswears his soul to retain them & is more & more dominated by his corrupt passions which culminate in murder. By a strange magic he remains marvellously young while the picture gets horrid & old. In the end he stabs it in order to destroy the loathsome thing. By a mysterious connection of things he himself is found dead on the following morning, a hideous corpse, while the picture has regained its former beauty.

The subject was not new in literature. The thought of a connection between a portrait and its original is found in Marlow: "Melmoth the Wanderer." (H. Richter: Engl. Romantic II 294)

In the same year, 1890, Oscar Wilde ^{had} made the acquaintance of Alfred Douglas third son of the 8th Marquis of Queensberry. They soon became close friends.

The following two years were the happiest & most productive of Wilde's life as an artist.

One after another in short intervals his dramas & short stories appeared and were praised by the press. "Lady Windermere's Fan" dominated the stage for a season. "Salomé" was written in French originally & brought on to the stage by Sarah Bernhard in the Palace Theatre. It was prohibited afterwards. Amidst the brilliant triumphs of his first nights and the acclamations of his friends Wilde led a life of pleasure.

An abrupt end was put to the poet's career by the Marquis of Queensberry, who under the pretence of saving his young son from bad influence required him to abstain from further intercourse with Wilde. When Alfred Douglas did not comply with his father's wishes Queensberry insulted Wilde and accused him of 'posing as a sodomite'.

It has been represented by all biographers of Wilde who believed in his friend Robert Ross before his true character was exposed in open court in 1914 that Alfred Douglas was the cause of the havoc in Wilde's life. We know better now. It seems strange that Douglas should have egged Wilde on to a lawsuit for libel against Queensberry, though he knew his friend to be guilty of what he was accused of. Much blame has been laid upon him on that account by Frank Harris & A. Ransome in their respective biographies of Wilde. There is however much to justify his conduct. Wilde's counsel Sir Edward Clarke was pledged to bring Alfred Douglas into the witness box immediately after

his opening speech. There Douglas was sure to create so much feeling against Queensberry by representing him as the "inhuman brute" he knew him to be, who had "bullied & persecuted & outraged his wife for years & who had for twenty years neglected & ill-treated his children, & forfeited all claim to a father's authority over them." (New Preface to the Life & Confessions of O. Wilde by Frank Harris & Alfred Douglas p. 22.) In the same book Lord Alfred Douglas gives ample proof of Queensberry's wicked conduct to his wife & children, from which it becomes clear that his only object in starting the scandal was to "ruin his son & finally break the heart of his martyred wife." New Preface p. 28.

If this had been duly represented at the court, Douglas was sure that no jury could have given Queensberry a verdict. He confidently relied on his own fighting powers, which, indeed, he has shown since in suit after suit. But something or other induced Clarke to change his mind. Douglas was not put into the witness box - and the case was lost. Lord Alfred Douglas attributes the breakdown of the case entirely to the strange conduct of Wilde's Counsel. New Preface p. 29.

Immediately after the criminal prosecution against Wilde was brought on. Queensberry had done his work thoroughly. Half-a-dozen young men were called in for witness who testified that they had had immoral relations with Wilde.

In April 1895 Oscar Wilde was condemned to two year's strict confinement. This meant moral death to the writer & a full stop to his large income. His dramas were banished from the stages of England & a society turned their backs on their former favourite.

The record of his life in Reading Gaol where he was reduced to the standing of a common prisoner is put down in "De Profundis" which he wrote shortly before his liberation.

When Wilde was released in the spring of 1897 he was not so friendless as is sometimes represented. After a short sojourn at Bournemouth he went to stay at Naples with his friend Alfred Douglas, whose father by that time had died and left him with a considerable fortune.

But this "magnificence" (Ransome) did not last. Wilde's relatives soon stopped his annual allowance of £150. and Lord Douglas on the repeated entreaties of his mother left Wilde in order to put an end "to the evergrowing scandal" - but not till she had sent to Wilde £200 through his friend Mrs. Adey. New Preface p. 48.

The remainder of his life Oscar Wilde passed in the drinking dens of Paris, the constant companion of male prostitutes, spending with "reckless extravagance" the couple of thousand pounds he was supplied with by Lord Douglas & Frank Harris. New Pref. p. 52.

Oscar Wilde died in Paris on Nov. 30, 1900 in the presence of Robert Ross & Reggie Turner who never left him during his last illness. According to Mr. Turner his end was "as quiet & peaceful as that of an innocent child." New Pref. p. 15.

In the first instance we must ask why he entered literature. Why do people enter literature?

As a rule it is some new idea, some fine thought, some great passion that is poured forth by the writer whose soul is filled with it to the brim. But there are cases, where we must look for other grounds. There are people in the world's literature who in their works show neither new ideas, nor passion. Why have they entered literature?

A theory has been brought forward by adherents of psychoanalysis that the infantile craving for power & knowledge are strong factors in the making of literature.

If we imagine a person possessed by an indomitable drive for dominance over his fellow-creatures, being unable for some reason or other to obtain it in the physical world, either by becoming a famous warrior, or an explorer, or even in sport, as the best recourse - will he not throw himself in the world of intellect as a means of attaining to power? It has been maintained that Al. Pope, being weakly & deformed of body, as a boy made up his mind to become a great poet in order to obtain that prominent position among his contemporaries, that they were sure to deny him in

In the making of a literary character many contending influences are at work. In the case of Oscar Wilde they are not too difficult to trace. In the first instance we must ask why he entered literature. Why do people enter literature?

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ordinary life. He entered literature & did become a poet, the foremost poet of his age, the creator of a new school, & literature in himself "as Byron has it; even though he lacked everything essential to a true poet: he had neither pathos nor passion, and there is not a single new idea throughout the "Essay of Man" the whole of which seems to be made up of truisms & commonplaces bound together by the most tediously regular verse.

We are undoubtedly entitled to suppose that Wilde's was a similar case as Pope's. We know of him that as a boy he was delicate, in fact, rather more of a girl than a boy. He was very clever & an excellent scholar. But, as "English Primers" have it "the hero of the English schoolboy is by no means the top of his class, but the quickest runner or the best athlete." As this was what Wilde could never hope to become he adapted the opposite line of conduct. He held sport & boyish games up to ridicule and affected an effeminate, languishing attitude. Besides he made up for his deficiencies by being witty. He had inherited a good portion of his mother's brilliant wit, increased it by exercise on his school-fellows & learnt to season it with paradox, whenever he was being carried off his ground. This gave him the desired leading position among his fellow-students who feared the javelins of his wit & admired his quickness.

After hearing Ruskin Wilde was taken with a passion for beauty & adopted aestheticism as his pet-child. Probably then the thought of entering literature & creating beautiful things himself, struck upon him. Walter Pater's "Renaissance" gave a start to his individualism.

In 1882, probably when he thought his position as the leader of aestheticism strong enough, he published his first volume of poems. From then it becomes obvious that he possessed no great wealth of ideas or passion, in fact, that like Gautier, to whom time & again he seems to compare himself, he had "entrée dans la littérature, sans avoir absolument rien à nous dire" (Faguet). Although the poems show Wilde's uncommon gift for form the contents is poor & whatever ideas there are are borrowed from Swinburne, Rossetti & others of his contemporaries. No traces of the Wilde of later years are to be found in the poems. They are imitations of French models. On his constant journey to France Wilde had acquired perfect mastery of the language of Baudelaire, Gautier & Verlaine, whom he admired, & had made something of their spirit his own.

Although Wilde did not carry the day at once, he succeeded in attracting the attention of the public for a season. But when he tried to extend the boundaries of his fame beyond the Atlantic he failed. America did not appreciate him. The English Channel also proved too

wide a gulf: French writers of the time made fun of him and last not least even England refused to take an interest in his lectures. His literary work was completely colourless, though of great beauty of style. It showed no inner necessity for writing.

All really creative impulse in literature rises from the subconscious. Books are effective only when they contain something original, peculiar to the author, part of his innermost soul, part of his personality, not when they are consciously made up to be beautiful works of art.

Repressed instincts & desires that are not destroyed, at some time or other reveal themselves, & when they are stirred into a passion, seek & find an outlet in literature, producing works of a strange stirring power, because they lay open the delicate fibres of the soul that poured them forth.

The year 1890 brought the novel "Dorian Gray" indicative of a new creative impulse in Wilde, & suggestive of some important factor that had entered the poet's life. We cannot be much deceived in ascribing the change to Wilde's acquaintance with Alfred Douglas. We can easily imagine that the fascinating personality of the young man who was a great lyrical poet himself, in fact much greater than the older man, strangely stirred him, & suggested to him an entirely

new manner in art, an entirely new mode of style" (Dorian Gray p. 19), that he became "all his art" to him. This idea is corroborated by Wilde's reading into Shakespeare's sonnets a similar state of things & presupposing Willie Hughes as the inspirer of all Shakespeare's art.

Should it be wrong to suppose that Alfred Douglas was an interesting psychological study to the poet, all the more fascinating as there were "large possibilities in him" & as he could be "made a Titan or a toy." Dorian Gray p. 51.

If this were not the case, if Lord Douglas had nothing to do with the work Wilde did ever after it would seem strange that the two years that followed their becoming friends should have been more productive than any other period of the poet's life. And has not Wilde himself confessed as much in a letter to Alfred Douglas where he said: "My only hope of doing beautiful ~~art~~ work in art is being with you... I feel that only with you I can do anything at all." New Preface p. 36. That in De Profundis he violently denies this & accuses Douglas of having made his life entirely uncreative whenever he was with him, must be taken as the passionate outcries of a man desperate who feels the creative impulse dead within him.

When Alfred Douglas entered the life of Oscar Wilde he stirred into vibration the hidden strings of the poet's soul & made ^{the} pent-up well of his passion break forth. Dorian Gray became the

first work in which the real Oscar Wilde revealed something of his own personality.

It has been maintained by adherents of psychoanalysis that the subconscious betrays itself in ^{the} choice of words. On investigating the vocabulary of an author we find that the relative frequency of certain words is enormous. These words have to do with suppressed complexes that crave for an outlet. The mind of the writer is constantly harping on the string of some secret emotion, & the words connected with it will creep in unawares. These "emotional words" as they may be called, give vent to the writer's pent-up feelings & relieve his mind of pressure.

"Of the abundance of the heart the mouth speaketh". To investigate the vocabulary of a writer, therefore & on the basis of his favourite words to analyse his character provides a method for criticism all the better for being exclusively mechanical & not influenced by any prejudices. The exact counting of words & comparing the results with the ordinary vocabulary of daily life will provide all the material & give the critic a hold on the artist's innermost soul; no "reading things into" a writer being possible.

It is on this basis that the ensuing essay will be written. Some of the ideas brought forward in the following will surprise &

seem bold. It may be that they are, but every new theory is; and we hope to prove here that it is not a bad theory after all & not so massy-table as it seems at first sight.

Exact word counts have been made from the first three chapters of *Dorian Gray* containing c. 15000 words. (Tanevitz Edition 1918.) The results have been compared with a list of words pertaining to the common stock of everyday-words in English contained in Dewey, "Comparative Frequency of English Speech sounds", Harvard University Press 1923. The material for the list was taken from 100 000 words of "connected matter, representative of English as written & spoken to-day; no single source contributing more than 5000 words".
Dewey p. 8.

basis is the artistic temperament & whose aim is self-realisation. It is sad enough where that sort of life led the man.

Wilde's greatest concern seems to have been with art. The frequency of the word is striking.

Art on pp. 18, 18;

art pp. 5, 5, 6, 6, 6, 6, 6, 6, 6, 7, 8, 10, 14, 18, 18, 18, 18, 19, 19,
20, 21, 24, 31, 37, 38, 39, 45, 52;

art's p. 5;

arts p. 6;

artist pp. 5, 5, 5, 6, 6, 6, 6, 6, 6, 6, 6, 8, 10, 12, 20, 24, 52;

artists p. 13;

artistic p. 20;

in all 340 occurrences against 23 of the ordinary vocabulary. This means 14.8.

That one of the personages concerned in the chapters investigated is an artist, of course, accounts for a good many occurrences, but still the number remains surprisingly large. It suggests the idea that in a man whose vocabulary, to a large extent, consists of words connected with art, art must have been part of his nature, in fact, that art absorbed nature in him. Confront Wilde's theory of art being superior to life & nature, which he put forward as a joke first & then seriously vindicated.

To Wilde, as to Dorian Gray "Life was the first, the greatest of all arts". In "De Profundis" there is much talk about the "artistic life", whose

basis is the artistic temperament & whose aim is selfrealisation. It is sad enough where that sort of life led the man.

Shakespeare studied life to make it the basis of his art. Wilde, on the contrary, studied "the art & culture" of all ages past & present & fashioned his life after them imagining himself the centre of the art & culture of his own age. *Infundis* p. 21.

So entirely art absorbed nature in Wilde that pose of some kind or other became absolutely essential to him in life as well as in art. In his early days he adopted the pose of an aesthete, wearing a fantastic costume along with Balzac's ivory carved meeting heroically the scorn of Daudet & others. Later on he became the high priest of Hedonism preaching selfrealisation & leading a life of unbounded pleasure till it was suddenly checked by his imprisonment. He could not dispense with a pose even in jail. At first, when he was publicly disgraced & thrown into prison he was frantic with impatient rage like a "caged thing". His chiefest concern was that "everything about his tragedy was mean, hideous, repellent, lacking in style." "Our very dress makes us ridiculous," he says in *De Prof.* p. 190. There is nothing to be made of it, no pose to be adopted, it has no appearance to the lookers-on. Surely he would have preferred a sackcloth & a wood-pile to an ordinary convict's dress & a dreary cell. Confront Dorian Gray p. 132 "It often happens that the real tragedies of life occur in such an in-artistic manner that they hurt us by their crude violence, their absolute incoherence, their absurd want of meaning, their entire lack of style . . . Sometimes

however a tragedy that possesses artistic elements of beauty crosses our lives... The whole thing appeals to our sense of dramatic effect. Suddenly we find that we are no longer the actors, but the spectators of the play. Or rather we are both. We watch ourselves, & the mere wonder of the spectacle enthalls us."

As soon as Wilde is able to find a suitable pose he is comparatively happy. He had thought of committing suicide on the day of his release. p. 47. But "after a time that evil mood passed away & he made up his mind to live, but to adopt a new rôle, 'to wear gloom as a king wears purple & never to smile again.'" De Profundis p. 47.

He that had proclaimed pleasure the only thing worth having, a theory about now concocted a new theory about Sorrow & Pain: "Sorrow is the ultimate type both in life & in art," De Prof. p. 54. "Pleasure for the beautiful body, but pain for the beautiful soul." De Profundis p. 59.

He invented a theory that the misfortune that befell him was necessary for his development as an artist, because it would have been limiting to proceed in the life of entire pleasure he led; and he liked to think it said of him, "that he was so typical a child of his age that in his perversity & for that perversity's sake he turned the good things of his life to evil & the evil things of his life to good." De Profundis p. 35.

That the frequent occurrence of the word and

indicates artificiality a pose in Wilde should be corroborated by the quantity of the word

seem 166.6 against 75, on pp. 9, 11, 17, 28;
7, 8, 8, 14, 22, 22, 24, 30, 33, 33, 36, 37, 38, 39,
58; 10, 11, 11, 21. (2.2)

Wilde liked to seem what he was not, to play a part in the pageant of life. He loved to look at his own play & hear himself talk high style; he never left off being an actor even when he was forced to dispense with an audience; he never fell out of his rôle, if it was not in order to adopt a new one; and he made Lord Henry say: "I love acting, it is so much more real than life." *Dorian Gray* p. 106. The word

pose occurs 33.3 - on pp 12, 12, 12, 36, 51.

This does not, however, exclude that Wilde immensely appreciated art of all descriptions, & that "the Cathedral of Chartres, Baudelaire's poems, the pictures of Buone-fous, the romantic marbles of Michel Angelo & Chopin's nocturnes" were delightful to him. His attitude towards art Wilde took over from France. The principle of "L'art pour l'art" had been stressed by Gautier & Baudelaire. His differing conception over against Ruskin's Wilde characterised most strikingly when he pointed out that with Ruskin the value of a picture depended on the sum of noble & ethical feelings it awakened in the looker on, while in the conception of an aesthetist a picture was nothing but a beautifully painted canvas

with no ethical message whatsoever, & meant to affect only by that exquisite truth to nature, that is called style.

Out of the different dominions of art Wilde's sympathies seem to have been with decorative art chiefly, compared even with poetry. He was, indeed a born painter & we may suppose that his pictures, if he had painted any, would have been. "as lovely as a Persian carpet & as moral" *Dorian Gray* p 60. Words connected with painting, sculpture & architecture as marble, ornament, plastic, style, arcade, architectural, carved, carven, abound throughout his works.

The frequency of the word

look 307 against 69 on pp 9, 10, 10, 21, 23, 27, 37, 37, 37, 54, 60, 61, 61; 25, 29, 31, 32, 45; 8, 8, 19, 23, 26, 26, 37, 41, 39, 44, 53, 56, 57, 57; 32, 36, 52, 54, 57; 12, 14, 26; 9, 10, 10, 16, 23, 39. (4.4)

seems to indicate a preoccupation with visible objects, strengthened by the argument of direct confusion: "Like Gaudier I am one 'pour qui le monde visible existe.' De Profundis p 149. *Dorian Gray* p 168.

When we add here the words

paint on pp. 18, 33, 40; 12, 31, 40;

painter on pp. 8, 12, 12, 12, 12, 13, 13, 18, 20, 23, 26, 27, 29, 36, 34, 37, 39, 41, 40, 43, 45, 52; 17, 19.

painting on pp 19, 27, 31, 32, 37; 41 (293.3 to 23) and

picture 140 against 30 on pp. 10, 12, 13, 15, 26, 27, 37, 37, 37, 39, 39, 40, 40, 42, 42, 43, 43; 8, 8; 22, 23; (10.1 & 4.7)

we cannot but see our views confirmed.

It may be said that the above words must needs occur frequently a painter & a picture being the centre of discussion. This is true. But why did the author choose a painter for a chief personage & why did he make a picture the argument of a whole novel? Surely his sympathies were in his work. Perhaps it was that in a painter's mouth he could best put the strange adoration for the young man that had recently entered his life.

If anybody is not yet convinced we may draw his attention to the enormous frequency of the word

⁹³
colour 80 occurrences against 11 on pp. 21, 41, 56, 58; 12, 18, 25, 52; 43; 38; 20, 26; (8.5) + pp. 7, 33,

and the countless names of beautiful & strange colours scattered through all his works, that were never thought of before. We can give here only a list of the colournames occurring in *Dorian Gray* chs. I, II, III.

black pp. 9, 25, 58
coalblack p. 9
blue pp. 9, 16, 22, 26
brown pp. 13, 17.
fiery-coloured p. 30
flame-like p. 7
gilt p. 8
gilded p. 32
golden pp. 13, 37, 41
green pp. 22, 35, 39.
green (and-white) p. 36
honey coloured p. 7.

olive-coloured p. 33
pink pp. 7, 13. 30
purple pp. 35, 35, 58.
red pp. 15, 51, 55, 58.
(rose)-red p. 30
scarlet pp. 26, 32, 38
silver 22, 34, 39.
vermilion p. 37
white pp. 12, 13, 13, 16, 33, 47, 58.
(green-and-) white p. 36
(rose)-white p. 30.

In Dewey's list only four colour names are given.

Comparison leads to the ensuing results:

Wilde uses black	26.6	times	against	13
blue	26.6	"	"	11
red	33.3	"	"	13
white	59.4	"	"	16 occurrences

in Dewey. This yields 145.9 against 53 (2.7)

Colours are a mode of expression to the painter. Their wonder is revealed to him & it is natural for him to think & imagine in these elements. Oscar Wilde never omits to mention the shapes & colours of things. Are we not entitled to conclude that in him there was something of the painter? Is not the following much rather a beautiful picture than a poem?

"It was in its way a very charming room, with its high panelled wainscoting of olive-stained oak, its cream-coloured friezed ceiling of raised plaster-work, & its brick-dust felt carpet strewn with silk long-fringed Persian rugs. On a tiny satinwood table stood a statuette by Clodion & beside it lay a copy of "Les Cent Nouvelles" bound for Margaret of Valois by Clovis Eve & powdered with the quilt daisies that Queen had selected for her device. Some large blue china jars & a parrot-tulip were ranged on the mantelshelf & through the small leaded panes of the window streamed the apricot-coloured light of a summer-day in London." *For. Gr.* p. 61, 62. None of the senses but the eye is concerned in gathering an impression from this picture. The

word itself is of considerable frequency with Wilde;
eye, eyes on pp. 8, 12, 14, 15, 20, 26, 30, 31, 32, 37, 38,
38, 39, 40, 41, 51, 58, 59; 8, 47;

which yields 133.3 against 54. (2.4)

Here we have an extraordinary likeness between Wilde and Gautier who too was as much a painter as a poet. In order to show this likeness we will cite here a passage from Gautier's "España":

"Oui, ce sont bien là les intérieurs garnis, à hauteur d'homme, de carreaux de faïence, les fines nattes de jonc, les tapis de Caluyie, les piles de coussins et les belles femmes aux sourcils joints par le fumeau, aux paupières bleuies de khol, qui, nonchalamment accoudées, fument le narguiché, ou prennent le café que leur offre, dans une petite tasse à soucoupe de filigrane, une négresse au large rire blanc.

We see here the same love of colour as in Wilde. Dorian Gray who is of the same temperament is quite impressed by Gautier's "Venice", from "Bonneux et Camées" and time after time repeats for himself:

"Devant une façade rose
Sur le marbre d'un escalier."

Dor. gr. p. 211.

It is the painter Oscar Wilde who, still in jail, says that "merely to look at the world" will always be lovely to him, & who "trembles with pleasure when he thinks that on the very day of his leaving prison both the labourer & the

lilac will be blooming in the gardens & that he will see the wind stir into restless beauty the swaying gold of the one & make the other less the pale purple of its plumes." De Profundis p. 148.

And it is again the painter who says: "There is not a single colour hidden away in the chalice of a flower or the curve of a shell to which... my nature does not answer." De Profundis p. 149.

That Oscar Wilde was something of a painter gives his work the fascinating beauty of the transparent & many coloured stars of a Kalei-doscope.

A word of extraordinary frequency
with O. Wilde is

Beauty pp. 5, 21, 34, 34, 34;

beauty pp. 7, 8, 9, 9, 14, 18, 20, 34, 38, 40, 51, 51, 56, 60;

beautiful 5, 5, 5, 5, 5, 5, 10, 20, 23, 23, 28, 34, 47, 48, 50, 50.

beauty 126.6 against 11. (20.6)

beautiful 106.6 against 13. (8.2)

The poet-painter enamoured of beauty crowded his works with the thousandfold mention of jewels, shining metals, costly fabrics, perfumed wood, ivory & amber; filled the air with the odour of exquisite flowers & made it alive with the chirruping of birds & the hum & buzz of beautiful insects. He made the garden of his imagination dazling with the purple flutter of poppies & the blue & gold stent of peacocks.

To him not only the splendour of Greek marbles was revealed but also the delicate beauty that lies hidden away in the graceful forms of birds & animals. The small things of nature too appealed to his sense for beauty & filled him with rapturous delight. When he speaks of "fairy bees that shoulder their way through the un-mown grass" or "beautiful lizards that bask in the white glare" or "rabbits that scurry about in the long fern & the great wise tortoises that crawl

slowly along, shaking their heads & nibbling at the young leaves, he opens a new marvellous world to us where the humble things of nature reveal their secret beauty in the bright manycoloured flashes of firework. All Wilde's short stories show this deep sense of beauty. We need but open any of them at random. A passage from the Fisherman & his Soul will illustrate this:

"The walls were of white alabaster set here & there with blue & green tiles. The pillars were of green marble & the pavement of a kind of peachcoloured marble. The garden was planted with tulip-cups & moonflowers & silverfringed aloes. Like a thin reed of crystal a fountain hummed in the dusky air. The cypresses were like burnt-out torches, from one of them a nightingale was singing."

Here the humble things of nature are brought in for metaphor: a peachblossom yielding its colour to the marble of a pavement & a thin reed its likeness to a fountain while the small grey bird makes alive the quiet of the night by the tremulous notes of its love-song.

From a list the frequency of the names of birds, flowers & insects occurring in *W. G.* Gray Chs. I, II, III, will become clearest:

flowers on pp. 10, 21, 36, 51

hillflowers p. 35

blossoms pp. 37, 7, 13, 35

lilac blossoms p. 32

lilac blooms p. 13;
 lilac pp. 7, 35;
 lilies p. 34;
 rose, roses, pp. 51; 7, 34, 37
 rose-leaves
 rose-white (red) p. 30, 30
 dairy pp. 13, 15, 16, 12;
 clematis p. 35;
 pinkflowering (thorn) p. 7.
 flowerlike p. 33.

birds p. 7;
 parrot p. 15;
 peacock p. 14;
 pigeon p. 14;
 sparrows p. 22;
 swallows p. 22;
 thrush p. 36.

bee, bees pp. 35, 36, 7;
 butterflies p. 36;
 dragon-fly p. 13;
 grass-hopper p. 13;

This yields together the enormous sum of 286.6 against naught in the list given by Devey. Yet in spite of the fact and the frequent use of the word nature on pp. 14, 14, 23, 23, 28; 36, 38, 53; (7.3) 10, 12, 28, 28; 80 against 21 we have not the impression that Wilde was a man who stood in close relations to nature. He looked on birds, animals & flowers as a means of decoration & ornament, like jewels & embroidery. He seems to be conscious of this attitude, when he says in *De Profundis* p. 146

"It seems to me that we all look at Nature too much & live with her too little." "We have forgotten" he continues p. 147 "that the earth is mother to us all. As a consequence our art is of the moon & plays with shadows, while Greek art is of the sun & deals directly with things." Yet in reading Wilde we have the impression that his art is of neither of the two - his art is of blazing artificial light & plays with the brilliant effects of strange colour & shades.

The almost passionate purity & simplicity of language & sentence construction in W. & the impeccable music of his style are more signs for his profound sense of beauty. In his essay on Milton Macaulay says that the beauty of

Milton's poetry rests with the form & language he gave ~~it~~ ~~them~~. When the structure of the sentence is altered or one synonym replaced by another the spell is destroyed. We may say the same thing of Wilde: no attempt to change the order of words in his divinely simple language would turn out an improvement. The thing could have been said only in the exact way Wilde did & all attempts at change would rob the passage of its music. We might explain this by Wilde's comparative want of ideas. The appeal of his works rests chiefly with the music of his language & the beauty of his imagery. In this respect Wilde is a true disciple to Gautier: "il n'a pas créé, mais il a su admirablement toutes les ressources de la langue et du style" (Emile Faquet p. 318) "Il voyait le monde matériel, et aussi il entendait le son des mots: ce n'est pas donné à tout le monde;" (Faquet p. 323) and represents an entire contrast to Wordsworth whose ideas might be expressed this way or that without losing anything of their beauty & appeal.

Most characteristically Wilde poured into his heroes the same mad passion for beauty that was his own. He made the young King, like one who "seeks in beauty an antidote from pain", kneel in adoration before a great picture & press his warm lips on the

brow of an antique statue inscribed with the name of the Bithynian slave of Hadrian."

He made the "Star Child" to be "as one enamoured of beauty" fall in love with the reflexion of his own face in a dark pool. He made Dorian Gray cry out in passionate wonder before the marvel of his own picture; "Am I really like that? how wonderful!" He filled him with a mania for strange things of foreign beauty & made him store them in a "long latticed room with a vermilion-and-gold ceiling & walls of olive-green lacquer." He made Lord Henry say that Pothos left him untouched, whereas mere beauty could fill his eyes with tears.

To O. Wilde, like in late Greek sculpture the type & perfection of beauty was incarnate in the delicate fibred bodies of boys. The passages where he describes the charm & beauty of boys are alive with a strange, poisonous passion & a "wonderfully handsome lad" of some kind or other is the red thread throughout his literary work. Is not the "Star Child" white & delicate as saffron ivory, ^{and not} his curls like the rings of the daffodil; is not Dorian Gray with his finely curved lips, his frank blue eyes, his crisp gold hair (p. 26) of a beauty "such as old Greek marbles keep for us!" (p. 51.)

There is never the same touch of passionate sympathy in the description of a girl's

beauty, except when he can imagine her to be either a girl in a boy's clothes, or a boy in a girl's disguise. Listen to ~~Don~~ Gray when he describes Sybil Vane the beautiful little actress of a shabby suburban theatre.

"I have watched her wandering through the forest of Arden, disguised as a pretty boy in hose & doublet & dainty cap." p. 70. "When she came on in her boy's clothes she was perfectly wonderful... She had never seemed to me more exquisite."

As long as he is able to imagine her to be a lovely boy-actor of Shakespeare's time he loves her. When he realises that she is but a girl, his passion leaves him in the same instant & he throws her aside as one might do with a beautiful faded flower that is no longer fit for a buttonhole.

Words connected with the psychology of an artist who seeks expression for his conception of the beautiful are still

express, on pp. 6, 15, 18; 18;

expression on pp. 9, 9, 13, 20, 29, 31, 33, 36.

yielding 80 against 36. (2.2)

The frequency of the word express in ordinary prose (in the list of Dewey) does not surprise when we consider that the word denotes beside its proper meaning - passenger train & messenger.

"The sympathy of the artistic temperament."

is necessarily with what has found expression." Therefore, "behind everything that had found expression" in words or in colours, in music or in marble" Wilde searched for the "artistic temperament," confront Dorian Gray p. 144. "I love beautiful things that one can touch & handle. Old brocades, green loupes, lacquer work, carved ivories, exquisite surroundings, luxury, pomp; there is much to be got from these. But the artistic temperament that they create, or at least reveal is still more to me."

The "artistic temperament" to Wilde was the disposition for the "artistic life". He sought it in the luxury & pleasures that he crowded his life with. The exquisite things of his pompous surroundings created in him mad desires & filled him with a desperate longing for new sensations, which constituted the essential elements for his art.

"People thought it dreadful of me" he says in *De Profundis* p. 137 "to have entertained at dinner the evil things of life & to have found pleasure in their company. But then, from the point of view through which I as an artist in life approach them, they were delightfully suggestive & stimulating. The danger was half the excitement."

15a
A striking feature in the vocabulary of Oscar Wilde is his extensive use of personal pronouns.

I	2746.6	against	1236	
me	673.3	"	257	
my	533.3	"	329	of Dewey's.
yielding	3953.2	against	1822	(2.2)

you	1933.8	against	808	
yours	435.6	"	283	of Dewey's
yielding	2369.9	against	1091	(2.1)

he	1650	against	687	
him	750	"	285	
his	112.2	"	517	of Dewey's
yielding	3643.2	against	1489	(2.4)

she	316.8	against	194	
her	323.4	"	234	of Dewey's
yielding	640.2	against	428	(1.4)

All the personal pronouns with the single exception of the third person feminine occur more than twice as often as in ordinary English. The analyst should not be far mistaken in maintaining that the fact has to do with Wilde's highly subjective nature. By using

personally, an individualist he was, but he
personal pronouns instead of the names of
persons. a distinctly subjective note is ex-
pressed, a suggestion of personal relation-
ships between the speaker & the object spoken
of.

When we compare the following two state-
ments: "this is Mrs. Brown", & "this is she" we
no doubt notice that the latter is far more
personal than the former. A person, referred to
by a pronoun is necessarily known to the speaker
before, a person referred to by a name need
not be.

We may securely say, that with Wilde his own
self, his own personality played a large part.
Compounds with self, like self development,
self assertion, self-realisation abound throughout
his works. An individualist he has been called
a the passage Dorian Gray p. 28 has been cited
as a proof: "The aim of life is self develop-
ment. To realise one's own nature - that is what
each of us is here for... people have forgotten
the highest of all duties, the duty, that one owes
to oneself." This seems to have been in fact the
only duty he acknowledged. The word is extremely
rare with Wilde.

Considering this attitude of mind, can we
be mistaken in supposing to have found the
reason for Wilde's frequent use of the word
nature? (7.3) It must have been the constant
harping on the "rich problem" of his own nature.
that made the word reappear again & again.

Surely, an individualist he was, but we may go much farther & say that he was an extreme egotist as he seems to absolutely ignore the individualities of others, trying to put his stamp on everybody & everything that came in touch with him. Something of the delight he experienced in exercising ^{his influence} ~~his~~ surroundings is expressed in the passage Dorian Gray p. 51. "Talking to him was like playing upon an exquisite violin. He answered to every touch & thrill of the bow. There was something terribly enthralling in the exercise of influence. No other activity was like it. To project one's soul into some gracious form & let it tarry there for a moment; to hear one's own intellectual views echoed back to one with all the added music of passion & youth; to convey one's temperament into another as though it were a subtle fluid or a strange perfume: there was a real joy in that—perhaps the most satisfying joy."

These strangely passionate lines have all the thrilling power of an overcharged passage. There is a strong personal element in them that appeals directly to the reader. We can imagine that this was what the poet felt towards Alfred Douglas, whose personality had a strange fascinating power over him & whom he strove to influence & curb under his dominion.

When he was reduced to suffering he could not endure others to be glad; nay, he wished "to turn whatever house he entered into a house of mourning: to make his friends walk slowly with him... to mourn them with

an alien sorrow, to mar them with his own pain".
De Profundis p. 47. Nobody is entitled to joy if
he is excluded from it.

This mania for influence over people
will account for the unusual frequency of the word
influence 80 occurrences against 15.
an pp. 14, 19, 23, 24, 28, 28, 26, 28, 51; 38; 30. — (5.3)

Wilde's extreme individualism expresses
itself strongly in the passage De Profundis p. 26.
"Nothing seems to me of the smallest value
except what one gets out of oneself; my nature
is seeking a fresh mode of self-realisation. That is
all I am concerned with." He does not seem
"wounded" or "broken" here which he professes to
be on p. 19, nor does this give an impression
of a "lesson in humility" he was learning p. 61.

Of the dizzy heights where his self-asserted
ego had enthroned itself we get an idea when we read:
"for me the world is shrivelled to a handbreadth
... for I have come, not from obscurity to the
momentary notoriety of crime, but from a
sort of eternity of fame to a sort of eternity of in-
famy." De Profundis p. 42; or when he says "and
if life be a problem to me, I am no less a prob-
lem to life. People must adapt some attitude
towards me." De Profundis p. 43

He even tried in De Profundis to stamp Christ
as the precursor of all individualism & preacher

of egotism. "To live for others as a definite aim was not his creed; it was not the basis of his creed." *De Profundis* p. 84. Wilde makes Lord Henry say in *Dorian Gray* p. 104 "One's own life that is the important thing & as to the lives of one's neighbours they are not one's concern."

And is not this extreme self-concern confirmed by the fact that he was hardly able to create any character of importance that was not his own. It is his own portrait that meets us right through all his works. He gave all his chief personages his own features & filled their mouths with his own words. He supplied Lord Henry with his own 'cool white flowerlike hands' & made him a brilliant converser; he filled *Dorian Gray* with his own passions & made him wear his own buttonhole of orchids; and Basil Hallward's artistic idolatry is alive with the stir of a curious emotion that is entirely personal & makes one think of Wilde's 'unbounded passionate admiration' for Alfred Douglas. *New Pref.* p. 53.

The type of the aristocratic "Übermensch" ^{Superman} in English literature is an original creation of Oscar Wilde's. It has its prototype in its creator.

In all that follows we must keep in view this egotism & self-concern that led to the creation of a new type & regard it as the offspring of all the other traits in Oscar Wilde.

The chiefest outflow of this love of self,
Wilde's boundless passion for pleasure mani-
fests itself in the frequent occurrence of the
words

Pleasure p. 58;
pleasure p.p. 8, 11, 21, 24, 25, 37, 45, 51, 53, 60;
pleasures p.p. 41, 41, 51;
pleasant p.p. 22, 27;
pleasantly p. 53;
please p. 27;

this yields in all 120 against ~~17~~ ^{33 1/2}
(2.4)

delight p. 21

delightful p.p. 10, 11, 22, 22, 28, 58, 59;
53, 3 against 0.

amusement p. 22;

amuse p.p. 44, 38, 45, 56;
33.3 against 0.

joy p.p. 29, 35, 37, 51, 51, 51;

joys p. 14;

46.6 against 0.

laugh v. 8, 9, 11, 13, 57, 27, 38, 44, 47, 57, 60, 12, 16
23, 26, 33, 39, 45, 59;

laugh n p. 58;

laughter p. 16;

140 against 0.

Even De Profundis, a record of ex-
cruciating suffering is crowded with the words

We find an extraordinary love of pleasure in all the idle luxury-loving heroes of his short stories till it culminates in Lord Henry, the high priest of a new Hedonism, whom he makes say: "Pleasure is the only thing worth having a theory about." *Dorian Gray* p. 103.

The large number of words denoting sense-perceptions & such closely connected with them seems to indicate that Wilde was a man who lived with all his senses on the alert, for whom the outward world perceptible by the senses was everything. His style too is characterised by a predilection for picturesque adjectives that appeal to the outward senses.

Such words indicative of sensuality ^{suggest} are:

feel on pp. 10, 17, 17, 21, 22, 22, 22, 33, 33, 34, 41, 55, 61;
feeling pp. 6, 12, 14, 29;
 this yields 113 against 57. (2.2)

touch pp. 32, 31, 51, 30, 30, 60, 15.
 46.6 against 24 (2)

look 306 against 69.
vision, visible pp. 19, 34, 35, 46, 52, 52
 40 against 0.

music pp. 28, 30, 30, 30, 30, 51, 58; 29; 6;
 66.6 against 0.

We must take into account here also the names of musical instruments that occur in the first three chapters of *Dorian Gray*, not

to mention those in Chapter XI.

lute p. 20;

organ p. 8;

piano pp. 16, 25, 26;

trumpet p. 36;

violin pp. 16, 51;

yielding 53.3 against 0
That a human voice had the power of strangely
stirring him Wilde confesses through the mouth of
Dorian Gray p. 69. The word voice occurs on
pp. 14, 28, 24, 33, 50

33.3 against 18. (1.9)

listen pp. 27, 35, 38, 58, 59, 59; 34

46.6 against 16. (2.9)

The words silent, silence are often to be found
throughout Wilde's works. In Dorian Gray
Chapter I, II, III they occur 33.3 against 0 on
pp. 31, 38, 53; 23, 52.

The expression "he listened to the silence"
is a favorite one with Wilde. Compare "Lord Arthur
Savile's Crime" p. 27.

"He leaned wearily up against the railing, cooling his brow against the wet metal, & listening to the tremulous silence of the trees."
This passage is still otherwise characteristic of the man who invented that phrase of curing the soul by means of the senses: the young man tries to quiet his trembling nerves by cooling his brow against the wet metal. Confront the passage in Dorian Gray p. 32 where Dorian

buries his face in the great cool lilac-blossoms, feverishly drinking in their perfume."

That O.W. was absurdly fond of perfumes becomes clear from extensive allusions to the most variegated odours:

The rich odour of roses p. 7

the heavy scent of the lilac p. 7

The more delicate perfume of the pink flowering thorn. p. 7

The honey-sweet blossoms of a laburnum p. 7

the perfume of the great cool lilac-blossoms, p. 32.

the heavy scent of the roses. p. 37.

The words perfume on pp. 7, 32, 51; 20 against O and scent on pp. 7, 37; 13 against O.

are not so frequent as might be expected.

Need we remind here of that strangely rapturous passage on perfumes in Chapter XI of Dorian Gray.

Everybody knows that music & perfumes make the strongest possible appeal to the senses.

The frequency of the words:

sense pp. 7, 20, 38, 50, 60;

senses pp. 32, 32, 32, 32, 35;

sensation pp. 14, 35; 79.9 - 25 (3.2)

also betrays the preacher of the theory about the soul & the senses.

The opening passage of Dorian Gray best illustrates W.'s attitude by its appeal to the outward senses:

"The studio was filled with the rich odour of roses

as when the light summer wind stirred amidst the trees of the garden there came through the open door the heavy scent of the lilac or the more delicate perfume of the pink-flowering thorn.

From the corner of the divan of Persian saddle-bags on which he was lying, smoking, as was his custom, innumerable cigarettes, Lord Henry Watton could just catch the gleam of the honey-sweet & honey coloured blossoms of a laburnum, whose tremulous branches seemed hardly able to bear the burden of a beauty so flame-like as theirs. & now & then the fantastic shadows of birds in flight flitted across the long turquoise-silk curtains that were stretched in front of the huge window, producing a kind of monotonous Japanese effect, & making him think of those pallid jade-faced painters of Tokio who, through the medium of an art that is necessarily immobile, seek to convey the sense of swiftness & motion. The sullen hummer of the bees shouldering their way through the long unbroken grass, or circling with monotonous insistence round the dusty gilt horns of the straggling woodbine, seemed to make the stillness more oppressive. The din roar of London was like the bounden note of a distant organ.

We might call this a symphony of exquisite sensations preparatory or creative of the ^{thing of} some exciting emotion. Slumbering desires are apt to wake in such dreamy atmosphere, heavy with odours & the monotonous silence of a day in summer.

When we consider this sensuality & take into account Wilde's obvious scorn of all moral law that we shall come to later on it will be easy to understand that he was dominated by his passion for pleasure to the exclusion of all scruples. We have his confession in *De Profundis* p 63. When he left Oxford he "wanted to eat of the fruit of all the trees in the garden of the world & went out into the world with that passion in his soul."

"Be always searching for new sensations," he says through the mouth of Lord Henry in *Dorian Gray* p 35. "Be afraid of nothing... We degenerate into hideous puppets, haunted by the memory of the passions of which we were too much afraid & the exquisite temptations that we had not the courage to yield to."

He was always hunting for new sensations, till nothing was new to him any longer, & till he knew all the "exquisite sins" that "make life worth living."

The word know (knew, known) occurs in the large number ~~on top~~ of 345 to 196. (2)

He "lived for pleasure, he did it to the full. There was no pleasure he did not experience. *De Profundis* p. 64. He had "mad hungers that grew more ravenous as he fed them." *Dorian Gray* p. 167. "Tired of being on the heights he deliberately went down to the depths in the search for new sensations" *De Profundis* p 23.

What the paradox was to him in the sphere of passion thought perversity became to him in the sphere of passion. "To live" he says, "was a malady or a madness or both. I grew careless of the lives of others. I took pleasure where it pleased me & passed on ... I ceased to be lord over myself ... I allowed pleasure to dominate me." *Die Profundis* p. 23.

Like those who have the "artistic temperament" he "drew out" of Shakespeare's sonnets the alleged "secret" of his love & made it his own." *Die Profundis* p. 86. He set himself to trace through history the instances of men subject to the vice that became his bane. He took a curious interest in that strange elector of Brandenburg who was so enamoured of beauty that he bought for his weight in amber the young son of a Greek merchant; he loved to think of the ivory body of the Bithynian slave that rots in the green ooze of the Nile or of the young Athenian whose dust is strewn on the yellow hills of the Cerameicus; (The Portrait of Mr. W.H. p. 199.) & he fell in love with Willy Hughes the imaginary boy-actor of Shakespeare's plays whom he could "almost fancy to see standing in the shadow of his room, with his golden hair his tender flower-like grace his dreamy deep smitten eyes, his delicate mobile limbs & his white lily hands." The Portr. of Mr. W.H. p. 191. It is equally characteristic that Wilde imagines Willy Hughes to have left Shakespeare in order to join Marlowe, for whom he ima-

gives him to have played the part of King Edward's "Delicate minion".

If we did not possess these self confessions or knew nothing of Wilde's life we might still gather almost as much from the frequent occurrence of the word

Lad on pp. 25, 31, 32, 37, 41, 43, 44, 51, 51, 52, 29, 38 which yields 86 against 0

Lad is an uncommon word in the language, a word of Irish origin. Rare words have the quality of being emotional. Words used too often get stale. People dominated by strong emotions are on the constant look-out for words fit to relieve them of their feelings words capable of being charged with emotion.

That Wilde who was extremely careful to stamp out the last trace of brogue in his language should have so extensively used a word of notably Irish origin is a strong proof that he chose it because of its emotional quality.

The unemotional word bay, though frequent enough is far more seldom in Wilde.

bay on pp. 10, 16, 29, 42, 42, 48, 48, 51, 30, 30, 37 yields 73.3 against 43 (1.7) + school-bay p 33 79.9 against 43 (i.e. 1.8) x

A comparison between Wilde & Kipling will throw abundance of light on the
x here must be added the word fellow (on pp 9, 12, 16, 17, 22, 31, 37, 39, 47, 48; 10, 41, 47; yielding 86 - 20 i.e. 4.3

question. In 100,000 words of Kipling's "Stalky" which is a book exclusively about "boys" the word lad does not occur once. Kipling uses only the immemorial "boy" & "chap".

Chap occurs only four times in the first three chapters of Dorian Gray and there only in the mouth of Lord Henry Wotton.

chap p.p. 48, 48; 9, 42;
yielding 26.6 against 0.

George Eliot in "The Mill on the Floss" is much in favour of lad. But then she also uses the corresponding lass, which Wilde does not. In the instance of George Eliot we must have to do with distinctly local colouring.

It is the same thing with Robert Louis Stevenson who intentionally stresses the Scottish character of his works by introducing words of distinctly Celtic origin.

Other words connected with this complex are
passion on pp. 19, 20, 33, 36, 45, 50, 51;
passions on pp. 22, 28, 30, 35;
passionate on pp. 26

yielding together 80 against 0

That the words
lip, lips on pp. 27, 43, 51, 58, 59; 27, 30, 30, 31, 32, 38;
yielding 73.3 against 0

cheek, cheeks on pp. 53; 25, 30, 37, 39, 34 (33.3 - 0)
limbs pp. 35, 55; (13.3 - 0)

fascinate pp. 10, 14, 22, 31, 33, 52, 54, 58 (53.3 - 0)
exquisite pp. 14, 14, 35, 51, 51; (33.3 - 0)

emotion pp. 3, 36, 37, 22, 57 (33.3 - 0)
smile pp. 8, 31, 34, 44, 56; 34, 26, 36, 60; 59; 24, 52, 56, 61. (100.0)

blush, blushes pp. 25, 57, 57, 57 (26.6 - 0)
indicative of sensuality have nothing to do
with the fascination of woman's lips is
suggested by Wilde's shunning the words
woman on pp. 50, 50, 57

yielding 20 against 59 (0.3)
and girl on pp. 33, 47, 48, 49, 49, 49, 54.
yielding 43.3 against 50 (0.8)

The more emotional plural is not so strikingly rare:

women on pp. 23, 23, 36, 49, 49, 49, 49, 50, 50, 53, 53
yielding 80 - 48 (1.7)

It is interesting to return here to the already mentioned difference between the frequency of the third person masculine & feminine of the personal pronoun.

he with 3643.2 against 1489 (2.4)
she with 640.2 against 428 (1.4) occur.

rences.
This also proves that his imagination did not linger about the charms of women.

May it was the "mobile limbs" & the "finely curved" lips of "delicate boys" that fascinated him & filled him with "exquisite emotions" & he loved to see a boy's "ivory cheek" growing scarlet with a "charming" blush.

How little women meant to Oscar Wilde becomes clear from the attitude of boundless contempt manifest in sayings like:

"I am afraid that women appreciate cruelty, downright cruelty, more than anything else! They have wonderfully primitive instincts. We have emancipated them, but they remain slaves looking for their masters all the same. Women are a decorative sex. They never have anything to say, but they say it charmingly. Women represent the triumph of matter over mind just as men represent the triumph of mind over morals..."

There are only two kinds of women, the plain & the coloured. The plain women are very useful. If you want to gain a reputation for respectability, you have merely to take them down to supper. The other women are very charming. They commit one mistake, however, they paint in order to try and look young... as long as a woman can look ten years younger than her own daughter she is perfectly satisfied. *Devian Gray, p 65*
And, even when we search the length

and breadth of Wilde's works, do we find any type of woman that is not either wicked & frivolous, perfectly colourless, or hopelessly stupid? for any moral law whatsoever. It might be suggested by the words

dute occurring only twice on pp. 28, 28 i.e. 13.3 times against 24 in ordinary English and responsible only once on p. 60 i.e. 6.6 times and responsibility only once on p. 57 i.e. 6.6 against 22 of Devey's. (0.6)

Other words concerning this complex are neither very frequent nor very rare. It is difficult to draw any conclusions from them, though they might indicate preoccupation with the subject.

moral on pp. 5, 5, 2;

morals p. 28;

morality p. 5; yielding 53.3 to 14 (2.4)

immoral pp. 5, 28, 28;

immorality p. 7 25 to 5

sin pp. 29, 43, 57; sins pp. 28, 28, 29, 29. 53.3 - 5.

It is clear that the plural 'sins' occurring often than the singular indicates a frivolous attitude for, although Wilde did not acknowledge the existence of sin in the ordinary abstract meaning

15
It is difficult to trace in Wilde's vocabulary his boundless scorn for any moral law whatsoever. It might be suggested by the words

duty occurring only twice on pp. 28, 28 i.e. 13.3 times against 240 in ordinary English and responsible only once on p. 60 i.e. 6.6 times,

and 'responsibility' only once on p. 57 i.e. 6.6 against 22 of Dewey's. ~~60.6~~ (0.6)

Other words concerning this complex are neither very frequent nor very rare. It is difficult to draw any conclusions from them, though they might indicate preoccupation with the subject.

moral on pp. 5, 5, 12;

morals p. 28;

morality p. 5; yielding 33.3 to 14 (2.4)

immoral pp. 5, 28, 28;

immorality p. 17 25 to 0

sin pp. 29, 43, 57; sins pp. 28, 28, 29, 29. 53.3 - 0.

It is clear that the plural 'sins' occurring often than the singular indicates a frivolous attitude. For, although Wilde did not acknowledge the existence of sin in the ordinary abstract meaning.

* Compare also the frequency of the words
won't 66-17, indicated a strong abstract meaning.

there existed for him delightful things called "sin". Compare combinations like

"beautiful sins" Dorian Gray p. 104.

"wild joys & wilder sins" p. 138:

Could anybody have expressed his deep contempt of morals better than by making his mouthpiece say: "It is bad for one's morals to see bad acting." Dorian Gray p. 111.

or: "modern morality consists in accepting the standard of one's age. I consider that for any man to accept the standard of his age is a form of the grossest immorality."

Even in Reading gaol, while some naive people imagine him a broken sinner who beats his own chest in repentance, he writes:

"morality does not help me. I am a bornantinornian. I am made for exceptions, not for laws." x

laws pp. 27, 29; 13.3 against 57 i.e. 0.2

Wilde's tampering with the conception of sin is really disgusting: "Nothing makes one more vain than being told that one is a sinner," Dorian Gray p. 134; or "beautiful sins, like beautiful things are the privilege of the rich;" or: "the only horrible thing in the world is envidia. That is the one sin for which there is no forgiveness." When he makes Lord Henry say: "sin is the only colour element in modern life" Dorian Gray p. 43, he reminds us of his mother who also was fond of wicked sayings, one of which was:

x Compare also the frequency of the words won't 66-17, ⁽⁹⁾ indicative of a strong obstinacy.

"Sin is the sweetest thing in life."

In his frivolity Oscar Wilde goes so far as to attribute to Christ his own wicked ideas.

"To turn an interesting thief into a tedious honest man was not his aim..." he says in some place of *De Profundis*. "But in a manner not yet understood of the world he regarded sin & suffering as being in themselves beautiful holy things & modes of perfection."

The fascination crime had for Wilde is manifest in "Dorian Gray's mania for poisons & the awful & beautiful forms of those whom" vice & blood had made monstrous & mad," *Dor. Gr.* p. 188. It finds expression in "Lord Arthur Savile's Crime" which is an outrage on morals & society, & it culminates in Wilde's passionate sympathy for the murderer Griffith Wainwright. When he makes Lord Henry say: "crime belongs to the lower classes... I should fancy that it was to them what art is to us, simply a method of procuring extraordinary sensations" *Dor. Gr.* p. 273, can we not imagine that for Oscar Wilde, like for Dorian Gray "there were moments, when he looked on evil simply as a mode through which he could realise his conception of the beautiful." *Dorian Gray* p. 190.

It has become a habit with critics to discuss the religion of writers. From the vocabulary no conclusions as to Wilde's creed can be

drawn. But it might be interesting here to quote his confession on this behalf from *De Profundis* p. 31, 32.

"The faith that others give to what is unseen I give to what one can touch & look at. My gods dwell in temples made with hands; & within the circle of actual experience is my creed made perfect & complete... When I think about religion at all, I feel as if I would like to found an order for those who cannot believe: the confraternity of the faithless, one might call it, where on an altar on which no taper burned, a priest in whose heart peace had no dwelling, might celebrate with unblessed bread & a chalice empty of wine."

How much of this is sincerity & how much a frivolous pose - will this ever be decided?

Indicative of insincerity in a high degree is the rarity of the word

to mean p.p. 5; 5, 5; 38; 26.6 - 72 (0.3)
Like Lord Henry, Lord Darlington & others Oscar Wilde "never really meant what he said."

This seems to be indicated also by the rarity of the words

truth on pp. 10, 56. 13.3 - 22 (0.6)
and true pp. 9, 17, 27, 31, 34; 33.3 - 60 (0.5)

Imp of. Being Earnest: p. 24.

As he over-drew his account in life Wilde exhausted the paradox in the sphere of

thought. Fun was made of him in the "Punch"
of his time & with much justice it has been

Wilde was an antinomian not only with regard
to morals, but also with regard to thought. What
perversity had become to him in the sphere of
passion the paradox was in the sphere of
thought. It had almost completely taken
possession of his style & talk. The word itself
is of considerable frequency.

paradox pp. 30, 56, 58; 56, 56; 33.3 - 5

another word belonging here is

absurd pp. 11, 33, 41, 59; 26.6 - 5.

Through the mouth of Mr. Tansine of
Treadley in Dorian Gray p. 56 Wilde says:

"The way of paradoxes is the way of truth".
Some of Wilde's paradoxes bear in them
a grain of truth but the mass of them
are perfectly absurd; so when he says:

"There is only one thing in the world
worse than being talked about, & that is not
being talked about." Dor. Gr. p. 49

"I can believe anything provided
that it is quite incredible." Dor. Gr. p. 13.

"Philanthropical people lose all
sense of humanity." Dor. Gr. p. 50.

"Divorces are made in Heaven." The
Imp. of. Being Earnest: p. 24.

As he overdraw his account in life
Wilde exhausted the paradox in the sphere of

thought. Fun was made of him in the 'Punch'
of his time & with much justice it has been
said that many of his characters were mere
walking "aphorism-automatons"; any
question thrown into them produces an
immediate aphorism.

And as he could not do without a pose
in jail, even so he could not dispense
with the paradox in *De Profundis*.

"The supreme vice is shallowness,"
he says in *De Profundis* p. 35, repeating
the phrase from Dorian Gray, and
while his fingertips grow dull with shred-
ding the harsh rapes into oakum he
cannot help saying: "hearts are made
to be broken."

Could he have been afraid of what he
had done to his soul?

He made Lord Henry on p. 275 maintain
that "art had a soul, but man had none,"
and on p. 276 say, "we have given up our belief
in the soul." But in the mouth of Lord G. he put the answer.
"The soul is a terrible reality. It can be hurt & sold & bartered
away. It can be moulded & made perfect. There is a soul in
each one of us. I know it." pp. 275, 276.

Was it that at some moments "he would think
of the ruin he had brought upon his soul, with a pity
that was all the more poignant because it was

Now it must be tried to account for another complex traceable in Wilde's vocabulary. It is the complex of fear indicated by the extraordinary frequency of the word afraid on pp. 12, 13, 13, 14, 16, 25, 27, 28, 29, 30, 33, 33, 33, 35, 35, 36, 52, 55; yielding 120 against 11. (12)

There are a few passages in *Dorian Gray* strangely overweighed with a passionate sense of fear, a fear that seems at times "almost too great to be borne." p. 181.

What was he afraid of?

A word of great frequency which we might connect with this complex is

soul on pp. 13, 14, 19, 20, 21, 28, 29, 32, 32, 32, 32, 38, 39, 51, 52, 28.

which yields 106.6 against 5.

Could he have been afraid of what he had done to his soul?

He made Lord Henry on p. 275 maintain that "art had a soul, but man had none," & on p. 276 say, "we have given up our belief in the soul." But in the mouth of Dr. G. he put the words "The soul is a terrible reality. It can be bought & sold, & bartered away. It can be poisoned & made perfect. There is a soul in each one of us. I know it." pp. 275, 276.

Was it that at some moments "he would think of the ruin he had brought upon his soul, with a pity that was all the more poignant because it was

purely selfish?" Dr. Gray p. 167.

Was there within him anything like tardy regret for the boyish purity of his soul that he had wasted in the eldly of pleasure? The word is comparatively frequent with Wilde

pure pp. 46, 47;

purely pp. 18, 43;

purification p. 29;

purity pp. 26, 51;

46.6 against 18. (2.6)

Did he use it with secret pain & regret? Or was it the real Wilde who said: "no civilised man ever regrets a pleasure" Aorian Gray, or "I do not regret for a single moment having lived for pleasure." De Profundis p 64.

There is much frivolous talk about the soul in Aorian Gray. Was Wilde hiding behind it that the problem of soul & body troubled him.

Really interesting, whether sincere or not, is the change of attitude in De Profundis where he goes so far as to maintain, in childlike faith, that the world 'was built by the hands of love for the soul of man'.

Whose are those hands of love? has he turned mysticist? Do his gods no longer live in temples made by hands?

Next to soul in the list of words we find

Life on pp 5, 6, 11, 11, 11, 14, 14, 18, 19, 19, 20, 22, 24, 28, 29, 30, 32, 34, 35, 38, 43, 52, 53, 53, 56, 58, 58, 60, 61, 36, 33,

56; 25;

226 against 90. (2.5)

lives n. pp. 22, 29, 41

20 against 0

lives v pp. 10, 10, 17, 20, 22, 29, 35, 35, 39, 42, 46; 47

80 against 58 (1.4)

This yields 326 against 148. (2.2)

It must have been life that Wilde was afraid of, real life, reality. The words

real on pp. 9, 12, 12, 28, 30, 40, 43, 43, 43, 51, 52;realize pp. 19, 28, 34;Realism p 5;realism p 19;Reality pp 56, 59;reality pp 29, 38;really 33 occurrences

which yield 353.3 against 97

are surprisingly frequent. (3.8)

If when he was a problem to life, surely life was a problem to him.

"There are few of us" he says in *Dorian Gray* p. 170, "who have not sometimes awakened before dawn, either after one of those dreamless nights that make us almost enamoured of death, or one of those nights of horror & misshapen joy, when through the chambers of the brain sweep phantoms more terrible than reality itself..."

Out of the unreal shadows of the night comes back the real life that we had known... & there steals over us a terrible sense of the necessity for the continuance of energy in the same

merciful round."

From this passage it becomes clear that reality had its terrors for O. Wilde, for it is alive with passion. He was afraid of life beyond the limits of his own artificial world made up of pleasure. Listen to his confession:

"Failure, disgrace, poverty, sorrow, despair, suffering, tears even, the broken words that come from lips in pain, remorse that makes one walk on thorns, conscience that condemns, self-abasement that diminishes the misery that puts ashes on its head, the anguish that chokes backcloth, for its raiment & into its own drink pants gall: — all these were things of which I was afraid." De Profundis p. 64.

Here he himself says that it was he was afraid of, though the confession tarts a little of the stage. Page 50 sounds much more real: "I shunned suffering & pain. I hated both. I resolved to ignore them as far as possible: to treat them as modes of imperfection, they were no part of my scheme of life. They had no place in my philosophy."

His scheme of life then had nothing to do with real life. Like the young king he was seeking in pleasure & beauty an anodyne from the pain he feared & cried out through the mouth of Lord Henry: "I can sympathise with everything except suffering. I cannot sympathise with that. It is too ugly, too horrible."

too distressing..." p. 56.

Suffering, whenever it entered upon him, mangled his pleasure & threw him on to the reality of things which he wished to forget, to banish from his thoughts.

Words connected with suffering occurring in Dr. Gr. Chs. I II III are:

suffer pp. 10, 10, 34; 56; 26.6 - 16 (1.6)

pain pp. 21, 38, 45, 51, 56; 21; 80 - 0

sores p. 56; 6.6 - 0

sorrow p. 14. 6.6 - 0

But in the essence of things - would it not be more correct to say that W. was afraid not of life, but of death which is really life's reality? In speaking so much of life & using the word so frequently, was he not really trying to forget that there existed a terribly real thing called death?

This seems the more probable when we consider how full of a terrible hidden fear the passage is where Dr. Gr. after having committed a murder drives through illpaved lanes to a dirty drinking den, while "from cell to cell of his brain creeps the one thought" that deals with soul & sense; & the "wild, desire to live" most terrible of all man's appetites quickens into force each trembling nerve & fibre." p. 239.

Or that other passage where Dr. Gr. shuts himself up in his own room "sick with a wild terror of dying, while the dead leaves that are blown against the leaded panes seem to him like his own wasted resolutions & wild regrets." p. 256.

Are we wrong to imagine that the mad fear of death that was always present with him filled Wilde with a desperate hunger for life &

I made him use the word so much more frequently than ordinary speakers? The word

Death on p. 52

death on p. 51

13.3 against 11 (1.2)

is not more frequent than what the list of Dersey gives.

And is it not a curious fact that Wilde hardly ever if at all makes fun of death?

Even Lord Henry is serious about it: "Death is the only thing that ever terrifies me. I hate it." and his poor jouke "Death & vulgarity are the only two facts in the nineteenth century that one cannot explain away," is instinct with a sort of terrified awe. p. 271.

When he was sent to Reading gaol Wilde at first wished to commit suicide, like many before & after, to escape disgrace. But then he accepted all the evils he was infinitely less afraid of than death: a life of hideous reality, degradation of body & soul, misery, pain & the "wild regrets" of a "wasted genius".

Next to "life" & "soul" in the wordlist we find the words

young on pp. 8, 9, 9, 10, 12, 15, 15, 16, 17, 23, 28, 33, 39, 39, 42, 44, 45, 46, 47, 54, 56, 57, 57, 58, 60;

173.3 against 41.

youth on pp. 26, 30, 33, 33, 34, 34, 35, 35, 35, 35, 38, 40, 51, 56; 26.

106.6 against 0.

while the words

old & age occur only 173.3 against 847
a 46.6 against ~~174~~ 24. (115)

When we apply the same interpretation here we get the conclusion that Wilde talked so much of youth in order to forget the fear of old age that he had in common with his mother.

"To waste an eternal youth gave me a curious joy", he says in *The Profound* p. 22. He loved to imagine that like Dorian Gray he had an eternal youth.

We feel the author's heart trembling in Lord Henry's strange panegyric on youth: "you have the most marvellous youth & youth is the only thing worth having... every month as it comes brings you nearer to something dreadful... there is such a little time that your youth will last - such a little time. The common hillflowers wither, but they blossom again... But we never get back our youth... youth! youth! there is absolutely nothing in the world but youth."

We hear the outcry of a ^{man}soul tortured by the thought of identity's time & more relentless reality in Dorian Gray saying: "how sad it is! I shall grow old & horrible & dreadful..." and we can imagine that the sharp pang of pain that struck Dorian Gray like "a knife" at the thought, it made each delicate fibre

of his nature quiver, was not unknown to the writer. Dorian Gray p. 88,

On p. 277 Wilde speaks about the "tragedy of old age" & on p. 40 of Dorian Gray cries out: "When I find that I am growing old, I shall kill myself!"

Words belonging to the same complex are horrible on p.p. 39, 56; 16, 16, 21, 23, 27, 32, 34, 40;

dradful pp. 8, 21, 34, 36, 38, 39, 54; 21, 27, 53, 59.
yielding 66.6 against 0.
80 against 0.

terror pp. 14, 28, 28, 30, 46 (33.3)

terrify p. 36 (6.6)

terrible pp. 14, 30, 38; 10, 34, 51, 53, 57 (53.3)
yielding 93 against 13. (7.1)

The fear of old age seems to find expression as well in the comparative rarity of the word

year, years on pp. 8, 8, 34, 35, 32, 48

yielding 40 - 152 (0.7)

A man afraid of old age naturally dreads the flight of time & does not like to be reminded of it by counting the years. He dreads to think of the future & wishes to enjoy the moment that is his. This is best illustrated by a comparison of the frequency of the two respective words:

future p. 57; 6.6 - 29 (0.2)

moment pp. 9, 25, 26, 31, 35, 35, 37, 40, 45, 51, 57; 7; 20, 33, 28;

yielding 100 99 - 33 (3)

The fear of old age is a sign of femininism in a man, especially when it is identical with the fear of growing wrinkled & horrible. The word

wrinkle occurs ^{on} pp. 33, 38; 39 (20 against 0)
ugly 33.3 against 0 on pp. 5, 10, 33, 48, 50;

That the trait was found in O. Wilde becomes clear from his frequent mention of jewelry & other feminine ornaments throughout all his works. In the first three chapters of *Dorian Gray* only the following jewel names occur:

jade p. 4;
 amethyst p. 38;
 turquoise p. 16;

We can imagine that O. Wilde himself wore a bracelet & that his pale, blue-veined hands were heavy with exquisite rings.

Other signs that he was effeminate are his absurd fondness for perfumes, which we have already spoken of & his love of striking clothes. The words

clothes pp. 28; 55; (13.3)
 coat pp. 13, 21, 46, 46 (26.6)
 dress pp. 44, 55; 42; 55. (26.6)
 costume pp. 43, 59 (13.3)

yielding in all 79.8 are comparatively frequent.

And we can easily imagine that O. Wilde "put an abnormally high value on personal appearance" (The Portrait of Mr. W. H. p. 160) & that "his mode of dressing, & the particular styles that from time to time he affected, had their marked influence on the young exquisites of the Mayfair balls & Pall Mall club windows, who copied him in everything that he did, the wearing of a jewel, or the knotting of a necktie, or the conduct of a cane." *Dorian Gray* p. 169.

And is it not characteristic of him that he was the inventor both of the costume of an aesthetist & the outward emblems of the movement.

Wilde knew the names of all kinds of fabrics & crowded his works with them, though only

silk p 16

tulle - silk p 7

gauze p 13

occur in *Dorian Gray* pp. 7 to 61, and words like

pattern [pp. 52, 52 (13.3 to 0) design] embroidered meet us frequently in all his works. The whole story of the *Young King* leaves upon the reader the impression of a gorgeous & beautiful garment of tissued gold heavy with jewels.

A clear sign of Wilde's femininism is his extreme fondness of exaggerating ex -

passions. A man, as a rule, dislikes strong or hyperbolical words. O. Wilde's works are characterised by an extensive use of words like:

charming pp. 5, 16, 21, 22, 25, 26, 26, 38; 47 (60 to 0)
 exquisite pp. 14, 14, 35, 51, 51 (33.3 —)
 extraordinary pp. 8, 12, 18, 19, 58; 47 (40 to 0)
 extremely pp. 42, 55, 55, 55, 60; (33.3 to 14)
 marvellous pp. 11, 24, 31, 33, 51, 51; (40 to 0)
 madly pp. 49, 50, 58; (20 to 0)
 huge pp. 7, 14, 19, 23, 37, 58; (40 to 0)
 absurd pp. 11, 33, 41, 59; (26.6 to 0)
 monstrous pp. 29, 29; (13.3 to 0)

All these words are more frequent with Wilde than with any other English writers.

These feminine traits combined with his love of pose seem to indicate vanity in an extreme degree, bordering close on shallowness.

A curious fact in Wilde's vocabulary is the small number of words denoting motion or activity.

move pp. 28; 13, 33, 59; 26.6 - 44 (0.6)

action p. 27; 6.6 - 70 (0.09)

activity p. 51; 6.6 - 20 (0.3)

and the words connected with swiftness:

quickly p. 34 6.6 - 18 (0.3)

rapid p. 15 6.6 - 15 (0.4)

We cannot but conclude that he was averse to motion, especially to swift-motion, which was quite natural considering his stentness. Our conjecture is confirmed by the large number of the words indicative of rest and slow walking:

sit pp. 10, 21, 25, 28, 31, 33, 46; 9, 26, 58, 12, 12, 18, 25, 27, 27; 8, 25, 46; 126.6 - 29 (4.4)

Wilde shuns the verbs

to run on pp. 14, 20, 27; 47; 26.6 - 31 (0.8)

to rush pp. 41; 6.6 - 14 (0.4)

His favourite verbs denoting walking are

to stroll on pp. 45; 11, 43; 20 - 0

to saunter on pp. 36, 42; 13.3 - 0

Wilde's aversion to rapid action makes itself felt in his literary work. The languorous atmosphere of dreamy days is the background & a witty, often exciting dialogue the essence of his dramas as well as his short stories & only novel. The words

languid pp. 13, 33; 8, 42, 47

languorous p. 32 occur 40 - 0

From Wilde's friends, especially the Frenchmen Henry de Régnier, & Jean-Jacques Renard we know that he was a brilliant talker. When he talked people used to be charmed. The incredible, when it came from his mouth became convincing truth (Sherard p. 285)

If we had not the testimony of these people, we could gather almost as much from Wilde's works. Time & again we meet personages in them that are endowed with a most extraordinarily brilliant gift for light & witty conversation. Need we remind of Lord Henry & the passage of Dorian Gray p 58?

"He played with the idea, and grew wilful; tossed it into the air & transformed it; let it escape & recaptured it. made it iridescent with fancy, & winged it with paradox."

Wilde, like Lord Henry, was "brilliant, fascinating, irresponsible" in his talk, especially, we can imagine, when there was "amongst his audience, one whose temperament he wished to fascinate," & that "he charmed his listeners out of themselves, till they followed his pipe laughing."

Dorian Gray pp. 57, 58.

But even if we had neither the testimony of his friends, nor his works, but only the list of words drawn out of Dorian Gray ch. I & II no doubt could arise as to the fact.

The word

talk occurs 126. 6 against 33
 an p.p. 11, 21, 22, 24, 27, 27, 40, 59, 60, 61; 9, 9, 16,
 14, 49, 51, 53, 56; 61.

It is interesting enough that the words
 conversation & converse occur only once
 each. If any conclusion may be drawn
 from this, it would be that O. Wilde pre-
 ferred light talk, where he could display
 his spirited wit to serious conversation
 about the grave things of life. And
 when he made Lord Henry say: "I don't
 know that I shall tell you that. It is so
 tedious a subject that one would have to
 talk seriously about it," D. Gray p. 27, he
 certainly made him speak his own mind.

It is rather interesting to notice that the words connected with the family complex are comparatively rare. We do not meet many of them in any of his works. In the first three chapters of *Dorian Gray* we have family on pp. 46, 49; 13.3 - 26. (0.5)

The conclusion that Wilde does not seem to have possessed much family affection seems to be contradicted by the words
 aunt on p.p. 22, 23, 23, 25, 26, 52, 57, 63; 22, 52, 53;
 yielding 72.6 — and
 uncle on p.p. 45, 46, 49, 54;
 yielding 26.6 —
 being remarkably frequent.

Whatever grounds there may be for this phenomenon we can still cling to our first conjecture which is supported not only by Lord Henry's exclamation p. 17 "I can't help detesting my relations", but also by the surprising rarity of the words:

father on p.p. 45, 45, 54; 20 - 26 (0.7)

child on p.p. 51, 12; 13.3 - 39 (0.3)

It is again curious to notice that the word son is more frequent than the word daughter.

son on p.p. 45, 46, 48, 52; 26.6 —

daughter on p. 48; 6.6 —

We see here again the preference given to the

Wilde makes Lord Elinor say: "Oh brother, I

male & the lack of interest in the female.

Nevertheless, however, Wilde's interest in his own son does not seem to have been particularly keen. He is said to have met "the lad" only occasionally when dining out together.

What Wilde thought about married life becomes clear from innumerable sayings in which he derides it. Compare:

"The one charm of marriage is that it makes a life of deception absolutely necessary for both parties." *Dorian Gray* p. 11.

"Men marry because they are tired; women because they are curious; both are disappointed." *Dorian Gray* p. 64.

"The real drawback to marriage is that it makes one unselfish. And unselfish people are colourless; they lack individuality." *Dorian Gray* p. 99.

"Of course married life is merely a habit, a bad habit." *Dorian Gray* p. 272.

His lack of interest in the question is shown by the rarity of the words:

husband on pp. 12, 59; 13.3 =

wife on pp. 11, 11, 11; 20-12 (1-6)

It is difficult to find a reason for the comparatively high frequency of the word

brother pp. 17, 17, 17, 17, 17; 33.3-13 (27)

and it is certainly noticeable that it occurs only on one page out of 55. On p. 17 of *Dorian Gray*

Wilde makes Lord Henry say: "Oh brothers, I don't care for brothers!"

The only exception to all that has been said about the family complex is the word

another in pp. 16, 47, 47, 47, 48, 48, 48, 51

It occurs almost twice as often as in the ordinary language, namely 53.3 - 28 (1.9)

Though Wilde certainly had but little affection for his family in general, he may really have loved his mother, perhaps because he was much like her & was able to love & admire himself under the pretence of loving her. In *Dr. Praeger's* p. 13 he says: "No one knew how deeply I loved & honoured my mother. Her death was terrible to me."

A word closely connected with the family complex is the word

love on pp. 56; 52; 22, 41, 43; 57; 22; 49; 20, 38; 59; 80 - 25 (3.2)

In spite of its high frequency we have not the impression as if Wilde was capable of anything like real affection. Pleasure and his own self were probably the only objects of his love.

We can apply no other interpretation to the frequency of the words friend & friendship because they are so common that we are compelled to say that they are used in a

It almost surprises us that the words
friend on pp. 10, 15, 17, 21, 23, 25, 28, 30, 40, 42, 60; 8, 16, 16, 22, 28
 39, 40, 50, 53; and
friendship on pp. 16, 16, 33, 36, 38

166.6 against 39

should be so frequent, & we must put down this to Wilde's particularity & the fact that friendship to him meant a different thing from what it means to most people. Instances of abnormally devoted friendship meet us throughout his works. And we find a possible parallel in the German post-composer Philipp von Gulenkamp who is said to resemble Wilde.

The song "Wie sie Freunde wurden" contained in the collection "Skaldensänge" I also tells of such abnormal friendship between two Scandinavians, Håkan & Harald. It begins thus:

"Ich kann nur lustig zum Kampfe reiten,
 Wenn du mit Trabant zur rechten Seite;
 Ich kann nur freudig der Trinkhorn schwingen,
 Wenn deine Lieder im Saale klingen.

Sprach Håkan.

Tu durch die Wälder mein Ross ich lenken,
 Wenn deiner hellen Stirn ich gedenken;
 Und alle Wäpfer die ranschen nieder
 Von deiner Freundschaft die holden Lieder "

sprach Harald "

We can apply no other interpretation to the frequency of the words friend & friendship, because when we were compelled to say that disinterested, un-

selfish friendship was congenial to him & that he was a faithful friend to his friends. This view has been taken & much has been made of the friendship between him & Robert Ross who became his literary executor. Frank Harris in his biography of Wilde wrote:

"One can be sure that the man who won such fervid, selfdenying tenderness, had discovered it called it forth by charm of companionship & magic of living intercourse."

We will not deny Wilde the "charm of companionship" such as it was, but whether he had discovered anything like "self-denying tenderness" we will leave an open question till we have dealt with his behaviour towards Lord Alfred Douglas, quite apart from the fact, that the "tenderness" alluded to by Mr. Harris was never shown to Wilde except in Ross's "dramatic imagination." New pref. p 14. Ross's pretension of having "descended into the grave & with his own hands moved Wilde's body into the new coffin" on occasion of its removal to Père Lachaise has been proved a lie by Sir Coleridge Kennard who was present at the scene. Ross had left everything to the sextons.

That in a man whose chief characteristics were boundless selfishness, excessive love of pleasure, absolute disregard of moral responsibility, nobleness of mind could not be found is obvious from the very first - even though it cannot be traced in his vocabulary. But the falsehood that Wilde showed in his conduct to Alfred Douglas are is difficult even to believe & reveals an "unparalleled meanness of character." Wilde shammed no lie to blacken the friend that was faithful to him not only during "severe days & counting roubles" but also in "shipwreck, poverty & persecution" & with whom, immediately after his release, he

assumed friendly relations.

He launched the missiles of the absurdest invective against him in the De Profundis letter, written to him in prison, of which almost every word "is a lie or distortion of the truth." New Pref. p. 35.

"From the very beginning" he says, "there was too wide a gap between us. You had been idle at your school, worse than idle at your university. You did not realise that an artist and especially an artist as I am, one, that is to say, the quality of whose work depends on the intensification of personality, requires intellectual atmosphere, quiet, peace, solitude. You admired my work when it was finished; you enjoyed the brilliant success of my first nights, & the brilliant banquets that followed them; you were proud & quite naturally so, of being the intimate friend of an artist so distinguished; but you could not understand the conditions requisite for the production of artistic work - I

I am not speaking in phrases of rhetorical exaggeration but in terms of absolute truth. No actual facts when I remind you that during the whole time we were together I never wrote a single line. Whether at Torquay, London, Florence or elsewhere, my life, as long as

you were by my side, was entirely sterile & uncreative. And with few intervals you were, I regret to say, by my side always...

Your friendship was intellectually degrading to me... Your desires were simply for amusement, for ordinary or less ordinary pleasures... But most of all I blame myself for the entire ethical degradation I allowed you to bring on to me..."

We leave it to Lord Alfred Douglas himself to meet the first accusation & prove it a lie. He writes in the New Preface pp 35, 36: "As stated in my book 'Oscar Wilde & myself' p. 137 the fact is that Wilde planned & wrote the whole of 'A Woman of No Importance', while we were together at Lady Mount Temple's house at Babbacombe, Torquay; that he wrote the whole of 'The Importance of Being Earnest' while I was with him at Weymouth, & 'An Ideal Husband' partly at Goring, partly in London in rooms he took in St. James's Place, where I saw him every day. He also did the final version of 'The Ballad of Reading Gaol' in my villa at Naples. Even 'De Profundis' is a letter written to me!"

We call upon Mr. Harris to tell us that the graver accusation is a vile distortion.

tion of the truth.

"Wilde assured me that Douglas with his 'insane courage' & aristocratic contempt of convention had introduced him to the male prostitution of the London streets. 'He has always been my evil genius' Oscar cried again & again. Douglas dissipated the cloud of fiction with a word; he said: 'Frank, you relate in your book how you saw Wilde sitting drinking with two grooms in the Café Royal; you saw him after in similar circumstances, you have told me; did you ever see me in such company?' I was compelled to admit that I never had!" New Preface p. 49.

It should not be forgotten that Douglas as a boy of twenty had come under Wilde's influence, who then was of the mature age of about forty. This considered Wilde's complaint sounds absurd: 'My will-power became absolutely subject to yours... It was the triumph of the smaller over the bigger nature.' (Quoted from an Essay on 'the Collected Poems of Lord Alfred Douglas' by Bernhard Fehr. Englische Studien Bd. 54.

It sounds almost incredible that Wilde, while he abused Alfred Douglas continually in his letters from Berneseval to Robert Ross & Co., he wrote to him in the

old terms of affectionate love & fervent admiration, calling him his "own darling Boy"; & that, while he was taking money from him by the hundred pounds at a time he complained to Frank Harris and others how "Bonie Douglas" had left him to starve in Naples & how he, after coming into a fortune of £20,000 had refused to give him a penny.

If we have rightly blamed Wilde for destroying the character of his young friend as much as lay in his power, we must as gravely blame him for always having underrated & misrepresented him. It never entered his mind that Lord Alfred Douglas was a poet "far superior in lyric gift not only to himself, but to all his contemporaries", may, that as a writer of sonnets he "compared with Shakespeare," as Frank Harris has it, New Pref. p. 54.

Frank Harris is justified in using hard language against Wilde on p. 53 of The New Preface.

"That a man professing to be a man of letters should have the singular good fortune to meet a poet of extraordinary talent & stature, & yet to be so blind as to missee him & run him down would be bad enough, but to do this while accepting

money from him & professing unbounded
passionate admiration for his person is to
combine hypocrisy with stupidity & degrade
malevolence into wickedness.

It is but small wonder that when in
1913 on occasion of the Ransome trial (Dou-
glas sued Ransome for abusing him in his
book "G. Wilde, a Critical Study") Lord Alfred
Douglas for the first time heard of his friend's
treacherous conduct towards him, he
poured forth his wounded feelings in a
passionate complaint:

" Fool that I was; I loved you; your harsh soul
Was sweet to me: I gave you with both hands
Love, service, honour, loyalty & praise;
I would have died for you! & like a mole
You grubbed & burrowed till the shifting sands
Opened & swallowed up the dream forged days."

List of Words in Order of Frequency.

art	14.8	old	2.07
afraid	10.9	mother	1.9
paint	10.1	age	1.9
beauty	9.7	touch	1.9
colour	8.5	voice	1.9
nature	7.3	suffer (ing)	1.7
influence	5.3	boy (hood)	1.7
picture	4.7	love	1.5
look	4.4	she, her	1.4
friend (ship)	4.4.	women	1.2
sit	4.4.	hand, hands	1.2
young	4.2	death	1.2
terrible	4.1	girl	0.8
bad	4	year, years	0.7
real	3.8	father	0.7
talk	3.7	to run	0.7
sensation	same senses	truth	0.6
listen	2.9	more	0.6
pure, purity	2.6	moment	3
life, live	2.5	responsible	0.6
eye eyes	(2.4	true	0.5
moral, morals	2.4	family	0.5
he, his, him	2.4	to rush	0.5
pleasure	2.4	rapid	0.4
feel	2.2	child	0.4
I, me, my	2.2	to mean	0.3
seem	2.2	laws	0.3
express expression	2.2.	activity	0.3
you, your	2.1	woman	0.3
		quickly	0.3
		future	0.2
		action	0.09

List of Words not given by Haver,
i.e. Words occurring less than 10 times in
100,000 Words of Ordinary English,
in Order of Frequency.

passion 166.6	anatom 33.3
laugh, laughter 140	exquisite 33.3
soul 106.6	paradox 33.3
youth 106.6	silent (ce) 33.3
smile 100	pose 33.3
dreadful 80	ugly 33.3
lad 80	absurd 26.6
lip, lips 73.3	blush 26.6
music 66	immoral 25
horrible 66	perfume 20
sin, sins 53.3	stroll 20
delight 53.3	winkle 20
fascinate (ing) 53.3	scent 13.3
joy 46.6	limb limbs 13.3
languid, languorous 40	saunter 13.3
hug 40	death 13.3
vision 40	sorrow 6.6
pain 40	sore 6.6
terror 40	
amusement 33.3	
cheek, cheeks 40	

367191

Auhlnn 100

Tiling, Else-Beate.

Critical Study on the
Wordstatistics...

1926

AUHINNA+08
367191

Villing.
Else Heate
Critical study
on the ... Lisa.

Antonie Leijonhult



D 322147

Alphabetical list of the Words occurring in "The Picture of Dorian Gray" by O. Wilde, ^{410m} compared with the list of Words given by Devey in his Book: "Comparative Frequency of English Speechsounds", Harvard University Press 1923, representing the Vocabulary of Ordinary English.

The figures in the first column represent the number of actual occurrences in the 15000 words contained in Dorian Gray Chapters I, II, III.

The figures in the second column denote the frequency of the same word in 100.000 words of the same matter, i. e. the actual number multiplied by 6.6. The last column contains the figures given by Devey in a list taken from 100.000 words of printed connected matter, representing ordinary present-day English. The figures right of the vertical bar denote the number of variants of the respective words.

Words.	Pages	in 15,000 words		Words	Pages	in 100,000 words		Words	Pages	in 15,000 words		in 100,000 words		Words	Pages	in 15,000 words		in 100,000 words	
		in 15,000 words	in 100,000 words			in 15,000 words	in 100,000 words			in 15,000 words	in 100,000 words	in 15,000 words	in 100,000 words			in 15,000 words	in 100,000 words		
		U.W.	R.			U.W.	R.			U.W.	R.					U.W.	R.		
a, an	—	365	2433.2	across	—	13	14	ago	—	4	36	always	—	26	62				
able	8; 8, 30, 57	4	26.6	action	27	1	6.6	agony	51	1	—	am	—	60	75				
about	—	25	300	activity	51	1	6.6	agree	17	1	6.6	amazed	31	1	—				
above	9, 21	2	13.3	actor	28	1	—	ah	—	8	—	amazement	9, 39	2	—				
absolutely	—	8	—	actor's	6	1	—	aim	5, 28	2	13.3	ambassador	45	1	—				
absorb	14	1	—	added	51	1	23/4	aims	35, 51	2	—	ambitions	65	1	—				
abstract ad	20	1	—	admirable	53, 60	2	—	ain't	49	1	—	American ad.	54, 54, 54, 49,	6	—				
absurd	11, 33, 41, 59	4	26.6	admire	6, 16	2	13/6	air (atm.)	13, 31, 31, 54	4	26.6	American in	49, 49,	1	—				
abused	46	1	—	admires	6	1	—	air (look)	22, 28	2	—	Americans	49, 49, 55, 55, 55, 55,	6	—				
academy	8	1	—	adore	41	1	—	alien	10	1	—	anesthet	38	1	—				
Academy of Letters	60	1	—	advantage	48, 57, 59	3	20	all	—	73	467/2	amidst	2	1	—				
academicians	14	1	—	adventurer	48	1	—	allow	33, 42, 60	3	15/5	among	41	1	46				
accentuating	54	1	—	affection	46	1	—	allowed	14	1	—	amongst	—	3	—				
accident	12	1	—	afford	46, 55	2	1/3	almost	—	4	37	ample	53	1	—				
accord	6	1	24/4	afraid	—	18	120	alone	43, 48, 52	3	21	amusement	22	1	—				
accordance	53	1	—	after	—	16	117/3	along	45	1	28	amused	44, 38, 45	3	33.3				
according	16	1	17	afternoon	27, 45	2	33/3	already	52, 54	2	27	amusing	56	1	—				
accounts v.	21	1	28/5	afterwards	15, 48	2	—	also	18, 25, 29	3	69	analysed	52	1	—				
acquaintance	16, 17	2	—	again	—	8	63.3	alter	21, 43	2	—	and	—	380	3280				
acquaintances	17	1	—	against	—	6	73	altered	33	1	—	angry	23, 39	2	—				
acrobats	56	1	—	age	10, 20, 35, 48, 51, 51, 59.	7	46.6	although	47	1	19	animal	41	1	—				

Words.	Pages	in 15,000 words		Words	Pages	in 100,000 words		Words	Pages	in 15,000 words		in 100,000 words		Words	Pages	in 15,000 words		in 100,000 words	
		W.	P.			W.	P.			W.	P.	W.	P.			W.	P.		
annoyance	45	1	-	architectural	58	1	-	ask	-	5	158	75	back	-	13	83			
amusing	59	1	-	are	-	96	549	asked	17	19	4	background	32, 51	12	-				
another	-	5	58	argue	56, 20, 20	3	-	ass	17	1	-	bachelor	45	1	-				
answer	30, 37, 40	3	28 1/4	aristocratic	45	1	-	assented	48	1	-	bad	-	12	80	23			
answered	-	21	-	arm	24, 26, 61, 59	4	26.6 20 1/4	assure	46, 55, 55, 56	4	13 1/5	badly	-	3	20	-			
answering	56, 12	2	-	armchair	37	1	-	astomishing	15	1	-	bald	53	1	-				
anxious	50	1	-	armchairs	60	1	-	astray	57	1	-	bamboo	12	1	-				
any	-	22	210	arrangement	39	1	-	at	-	110	585	banerupt	56	1	-				
anybody	-	3	-	arrow	31	1	-	ate	48	1	-	bare	20, 58	2	-				
anyone	-	3	-	art	18, 18	2	13.3 23 1/5	attention	28, 46	2	-	barcheased	32	1	-				
anything	-	16	30	art	5, 5, 6, 6, 6, 6, 6, 7, 8, 10, 14, 18, 18, 18, 18, 19, 24, 31, 37, 38, 39, 45, 52;	27	160	auctioneer	15	1	-	basis	28	1	-				
anywhere	-	3	-	art's	5	1	6.6	audible	15	1	-	be	-	74	956				
appeal	57	1	-	artist	5, 5, 5, 6, 6, 6, 6, 6, 6, 8, 10, 12, 20, 24, 52.	17	153.3	audience	26, 58	2	-	beans	37	1	-				
appeals	50	1	-	artists	13	1	6.6	aurt	-	8	-	bear v	7, 26, 27	3	20	27			
appearance	18, 18, 34, 43	4	33.3	artistic	20	1	6.6	aurt's	-	3	-	beard	17	1	-				
appeared	36	1	33 1/5	arts	6	1	6.6	authentic	54	1	6.6	beating	13	1	-				
appreciate	16, 41, 41	3	-	articulate	35	1	340-23	autobiography	5, 20	2	-	beats	35	1	-				
appreciation	23	1	-	as	-	99	782	awake	8	1	-	Beauty	34, 34, 34, 5, 21.	5	33.3				
approvingly	50	1	-	ashamed	12, 33, 48	3	-	awakened	32, 37	2	-	beauty	2, 8, 9, 9, 14, 18, 20, 34,	14	24				
apt	21	1	-					away	-	19	26.6	58	34, 40, 51, 51, 56, 60;						
arcade	50	1	-					awfully	-	4	26.6	24 1/2	beautiful	5, 5, 5, 5, 5, 5, 10, 30,	6				
													23, 23, 28, 34, 47, 48, 50, 50						

Words.	Pages	in 15,000 words			Words	Pages	in 100,000 words			Words	Pages	in 500,000 words			Words	Pages	in 1,000,000 words		
		U.W.	D.				U.W.	D.				U.W.	D.				U.W.	D.	
became	—	3	20	11	believes	17	1	—	—	bitter	34	1	—	—	bath	—	3	20	45
because	—	9	60	108	bell	32, 41, 50	3	—	—	bitterly	21, 40	2	—	—	bother	47, 50	2	—	—
become	—	5			belong	47	1	15	—	black	25, 58	2	13.3	14	bound	23, 53	2	—	—
becomes	—	3	66	39	belongs	35	1	—	—	blade	41	1	—	—	bourdon	8	1	—	—
becoming	—	2			below	35	1	—	—	blinking	23	1	—	—	baw	51, 59, 60	3	—	—
bee	35, 36	2	—	—	beneath	6, 41	2	—	—	blossom	35	1	20	—	bowed	23, 53	2	—	—
bees	2	1	—	—	benefit	45	1	—	—	blossoms	7, 13, 35	3	—	—	boy	10, 16, 29, 42, 42	—	—	—
been	—	38	329	—	bent	8	1	—	—	blue	9, 13, 22, 26	4	26.6	12	—	—	48, 48, 51	8	53.3
before	—	14	139	—	beside	—	1	6.6	16	blue-book	47, 47	2	—	—	boyhood	38, 30, 51	3	30	14
beg	25, 27, 44	3	20	—	best	—	7	43.3	52	blush	25, 57, 57	3	—	—	brain	8, 29, 29, 29, 36	5	23.3	—
began	—	5	33.3	23	better	—	13	32	—	blushes	57	1	—	—	brainless	10	1	—	—
beginning	16, 47	2	83.3	41	betting	49	1	—	—	body	19, 29, 38	3	20	18	brains	10	1	—	—
begins	9	1	—	—	between	—	5	33.3	60	bold	31	1	—	—	branches	7	1	—	—
beggar	28	1	—	—	bewilder	30	1	—	—	boldness	36	1	—	—	branded	33	1	—	—
behave	49	1	—	—	bid	60	1	—	—	bonnet	59	1	—	—	bravest	29	1	—	—
behaved	21	1	—	—	bills	46	1	6.6	21	book	5, 31, 31	3	20	45	breaks	44	1	6.6	18
behaves	50	1	—	—	birth	45	1	—	—	books	5, 25, 59, 59	4	26.6	—	brevity	38	1	—	—
behind	—	2	13.3	24	birds	7	1	—	—	boot	17	1	—	—	bric-à-brac	21	1	—	—
being	—	13	—	—	bishop	10	1	—	—	bore	42	1	6.6	17	—	bright	30, 31, 56	3	—
believe	—	17	113.6	59	bit	21, 15, 27, 43	4	—	—	born	51, 4, 60	2	—	—	brilliant	58	1	—	—
believing	+ 13	1	—	—	biting	37	1	—	—	borrowed	28	1	—	—	bring	10, 11, 36	3	20	31
										bourdon	p. 8.	1	—	—					

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			O.W. R.				O.W. R.				O.W. R.				O.W. R.				O.W. R.
bringing	15	1	—	bush	12	1	—	cannot	—	7	—	caught	25, 31, 40, 56	4	26.6	11			
brings	34, 46	2	—	bushy	47	1	—	can't	—	11	—	caused	8	1	6.6	57			
broke	37, 37	2	13.3 15 1/2	business	48	1	6.6 91	canvas	12, 37, 37, 41, 41	5	—	caveman	57	1	—				
broken	20, 38	2	—	busy	26	1	6.6 12 1/2	capable	9	1	—	centre	8	1	—				
bronze	39	1	—	but	—	88	586 504	capital	46	1	6.6 41 1/6	century	5, 35, 43, 52, 57	4	—				
brood	37	1	—	butterflies	36	1	—	capital	25, 49	2	13.3 19.9	certain	20, 20	2	13.3	50			
broods	29	1	—	butler	23, 42, 52	3	—	capricious	45	1	26.6	certainly	—	11	—				
brought	15, 33, 42, 48	4	26.6 33	button-hole	46	1	—	caprice	36, 36, 36	3	5	chair	59, 59	2	13.3	26			
brother	17, 17	2	13 1/3	buzzed	35	1	—	care	17, 18, 39, 61, 59	33.3 33.3 48 1/4	—	chambers	46	1	—				
brothers	17, 17, 17	3	33.3	by	—	36	600	cared	20	1	6.6	chance	30, 49, 51, 59	4	—				
brown	13, 17	2	—					careful	16	1	6.6 46.5	change	22, 40, 57	3	20	39			
bush	37	1	—	cabmen	45	1	—	camel	51	1	—	change	57	1	—				
bushes	26, 37, 41	3	—	call	17, 21, 26, 34, 42,	—	—	carpet	60	1	—	chaos	30	1	—				
brute	48, 55, 55.	3	20	—	45, 59, 60	8	533 85 1/6	carriage	59	1	—	chap	48, 48	2	26.6				
bubbles	58	1	—	called	45	1	6.6	cars	59	1	—	chaps	9, 42	2	—				
bullied	46, 46	2	—	calls	21, 36	2	13.3 71	carved	52	1	—	characteristic	49, 50, 55	3	—				
burden	7	1	—	came	—	16	—	case	18, 22, 36	3	20 71 1/2	characters	16	1	6.6	20			
buried	40	1	—	can	—	27	27 1/4	cast-off	55	1	—	charitable	28	1	—				
burn	28	1	6.6 14 1/3	candle-shades	51	1	—	catch	7	1	—	charity	50	1	—				
burning	46, 39	2	13.3 19.9	candour	26, 42	2	—	catching	38, 58	2	—	charm	11, 29, 33, 50, 53	5	33.3				
burying	32	1	—	cane	17	1	—	category	16	1	—	charm	21, 34	2	13.3				

Words.	Pages	in 15,000 words		Words	Pages	in 100,000 words		Words	Pages	in 15,000 words		in 100,000 words		Words	Pages	in 15,000 words		in 100,000 words	
		W.	P.			W.	P.			W.	P.	W.	P.			W.	P.		
charmed	35, 59, 60	3	2.0	—	chop	48	4	—	clothes	55	1	6.6	—	common	n 37	1	—		
charming	5, 16, 21, 22, 25, 26,	—			chord	30	1	—	clouds	16	1	—	—	common	ad 35, 51	2	3 1/3		
—	26, 38	8	53.3	—	chose	49	1	—	club	26, 46, 48, 51, 59	5	33.3	—	commonest	11	1	—		
charmingly	47	1	6.6	—	christening	47	1	—	clustering	13	1	—	—	commonsense	58	1	—		
chased	22	1	—	—	chuckled	55	1	—	coal	46	1	6.6	33	companion	13, 15	2	—		
chasing	59	1	—	—	church	10, 10	2	—	coal-black	9	1	—	—	complete	60	1	—		
chat	27	1	—	—	cigarette	9, 22	2	—	coat	13, 21, 46, 46	4	—	—	completely	29	1	6.6	39 1/3	
chattered	15	1	—	—	cigarette-case	26	1	—	cold	21	1	—	—	complex	n 41	1	—		
cheek	53	1	—	—	cigarettes	7	1	—	coldly	41	1	13.3	1 1/2	complex	ad 6	1	—		
cheeks	25, 30, 37, 39	4	—	—	circling	8	1	—	colleries	46	1	—	—	compliments	31, 31, 38	3	—		
cheerful	46	1	—	—	civil	55	1	—	colour	21, 41, 56, 58	4	26.6	1 1/4	conceal	5	1	—		
chief	45	1	6.6	2 1/3	civilised	13	1	—	coloured	12, 18, 25, 52	4	26.6	—	concealing	49	2	—		
child	51	1	6.6	39 1/4	clamped	8	1	—	colour-element	43	1	6.6	—	confers	54	1	—		
childish	12	1	6.6	—	class	22	1	6.6	19 1/3	colourless	38	1	6.6	—	confused	11	1	—	
chill	10	1	13.2	—	clear	30	1	6.6	3 1/2	colours	20, 26	2	13.3	—	congratulate	31	1	—	
china	42	1	—	—	clematis	35	1	—	come	—	25	81.7	17 1/4	conjectures	8	1	—		
chirrup	13	1	—	—	clever	49	1	—	comes	—	3	—	—	conscience	14, 14, 14.	20	20	—	
chirruping	22	1	—	—	close	15, 32, 59	3	20	19 1/3	comforting	57	1	6.6	14 1/3	conscious	19, 36, 30, 29	4	—	
chiselled	32	1	—	—	closed	45	1	6.6	12 1/4	coming	—	4	—	consciousness	58	1	—		
choice	16	1	17 1/2	—	closing	4	1	—	commit	58	1	6.6	48 1/8	consequence	10, 42	2	—		
choose	16	1	—	—	clothe	28	1	—	committed	57	1	6.6	—	consequently	16, 47	2	—		

Words.	Pages	in 15,000 words		Words	Pages	in 100,000 words		Words	Pages	in 15,000 words		in 100,000 words		Words	Pages	in 15,000 words		in 100,000 words	
		W.	P.			W.	P.			W.	P.	W.	P.			W.	P.		
consider	60	1	46.2	52 1/2	costume	43, 59	2	—	credit	14, 46	2	11	curtained	41	1	—			
considerable	53	1	—	—	couch	41	1	—	creeping	36, 58	2	—	curtains	7	1	—			
considered	20, 45, 45	3	—	—	could	—	19	—	cried	—	25	—	curves	20	1	—			
considering	17	1	—	—	could'nt	—	2	138 1/4	crime	50	1	—	cushions	40	1	—			
considers	17	1	—	—	countries	46	1	6.6 20 1/2	crisis	14	1	—	custom	7	1	6.6	16 1/2		
consists	5	1	6.6	11 1/5	country	46, 50, 55	3	—	crisp	26	1	—	cut	50	1	6.6	29 1/4		
contemplation	57	1	—	—	courage	28, 35	2	—	critic	5	1	18 1/2	cynicism	12	1	—			
contemporary	53	1	—	—	(of) course	—	15	38 1/2	criticism	5	1	—							
contented	57	1	—	—	court	48	1	23 1/2	critics	6	1	—	daintily	22	1	—			
content v	34	1	—	—	courteous	60	1	—	cruelly	50	1	—	dais	28	1	—			
continued	—	7	46.2	49 1/11	covered	15	1	6.6 16 1/4	cruel	30	1	—	daisy	13, 15, 16	3	—			
contrast	28	1	6.6	11 1/2	covers	42	1	13.3	cush	13	1	—	daisies	12	1	—			
conversation	22	1	—	—	cowardice	19, 14	2	—	cultivated	5	1	—	danced	37, 58	2	—			
conversing	53	1	—	—	craft	6	1	—	culture	53	1	—	dandies	46	1	—			
convey	7, 51	2	—	—	crawled	58	1	—	cup	44, 43	2	—	dangerous	58, 60	2	13	21 1/4		
convoluted	36	1	—	—	create	20	1	—	cups	42	1	—	dare	48	1	—			
cooks	53	1	—	—	created	30	1	—	cure	32, 32, 32	3	—	daresay	11, 39	2	—			
cool	32, 33	2	—	—	creation	32	1	—	curious	8, 14, 18, 20, 30, 33, 51	7	—	dark	34	1	—			
corner	7, 36, 37	3	—	—	creator	5	1	—	curiously	14	1	—	darkening	59	1	—			
correctly	17	1	—	—	creature	10, 23	2	—	curled	9	1	—	dash	37	1	—			
corrupt	5	1	—	—	creatures	49	1	—	curls	32	1	—	date	46	1	6.6	17 1/2		

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		O.W.	R.			O.W.	R.			O.W.	R.					O.W.	R.		
dates	11	1	—	defines	19	1	—	despair n	59	1	—	dimly	30, 38	2	—				
daughter	48	1	—	definition	41	1	—	despatches	45	1	—	dine	11, 42, 44, 59,	4	—				
day	18, 18, 18, 20, 21,	—		deformed	38	1	—	destined	15, 51	2	—	dining	53	1	—				
—	33, 39, 38, 40, 45, 60	12	175/4	degenerate	35	1	—	destroy	41	1	13.3	dining-room	52	1	—				
day-dream	30	1	118.8	delicacy	31	1	—	destroys	9	1	—	dinner	51	1	—	30			
days	19, 21, 29, 32, 57	5		delicate	7, 38	2	—	details	15	1	6.6	Diplomatic	47	1	—				
deal adj	41	1	—	delight	21	1	—	defected	59	1	—	Dipl. Service	45	1	—				
deal n	11, 46	2	29/6	delightful	10, 11, 22, 22, 28,	—	53.3	detestable	43	1	—	direction	50	1	—	42/8			
deal v	47	1	—	—	58, 59	7		detesting	17	1	—	directors	55	1	—				
dear	—	17	59/5	democracy	7	1	15/3	develop	35	1	21/4	disagree	6	1	—				
dearest	15, 23	2	125	demoralising	59	1	—	devoted	26	1	12/5	disappearance	8	1	—				
Death	52	1	13.3	depends	24, 25	2	13	did	—	12	12.3	disclosed	33	1	—				
death	46, 51	1	—	depressing	43	1	—	didn't	—	6	—	discontent	28	1	—				
deceit	46	1	—	derived	45	1	—	die	17, 40, 55, 55, 58	5	40	discover	39, 58	2	13	26/8			
deception	11	1	—	describe	15	1	—	died	48	1	—	discovered	23, 54, 54, 54	4	26				
decoration	21	1	—	described	53	1	—	difference	16, 36	2	—	discuss	18	1	39				
deep	29	1	13.3	description	38	1	—	different	10, 57	2	33.4	disengaged	59	1	—				
deepened	38	1	—	desire v	57	1	26.6	differently	19, 19	1	—	dishes	42	1	—				
defeat	10	1	13.3	desires n	24	1	—	difficulty	28	1	21/3	disk	13	1	—				
defeat	34	1	—	desires n	18	1	—	dignity	22	1	—	dislike	5	1	—				
defined	41	1	—	desires v	6	1	—	dinner	8, 38, 52	3	—	disquiet	10	1	—				

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dissatisfied	18	1	—	doorway	2 37	1	18	drinking	32	1	—	each	—	8	53	63							
distance	8, 37, 52	3	20	doubt	21, 30	2	13	drinks	33, 36	2	—	early	46, 54	2		41	3						
distant	8	1	—	dowagers	14	1	—	dripping	58	1	—	earnest n	53	1		—							
distinction	10	1	6.6	dowdy	53	1	—	drop v	45	1	11/4	earnest ad.	23	1		—							
distinguishing	50, 55	2	—	down	—	18	98/3	drunkenness	17	1	—	ease	10	1		40	5						
distressing	56	1	—	dragon-fly	13	1	—	dry	41, 41, 54, 54	4	—	ease	8	1		—							
divan	7, 26, 40	3	—	draw	18	1	23/5	Dryad-like	52	1	—	ear	15	1		—							
diversity	6	1	—	drawing	21	1	—	dry-goods	54	1	—	earth	49	1		13	2						
disine	34	1	—	dreadful	8, 21, 34, 36, 38,	—	—	due	37, 60	2	13	ebony	17	1		—							
Divorce Court	17	1	—	—	39, 54, 55,	8	86	duel	48	1	—	echo	28	1		—							
do	—	39	239/2	dreadfully	21, 37, 53, 59	4	—	duct	26, 26	2	—	echoed	51, 57, 47	3		—							
does	—	6	63/2	dream	8, 19, 29, 37	4	46.6	ducts	26	1	—	editions	20	1		—							
doesn't	—	2	—	dreams a	30	1	4	dull	27	1	—	educated	35	1	6.6	11	4						
dog v	10	1	—	dreams v	17	1	—	dull-eyed	34	1	—	education	35	1		—							
dog n	48	1	—	dreamy	32	1	—	during	46	1	—	effect	7, 31, 50	3	20	31	5						
dogs	46	1	—	dress v	44, 55	2	—	dust	21, 37	2	—	egad	48, 48, 49	3		—							
doring	—	4	—	dress-clothes	42	1	266	dirty	8	1	—	eighteen	10	1		—							
dominate	22, 52	2	13.3	dresses	55	1	—	duties	28		13	eighty	10	1		—							
done	—	8	40	drew	32, 37	2	—	duty	28		29/2	either	—	8	52.8	23	7						
don't	—	64	67	drifting	16	1	—	dwelt	52	1	6.6	elder	17	1		—							
dove	—	7	14/2	drink	32	1	6.6				13/8	elderly	15	1		—							

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			O.W. R.				O.W. R.				O.W. R.				O.W. R.
elect n.	5	1	11	ensconced	12	1	—	examination	47	1	—	experience	31	1	—
elevated	8	1	—	entered	—	6	21/4	examinations	47	1	—	explain	11, 12, 14, 15	5	33 18/4
eloquent	22	1	—	entirely	15, 19, 19, 30, 37	5	33 29/2	examined	13, 37, 42	3	20 14/4	explained	15		
else	17, 31	2	13.2 25/3	entitled	45	1	—	excellent	54, 60	2	13 14/3	explanation	34	1	—
else's	28	1	20	enthraling	51	1	—	except	10, 15, 27, 41, 37, 46,	—	—	expound	60	1	—
Embassy	45	1	—	entreat	44	1	—	—	56, 57, 60	9	—	express	6, 18, 18	3	—
emotion	9, 36	2	—	eras	18	1	—	exception	28	1	—	expresses	18	1	—
emotional	57	1	33.3	error	53, 57	2	—	excitement	8	1	—	expression	9, 9, 13, 20, 29, 31,	—	80 36/6
emotions	22, 57	2	—	escape	14, 30, 53, 58	4	—	exclaimed	—	5	—	—	33, 36.	8	—
enabled	46	1	—	escaped	22	1	—	excuse	6, 42, 53	3	—	exquisite	14, 14, 35, 51, 51	5	—
encyclopedias		1	—	ethical	6, 6	2	—	excusing	46	1	—	extending	25	1	11/2
end n	33, 37, 41, 47, 53	5	33 50/5	even	—	5	33 34	exercise	22, 51	2	—	external	14	1	—
ends v	9	1	46.2	evening	13	1	6.6 23/3	exercised	54	1	—	extraordinary	8, 12, 18, 19, 58.	5	—
ending	10	1	—	events	29	1	6.6 13/3	exhaust	54		—	extraordinarily	47	1	—
endures	21	1	—	ever	—	11	72.6 51	exhausts	49	3	—	extremely	42, 55, 55, 55, 60	5	33 14/2
enemies	16, 16	2	—	every	—	12	157 124/12	exhausted	54		—	eyebrows	8, 47	2	138.6
engagement	42, 49	2	11	everybody		2	51	exhibit	9, 12, 13, 20	4	—	eyes	8, 12, 14, 15, 20, 26,	19	54/3
English	—	10	—	everyone	—	3	—	existed	42, 51		—	—	30, 31, 32, 37, 38, 38, 39, 40, 41,	—	—
Englishman	17	1	—	everything	—	16	12	existence	47, 21		—	—	50, 58, 59	—	—
enmity	16	1	—	exactly	15, 22,	2	11/2	expect	47	2	—	—	—	—	—
enough	—	5	33 44	exaggeration	9	1	—	expectation	13		—	face	5, 8, 9, 9, 12, 13, 14, 14, 25, 17, 64	1	3
													15, 15, 18, 18, 26, 29, 32, 33, 34		
													38, 39, 40, 41, 45, 46, 48, 51, 57		

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faces	11	1	—	far	—	5	64/2	feel	10, 17, 17, 21, 22, 22,	—	—	finer	29, 40	5	33.3 22/4
facile	53	1	—	fares n	48	1	—	22, 33, 33, 34, 41, 55, 61	17	113	51/3	finest	37, 41	—	—
fact	11, 17, 21, 60,	8	32.8 85/6	fascinate	48	8	53	feeling	6, 12, 14, 29	2	30	fingers	8, 15, 41	3	—
facts	21, 34, 54, 58			fascinates	10			feet	23, 58			finish	26	1	26 13/3
fade	51	1	—	fascinating	14, 22, 31, 33, 52, 59	—	—	fell	35	2	14	finished	—	3	—
fads	50	1	—	fashionable	49	1	—	fellow	9, 12, 16, 17, 22, 31	—	—	fire	31	2	13 32/5
fail	35	1	13 45/6	fashioned	51, 52	2	—	—	37, 39, 47, 48	10	66 20/3	fires	34		
failure	34	1	—	fatality	10, 10	2	—	fellows	10, 41, 47	3	20 (4.3)	firm	14	1	—
faint	25	1	—	fate	14	1	—	felt v	13, 14, 15, 25, 30, 31,	—	86	first	—	8	131
faithful	22, 44	4	26.6 20/4	father	45, 45, 54	4	26 26/3	—	35, 38, 38, 54, 58	12	99 15	five	—	2	—
faithless	22, 44			father's	45			feverishly	32	1	—	fixed	12, 39, 58	3	20 11/4
fall	48, 53	3	20 24/4	faucet	5	1	—	few	—	7	46.2 56/2	flame-like	7	1	—
fallen	53			faults	17	1	—	fibre	38	1	—	flashed	38	1	—
false	35	1	—	Fami	39	1	—	fidelity	43	1	—	flatter	10, 21	2	—
faltered	30	2	—	favourites	25	1	25/6	field	52	1	—	fled	15, 58	2	—
faltering	10			fear n	32	4	26 23/4	fiery-colored	30	1	—	flew	36	1	—
family	46, 49	2	13 26/3	fear v	57, 60			figure	38, 39	2	13.3 29/3	flight	7	1	—
fanciful	9	1	—	feared	8	1	—	fill	21	1	6.6 20/4	flinging	40	1	—
fancy n	28, 58	2	33 —	fed	45			filled	7, 30	2	20	flitted	7	1	—
fancy v	48, 58	2	—	feed	28	1	—	find	—	9	59.4 57/3	floated	13	1	—
fantastic	7, 59	2	—	feeding	22	1	—	finely-curved	26	1	—	flower	21, 36, 51	3	—

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		O.W.	R.			O.W.	R.			O.W.	R.					O.W.	R.		
flower-like	33	1	33.3	forbidden	29	1	—	frantic	47	1	—	furry	35	1	—				
flowers	10	1	—	force	55	1	49/6	freckled	23	1	—	fuss	43	1	—				
fluid	51	1	—	forehead	9, 33	2	—	fresh	19, 29, 30, 52	4	20 18	future	57	1	6.6 29.				
flush	53	4	26	forest	38	1	—	friend	10, 15, 17, 21, 23,	25	165 39	gain v	9, 13, 25	4	26.6 2 1/9				
flushed	37, 39			forget	11, 16, 19, 29, 44, 60	6	39.6 14/3		23, 25, 30, 40, 42, 60			gaining	52						
flushing	36			forgive	6, 42	2	—	friends	8, 16, 16, 22, 28,			gape v	10			1	—		
flung	26, 37, 41, 45			forgot	26	5	33.		39, 40, 50, 53			garden	7, 11, 12, 19, 22, 23			—	—		
fluted	42	1	—	forgotten	28, 38, 44, 48			friendship	16, 16, 33, 36, 38										
fluttered	36	1	—	form n	5, 6, 8, 19, 20, 29, 30,			frightened	26, 33, 51, 58	4	26 12/5		31, 32, 32, 33, 36, 44	12	—				
flying	49	1	18/4	32, 34, 51, 52	13			85.8 54/8	foo	13, 36	2	—	game	13	1	—			
foam	58	1	—	formless		30	from		—	41	433	gave	—	4	—				
followed	53, 53, 59, 59	4	26 58/4	forms v	5	front	7, 8, 37	3	49/3	gaze	59	4	—						
fully	58	2	13	fortunate	60	1	—	frown n	23	1	—			gazing	13, 27, 38				
fallies	58			fortunately	53	1	—	frown v.	34	1	—			generation	60	1	—		
fund	20, 36, 59	3	—	forty	60, 60	2	37/3	frowned	33, 55	2	39.6			generous	45	1	—		
fool	16	3	20	forward	17, 25	2	13 18/2	frowning	17, 37	2	—	genial	45	1	—				
foolish	11			found inf.	16	1	39.6 56/2	full	38	1	—	genius	21, 34, 34	3	—				
foolishly	47			found p.t.	—	5	—	full-length	8	1	33.3 47/3	gentleman	—	10	66 20				
foot	47	1	6.6 30	fragile	59	1	—	fully	—	3	—	gently	36	1	—				
footmen	82	1	6.6	framed	41	1	—	funny	25	1	—	get	—	8	17/3				
for	—	108	712.21035	frank	26	1	—	furious	59	1	—	getting	26	1	—				

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gets	—	1	—	god	29	1	—	gravely	18, 58	2	—	habit	11	1	—				
gilded	32	1	—	gods	10, 34, 34	3	—	grass	7, 12, 13, 22	4	—	habits	53	1	—				
gilt	8	1	—	goes	—	3	—	grasshopper	13	1	—	had	—	96	414, $\frac{1}{2}$				
girl	33, 47, 48, 49	7	46.6 50 $\frac{1}{2}$	going	—	9	—	great	—	16	178 $\frac{1}{5}$	hair	9, 23, 26, 38	4	—				
girls	49, 49, 54			gold	38, 34, 26	3	40 15 $\frac{1}{3}$	greatest	38	1	—	half	52	4	26. 58				
give	—	11	12 $\frac{1}{4}$	golden	13, 37, 41	3	40	greek	18, 19, 28, 51	4	26.6	half-parted	31		—				
gives	—	2		gone	—	6	40 20	green	22, 35, 39	3	—	half-part	45		—				
given	—	2		good	—	22	145 125 $\frac{1}{3}$	green-and-white	36	1	—	half-way	14		—				
giving	—	4		good-bye	—	6	—	grew	14, 58	2	—	hall	52	1	—				
glad	23, 36, 36, 36, 36, 41, 42	6	40 21	good-looking	23, 48, 48	3	—	ground	12, 46	2	13.3 31 $\frac{1}{2}$	hand	25, 29, 32, 35, 36, 38,	—					
glance	56	1	—	goodness	45	1	—	grossly	51, 51	2	—	40, 40, 41, 43, 55, 59	12	112.2 81 $\frac{1}{4}$					
glanced	26, 52	2	26.	goods	15, 54, 54	3	—	groo	—	3	20 29 $\frac{1}{5}$	hands	10, 33, 48, 54, 59	5					
glancing	13	1	—	got	—	4	50	growing	14, 40, 55, 59	4	26.6	handsom	26	1	6.6	—			
glare	33	1	—	govern	38	1	78 $\frac{1}{9}$	growled	50	1	—	hansom	45	1	—				
glass	5	1	—	grace	38, 51	4	26.6	grason	11, 22	2	—	happened	39, 48	2	20 31 $\frac{1}{5}$				
gleam	7	1	—	graceful	29, 33			—	—	grows	29	1	—	happens	60	1			
globe	35	1	—	gracious	18, 51	13.3	—	grombling	46	1	—	happiness	50	1	6.6				
globe-shaped	42	1	—	grandfather	48, 48	2	—	grombled	49	1	—	happy	18	1	6.6 29 $\frac{1}{5}$				
glossy	16	1	—	grandson	38	1	—	guess	20	1	—	hard	16, 39	2	40 31 $\frac{1}{2}$				
gloves	27	1	—	grave ad.	35, 56, 57, 57, 59	5	—	guests	15, 15	2	13.3 13 $\frac{1}{2}$	hardly	7, 13, 39, 39	4					
go	—	26 149 149 $\frac{1}{3}$	—	gravel	35	1	—	guilty	54	1	—	harmory	9, 19	2					

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		U.W.	D.			U.W.	D.			U.W.	D.			U.W.	D.			U.W.	D.			U.W.	D.
harsh	59	1	—	hero	46	1	22	hold v.	35	1	39	hinge	7, 14, 19, 23, 58	—	—	—	—	—	—	—	—	—	—
has	—	37	390	herself	—	2	—	hollow-cheeked	34	1	—	—	37	6	40	—	—	—	—	—	—	—	—
hat	16, 27, 52	3	20	hesitated	26, 44,	2	—	hollowed	16	1	—	humanity	50, 57	2	13	26	—	—	—	—	—	—	—
hate	11, 20, 40	3	20	hidden	19, 32	2	—	home	27, 41	2	13	71/3	humbling	47, 49	2	—	—	—	—	—	—	—	—
hated	48	1	6.6	hideous	10, 39, 35, 38, 50	5	—	honey-coloured	7	1	—	Humour's	55	1	—	—	—	—	—	—	—	—	—
haunted	35	1	26.6	hides	11	1	—	honey-sweet	7	2	—	hymn	50	1	—	—	—	—	—	—	—	—	—
have	—	122	658	high	36, 41	2	33	hope n	5, 21	2	40	50/8	hungry	28	1	—	—	—	—	—	—	—	—
having	—	8	—	higher	34	1	—	hope v	48, 48, 48	6	—	—	husband	12, 59	2	—	—	—	—	—	—	—	—
he	—	250	687	highest	5, 28	2	—	hopeless	34	—	—	—	hushed	48	1	—	—	—	—	—	—	—	—
head	8, 15, 16, 29, 33, 41	—	—	hillflowers	35	1	13	horrible	39, 56	2	—	—	hymn-book	53	1	—	—	—	—	—	—	—	—
—	44, 44, 52, 56, 58.	11	38	hills	58	1	—	horribly	16, 16, 21, 23, 27,	—	—	—	—	—	—	—	—	—	—	—	—	—	—
hear	13, 36, 47, 51.	4	26	him	—	115	285	—	32, 34, 40	8	—	—	—	—	—	—	—	—	—	—	—	—	—
heard	23, 26,	2	13.3	himself	—	21	—	horrid	9, 26, 43	3	—	—	ice	38	31	—	—	—	—	—	—	—	—
heart	13, 20, 20, 21, 38	5	33.3	his	—	187	517	horns	8	1	—	—	iced	32	1	—	—	—	—	—	—	—	—
hearth	40	1	—	hissing v	15	1	—	host (treater)	60	1	—	—	idea	17, 17, 18, 18, 22, 58	6	40	42	—	—	—	—	—	—
heavy	7, 9, 13, 37	4	33	hissing n	42	1	—	hot	32, 40	2	—	—	ideal	21, 29, 25	3	20	11	—	—	—	—	—	—
Hedonism	35	1	—	historians	53	1	—	hour	37, 60	2	13	55/4	ideality	19	1	—	—	—	—	—	—	—	—
help v.	16, 17, 23, 32, 58	5	33	History	57	1	—	house	24	1	20	66/3	ideas	22, 35	2	—	—	—	—	—	—	—	—
helping	54	1	—	history	10, 18, 52	3	20	houses	46, 52	2	—	—	idolatry	20	1	—	—	—	—	—	—	—	—
her	—	49	323	hit v.	31	—	—	how	—	21	146	—	if	—	44	263	—	—	—	—	—	—	—
here	—	4	26	hitting	55	—	—	however	—	4	—	—	ignorant	34	1	—	—	—	—	—	—	—	—

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		U.W.	D.			U.W.	D.			U.W.	D.	U.W.	D.			U.W.	D.		
ill	42	1	6.6	12 1/3	indeed	-	5	24	insult	48	1	-	invented	14, 53	2	-			
I'll	-	2	-	independent	14	1	-	intellect	9, 55	10	66	-	invention	18	1	-			
image	20	1	-	indifferent	10, 16, 21	3	-	intellects	16			-	invisible	34	1	-			
imagine	46	2	13.3	indignation	17	1	-	intellectual	9, 9, 10, 16, 18, 51			-	irresponsible	59	1	-			
imagination	58			indolence	45	1	-	intellectually	20			-	iridescent	58	1	-			
immensely	6, 11	2	-	induced	49	1	-	intelligence	10	2		-	irritating	12	1	-			
immobile	7	1	-	industry	46	1	39 1/4	intelligent	53			-	is	-	236	1224 1/2			
immoral	5, 28, 28	3	26	inevitable	15	1	-	intend	11	1	-	isn't	-	1	-				
immorality	17	1	-	influence	14, 19, 23, 24, 28	-	-	intending	20	1	-	it	-	232	1488 1/9				
immortality	15	1	-	28, 28, 28, 28, 51		12	80	15 1/4	intensely	31, 53	2	-	its	-	17	-			
imperfect	5	1	-	influenced	38				intently	13, 27	2	-	itself	-	4	-			
import	36	1	33 1/3	influences	30				interest	35, 54	7	46.6	82 1/4	irony	9, 39	2	13	-	
importance	18, 22	2	-	information	47, 47, 47, 50	4	26	36 1/4	interested	31, 33, 47				ivy	22, 58	2	-		
important	56	1	-	innumerable	7	1	-	-	interesting	45, 51, 52, 55				-	-	-	-		
impression	5, 31	2	-	inordinate	45	1	-	-	interfere	54	1	-	-	jade-faced	7	1	-		
imprison	8	1	-	inquired	55	1	15 1/4	-	interruption	54	1	-	-	garries	48	1	-		
improve	34	1	6.6	14 1/5	inseparable	16	1	-	intimately	47	1	-	-	jealous	9, 34, 40, 40, 40	5	-		
improvisation	38	1	-	insincere	18	1	-	-	into	-	35	166	-	join	32	1	-		
impulse	29, 29,	2	-	insist	12, 27	2	28 1/5	15 1/5	introduce	15, 23	2	13	14 1/3	journey	55	1	-		
in	-	2	15	2116	insistence	8	1	-	introduction	15	1	-	-	joy	29, 35, 37, 51, 51, 51	6	40	-	
indeed	+ 13	1	-	instruments	6	1	11 1/3	-	invaluable	56	1	-	-	joys	14	1	6.6	-	

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judge	34, 56	2	13	25/5	known	23, 31, 31, 33, 47, 54	6			(at) last	37, 41, 41, 38, 59	5	—	least	60	1	6.6	19	
June	35, 39	2	—	—	knows	11, 20, 47, 47	4			last v.	35, 36, 49	3	—	at least	10, 14, 15, 23, 34, 43	6	53	—	
just (adv)	—	11	79.6	110/4	labour	22	1	53		lasts	21, 36	2	—	not in the least	10	1	—	—	
					laburnum	7, 35	2	5		late	18, 44, 50, 52, 58, 59	6	40	34/4	leave v.	11	1	13	27/4
keenly	57	1	—	—	lacquer	22	1	—		later	32, 45	2	—	leaves n.	12, 22, 35, 32	4	—	—	
keenness	58	1	—	—	laden	25, 31, 32, 37, 41,	—	—		latest	50	1	—	leaves v.	22	1	—	—	
keep	32, 40	2	13	45/5	ladies	15, 59	2	—		laugh v.	8, 9, 57	3	—	led	11	1	—	—	
keeps	10, 54	2	—	—	lady's	29, 38	2	13.3		laugh n.	58	1	—	left	32, 33, 34, 43, 48, 51, 51	6	48	—	
kept	26, 51	2	13	22	lady	53	1	—		laughed	13, 27, 38, 44, 47, 57, 60	7	—	left (hand)	53	1	—	—	
kill	40	1	—	15/4	laid	38, 44	2	12		laughing	12, 16, 25, 26, 33, 39, 45, 59	8	140	left-hand	37	1	—	—	
killed	48	1	—	—	landscape	19	1	36/4		laughs	41	1	—	lend	25, 58	2	—	—	
kind(n)	7, 22, 48, 52	4	26	58/4	language	6, 33	2	—		laughter	16	1	—	less	17, 32, 39, 46, 56	5	33	56/4	
kings	10	1	13	1/2	langrid	13, 33	2	40		laurel	12	1	—	let	—	15	31	—	
knees	49	1	—	—	langridly	8, 42, 47	3	—		laws	27, 29	2	13.3	58/6	letters	37	1	56/2	
knew	9, 14, 19, 31, 45	5	33.3	30	langrains	32	1	—		lays	36	1	15/4	liberals	53	1	—	—	
knife	38, 41	2	—	—	lank	23	1	—		lead v.	57	1	13	28/5	lids	8	1	—	—
knitting	47	1	—	—	large	8, 37, 45, 54, 55	5	33	81/4	leder	53	1	—	life	5, 6, 11, 11, 11, 14, 14,	—	—	—	
knock	42	1	—	—	last adj.	26, 26, 41, 47	4	85/4		leaning	13	1	—	—	14, 18, 19, 20, 22, 24, 28, 29, 30, 32	—	—	—	
know	—	40	346.6	171/4						learn	25, 47	2	26	30/3	34, 35, 38, 43, 52, 53, 53, 56, 58	—	—	—	
knowing	—	1	—	—						learned	9	1	—	—	58, 58, 60, 61;	—	30	226	90/2
knowledge	10	1	25/2	—						leaped	10	1	—	life-long	36	1	—	—	

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life's	33, 56	2	—	listeners	59, 59	2	—	look	25, 29, 31, 32, 45	5	—	low	29, 33, 50	3	26	25			
life-sized	25	1	—	listening	34	1	—	looked	8, 8, 19, 23, 26, 26,	—	—	lowest	5	1					
lifted	41	1	—	listlessly	16, 37	2	—	37, 41, 34, 44, 53, 54, 56, 54, 54	15	—	lucky	39	1	—					
light n	22, 36	2	18	literary	60, 60	2	—	looking	12, 14, 16, 26, 32, 36,	—	—	lucrative	49	1	—				
light adj	22	1	—	literature	60	1	—	—	52, 54, 57;	9	—	lunch	50, 52, 60	3	—				
like ad	—	34	129	lithe	41	1	—	looks v	9, 10	2	—	luncheon	22	1	—				
like v.	—	28	—	little	8, 13, 13, 16, 21, 28	—	—	looks n	10, 16, 23, 39	4	—	lunching	50	1	—				
liking	33	1	—	29, 35, 35, 36, 38, 41, 42.	13	—	112	lord	16, 56	2	—	lute	30	1	—				
lilac	7, 35	2	—	live	10, 10, 17, 20, 22,	—	—	lose	11, 40, 44, 50	4	—	luxury	29	1	—				
lilac-blossoms	32	1	—	29, 35, 35, 39, 42, 46.	11	73	58	loss	39, 39	2	—	lying	7	1	—				
lilac-blossoms	13	1	—	liveried	59	1	—	lost	34, 35	2	—								
lilies	34	1	—	lives n	22, 29, 41	3	20	lost n	20	1	—	mad	49, 50, 58	3	—				
limbs	35, 58	2	—	lives v.	47	1	—	lot	43, 47, 49	3	—	made	—	21	170				
limited	51	1	—	lodging-houses	22	1	—	love v	11, 56	2	80	madness	19	1	—				
lines	19, 33, 39	3	79	long adj	7, 7, 13, 12, 15, 22,	—	—	Love n	52	1	—	magic	30	1	—				
linger	8, 21	2	—	37, 37, 41, 49;	10	66	112	love n	22, 41, 43	3	—	magnificent	17	1	—				
lionize	15	1	—	long adv.	6, 32, 39, 60	4	53	loveless	51	1	—	make	—	13	165	8			
lip	27, 43, 51, 58, 59,	2	13.3	longer	21, 33, 36, 50	4	119	loveliest	49	1	—	makes	11, 11, 17, 26, 36, 44	6	—				
lips	27, 30, 30, 31, 32, 38	—	1	longing	29	1	—	lovely	59	1	—	making	7, 46, 6, 6.	4	—				
	51, 58, 59;	9	60	look v	9, 10, 10, 21, 23,	—	—	loveliness	20, 38	2	—	maladies	2, 4, 29	1	—				
listen	27	1	46	27, 37, 37, 37, 57, 60, 61, 61	23	307	69	love's	22	1	—	man	5, 6, 8, 15, 15, 16, 23	153	167				
													18, 18, 21, 23, 23, 27, 27,						
													29, 29, 33, 41, 42, 47, 48, 48, 51.						

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		O.W.	R.			O.W.	R.			O.W.	R.	O.W.	R.			O.W.	R.	O.W.	R.
management 46	1			11 1/5 matters v	26	1		mere 14, 30, 30, 30, 47, 52	6	106	30 1/2	mock	59						
manner 5, 19, 20, 25, 52, 53	6			- may	-	7	162	merely 11, 12, 16, 18, 19, 31	-	-	-	mock n	40, 40	4					
mannerism 6				- me	-	101	67 33 25 4	- 38, 52, 54, 58	10	-	-	mocked	58						
many -	8			- meals	46	1	-	met -	10	66	20	mode 5, 9, 18, 19, 29, 52	6						
mar 38, 41	2			- mean v.	5	1	72 1/4	metaphysics 18	1	-	-	model 18, 22.	2						
marbles 51, 52	2			- mean ad.	34, 48	1	-	microscope 20	1	-	-	modern 11, 21, 37, 38, 48, 50, 56	7	46	23				
mark 31	1			- meanest	51	1	-	middle-aged 53	1	-	-	moment 9, 25, 26, 31, 35,	-						
marriage 11, 48	2			- meaning	5, 5, 38	9	-	might v. -	9	84 1/5	35, 37, 40, 45, 51, 57;	11	92	33 1/4					
marriages 49	1			- means n	32, 32	2	-	mind v. 24, 27, 54, 59,	4	72	44 1/3	momentary 7							
married 11, 11, 49	3			- means v	19, 54	2	-	mind n 21, 29, 54	3			moments 20, 23, 28	3						
marry 47, 49, 49, 54.	4			- meant	20, 38, 60	3	-	minds n 21	1			money 46, 46, 46, 48, 48	5	33	60				
marv 29	1			- medievalism	29	1	-	mine pr. 19, 15, 25, 46	4	26	25 1/5	monstrous 8	1						
marv 28	1			- medisocrity	53	1	-	ministerial 53	1	-	-	monsters 21	1						
marvellous 11, 24, 31, 33, 51, 57	6	40		- medium	5, 17, 18	3	-	minutis 14, 30	2	-	-	monstrous 29, 29	2						
masses 17	1			13 1/3 meet v.	11, 11, 23, 23, 27	5	44 1/4	mirrored 8	1	-	-	month 34, 35, 48	3	20	62 1/4				
master 14	1	98		13 1/2 meeting	25	1	-	mirrors 6	1	-	-	months 13, 33, 45, 48, 50	5	33	-				
masterpiece 32, 32	2			meeting n	59	1	-	miss v 27	1	19 1/4		moods 27	1	53	-				
material 5, 40	2	28	19	member	53, 54	2	24 1/2	missed 19, 22	2	-	-	moon 34	1						
materials 6	1			memory	30, 34, 35	3	20 1/2	mist 38	1	-	-	moral 5, 5, 12	3	33	14 1/5				
matter n. 16, 33, 33	3	23	76 1/2	meaningless	36	1	-	mistakes 58	1	14 1/2		morality 5	1						
matter n. 55	1			men	9, 9, 9, 9, 12, 16, 20, 42, 44, 44, 47, 49, 55, 56	14	168 1/2	mixing 26	1	-	-	morals 28	1						

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morbid	6, 56	2	—	mustn't	—	1	—	nephew	55	1	—	nostrils	32	1	—
more	—	17	210	mutilation	29	1	—	nerve	32	1	—	not	—	92	— 589
morning	42, 42, 42	3	46 1/2	muttered	40, 43, 49	3	—	nervous	30	1	—	note	8	1	— 34 1/5
most	—	18	107 1/2	my	—	64	246 329	never	—	47	101	nothing	—	20	61
mother	16, 47, 47, 47, 48, 48,	—	—	myself	—	16	106	new	—	13	104 1/4	novel	59	1	—
—	48, 51	8	53	mysterious	10, 11	2	26	newspapers	15, 60	2	—	novels	54	1	—
motion	7	1	—	mystery	33, 34	2	1/4	next	—	6	40 44	now	—	26	210
motionless	30, 38	2	—					nice	26, 42, 56, 59	4	26	nowadays	20, 28, 46, 47, 54, 58	6	—
motive	14, 19	2	—	naked	28	1	—	night	35, 51, 59	3	—				—
move	28	1	4	name	10, 10, 11, 23, 23, 37	6	28 68 5	nineteenth	5, 43, 57	3	—	object v	39, 41	2	26 39 10
move	28	4	26 44 6	names	11	1	—	nineteenth-century	15	1	—	object n	42	1	—
moved	13, 33, 55	—	—	nature	14, 14, 23, 23, 28, 28, 38, 53	8	80 2 1/2	no	—	33	213 8 321	objected	42	1	—
much	—	20	104	natural	12, 28, 28	4	—	noble n	48	1	—	oblige	27, 27	2	20 11 1/2
murder	41	1	—	nearer	34	1	13 52 4	nobody	47	1	6.6 12	obliged	37	1	—
murmur	7	1	—	nearly	30	1	—	nodding	53	1	—	observation	17	1	17 1/2
murmur	—	11	—	necessarily	7	1	—	noise	26	1	—	occasion	12	1	13 13 1/4
music	28, 30, 30, 30, 30, 57, 58	7	66.6	necessary	11, 18	2	38 3	noises	15	1	—	occasionally	11	1	—
musical	29	1	—	necessity	22, 22	2	—	none	17, 53	2	13 17	occupied	53	1	—
musician	6	1	—	needs v	34	1	69 6	nonsense	24, 47, 53	3	—	o'clock	27	1	21
music-school	25	1	—	neighbour	53	1	19 4	nor	—	1	28	old	8, 9	2	—
must	—	25	168 1/2	neither	—	2	13 13	nose	9	1	—	odour	2, 7	1	—
								note	8	1	—				

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of	—	404	3998	open-eyed	35	1	—	overeducate	21	1	—	pallid	7, 21	2	—	
off	—	2	43	opening	16	1	—	overexpenditure	57	1	—	panegyric	38	1	—	
offered	19, 45	2	18	opinion	6	1	28/2	over v.	28	1	—	pan	38	1	—	
office	46	1	38	opium-tainted	9	1	—	own	—	26	90/6	Paradise	50	1	—	
often	—	4	27	opposite	51, 53	2	—					paradox	30, 56, 58	3	20	
oh	—	12	53	oppressive	8	1	—	pack	46	1	26	paradoxes	56, 58	2	13	
oil-painting	18	1	20	or	—	42	458	paid	46, 48, 48	3	16	pardon	25	1	—	
old	—	23	173	order	55	1	2071/4	pain	21, 38, 45, 51, 56	5	—	parentage	50	1	—	
older	39, 46	2	—	orders	17	1	—	pains	21	1	—	parents	49	1	—	
oldest	53	1	—	orders	15	1	—	paint	18, 33, 40	3	20	19/6	Park	60	1	
olive-coloured	33	1	—	organ	8	1	—	painted	12, 13, 40	3	20	—	Parliament	53	1	
on	—	55	—	original	57, 58, 43	3	—	painter	8, 12, 12, 12, 13, 13,	—	—	parrot	15	1	—	
once	—	11	59	ornament	21	1	—	18, 20, 23, 26, 27, 29, 36, 34, 37,	—	—	—	part v.	19	1	46 97/2	
one pr	—	29	388	other	—	12	194/2	25, 40, 41, 43, 45, 52.	21	140	—	part n	5, 11, 28, 41	4	—	
one num	—	28	3	others	—	1	—	painter	17, 9	2	13.3	—	parted	30, 51	2	—
one's	—	14	—	our	—	23	—	painting v.	19, 27, 31, 32, 37	5	33.3	—	particular	39, 45	2	—
ones	—	1	—	ourselves	—	3	357/3	painting-table	41	1	6.6	—	parties	11	1	36/3
oneself	—	2	—	out	—	26	206/3	page (boy)	42	1	—	—	pass	38	1	50
only	—	31	189	oval	+ 35	1	—	pages	25	1	13/2	—	passed	8, 19, 37, 30, 52, 52	6	14
open	7, 27, 37, 52	4	26	over	—	29	153	pale	14, 40	2	—	—	passes	40	1	—
opened	26	1	—	over-dressed	14	1	—	palette-knife	41	1	—	—	passing	31, 61	2	—

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passion	19, 20, 33, 36, 45, 50,	7	106	—	per(cent)	17	1	60	physical	10	1	12	played	26, 58	2	—							
—	51;	—	80	—	perfect	5, 31, 36, 51, 52,	—	—	piano	16, 25, 26	3	2	playing	51, 56	2	—							
passionate	26	1	—	—	—	53, 60, 60;	8	35	picture	10, 12, 13, 15, 26,	—	—	plays	16	1	—							
passions	22, 28, 30, 35	4	—	—	perfectly	10, 10, 15, 19, 21, 25	—	—	27, 37, 37, 37, 39, 39, 40,	—	—	platform	27, 28, 36, 37	4	—								
past	13, 36	2	26	29	—	28, 31, 39, 40;	10	—	40, 42, 42, 43, 43;	17	113.3	pleasant	22, 27	2	—								
past	34, 44	2	—	—	perfume	7, 32, 251	3	20	pictured	22, 23	2	13.3	pleasantly	53	1	—							
patent-leather	17	1	—	—	perhaps	—	7	—	pictures	8, 8	2	13.3	please	27	1	33							
pattern	52, 52,	2	—	—	peril	6, 6	2	—	piece	41	1	—	pleasure	8, 11, 21, 24, 25, 57	10	92	17						
pause	12, 20	2	—	—	period	46	1	14	pigeon	48	1	—	45, 51, 53, 60;	—	—	—							
pay v.	28, 46, 46	3	—	—	perplexity	13	1	—	pillow	41	1	—	Pleasure	58	1	—							
paying	31, 31	2	—	—	person	24, 28, 54	3	72	pink-flowering	7	1	—	pleasures	41, 41, 51	3	—							
place	26	1	62	3	personal	8	1	—	pink-petalled	13	1	—	plucked	13	1	—							
peacock	14	1	—	—	personality	14, 18, 19, 22, 35	5	—	pipe	59	1	—	plucking	16	1	—							
pear-tree	36	1	—	—	persons	18, 18	2	—	pity	21, 51	2	—	poaching	17	1	—							
penitence	25	1	—	—	persuade	56	1	—	place	8, 8, 21, 25, 29, 45	6	46.6	poets	20	1	—							
peniless	25	1	—	—	petulant	25	1	—	placed	59	1	—	point	6, 6, 28, 52	4	48	3						
penny	15	1	—	—	philanthropic	50	1	—	plain	19	1	27	pointed	17	1	—							
people	8, 8, 11, 11, 13, 25, 16	25	180	3	philanthropy	26, 27	2	—	plaintively	55	1	—	poisons	29	1	—							
24, 26, 28, 32, 34, 42, 43, 45, 46,	—	—	—	—	Philosophy	58	1	—	plastic	30	1	—	polished	12	1	—							
46, 45, 50, 53, 54, 55, 55, 58, 60,	—	—	—	—	philosophic	57	1	—	play n	10	1	32	politicians	57	1	—							
people's	22	1	—	—	phrase	22	1	—	play v	56	1	—	politics	16, 46, 49	3	38	16						

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poor n	22	1	53	24 1/2	preaching	22	1	-	princes	34	1	2 1/2	proud	14	1	-							
poor ad.	13, 16, 16, 17, 48,	-	-	-	précis	15	1	-	principles	18, 18, 46	3	-	prove	6	1	-							
49, 53;	-	7	-	-	preface	5	1	-	private	53	1	11	proved	6	1	-							
poor packers	49	1	-	-	precise	31	1	-	privilege	5, 60	2	-	provided	13, 55	2	30 1/4							
poor packing	44, 54	2	-	-	preferred	46	1	-	probabilities	14	1	-	praying	20	1	-							
portrait	9, 8, 12, 12, 20,	-	-	-	prejudiced	55	1	-	probably	26	1	2 1/3	psychological	31, 52	2	-							
20, 25, 36, 37, 40, 43, 52;		12	-	-	prejudices	1, 46	2	-	problem	56, 56	2	33 1/2	psychology	43	1	-							
pose	12, 12, 12, 36	4	333	-	premature	41	1	-	produced	31, 46	2	20 23/6	public n	13, 44, 60	3	40 69 1/2							
posed	51	1	-	-	presence	19, 52	2	-	producing	7	1	-	public ad.	8, 53	2	-							
possess	60	1	-	-	presentation	25, 49	2	68 1/3	profession	49	1	-	publication	20	1	-							
possesses	24	1	-	-	present ad.	19	1	13 1/3	professions	9	1	-	pulled	12	1	13 13 1/5							
post	45, 53	2	-	-	preserves n	17	1	-	project v.	51	1	-	pulling	15	1	-							
pot	48	1	-	-	press	58	1	24 1/4	proletariat	17	1	-	pulse	35	1	-							
poured	42	1	-	-	pressing	27	1	- 1/4	promise v.	61	1	46. 15 1/4	pulses	30	1	-							
pouring	43	1	-	-	pretty	50, 55	2	27 1/4	promised	26, 27, 61, 42, 44,	5	-	punished	29	1	-							
power	14	1	68 1/3	-	prevented	42	1	21 1/5	promises n	44	1	-	puppets	35	1	-							
practical	55	1	25 1/2	-	price	19	1	13 45 1/8	proper	21, 48	2	21	pure	46, 47	2	33 18 1/4							
practice	58	1	15 1/3	-	priced	21	1	-	property	17, 39, 35, 48	4	26 16	purely	18, 43	2	46.6							
practising	60	1	-	-	pride	14	1	-	proportions	53	1	-	purification	29	1	-							
praise	58	1	-	-	primarily	60	1	-	propose	18, 54, 57	3	-	purity	26, 51	2	-							
praying	40	1	-	-	primers	60	1	-	protégé	50	1	-	purple	35, 35, 58	3	-							

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		U.W.	D.			U.W.	D.			U.W.	D.	U.W.	D.			U.W.	D.		
put	—	10	67 $\frac{1}{2}$	rang	41, 50	2	—	reason	9, 12, 12, 12, 20, 31,	—	—	rejoined	56	1	—				
puts	17	1	—	rank n	10	1	11 $\frac{1}{4}$	45, 50, 55;	—	9	72	48 $\frac{1}{6}$	relations	17, 40	2	—			
putting	42	1	—	rapid	15	1	15 $\frac{1}{4}$	reasonable	55, 55	2	—	religion	29	1	—				
puzzled	54	1	—	rascally	48	1	—	rebelleians	32	1	—	remain	39	1	13	25 $\frac{1}{5}$			
				rash	17	1	—	recaptured	58	1	—	remain v.	29	1					
quail	54	1	—	rate	31, 51	2	27 $\frac{1}{3}$	receive	10	1	36 $\frac{1}{4}$	remark	26	1	26	18 $\frac{1}{3}$			
quarters	37	1	14 $\frac{1}{2}$	rather	—	12	80 32	reckless	15, 15	2	—	remarked	53, 56, 57	3					
Queen	48	1	—	rational	41, 42	2	—	recognised	38	1	13 $\frac{1}{3}$	remember	15, 19, 44, 48, 57.	5	53	37 $\frac{1}{4}$			
question	12, 43	2	20 44 $\frac{1}{4}$	rattle	42	1	—	recollection	29	1	—	remembered	22, 23, 52	3					
questioned	23, 43	2	—	ravelled	16	1	—	recovered	41	1	—	remembering	31	1					
quickly	34	1	18 $\frac{1}{5}$	redd	6, 31, 55	3	26 46 $\frac{1}{5}$	recreate	19	1	—	remind	19	1					
quit v	14	1	—	reading	59	1	—	red	51, 55, 58	3	26 13	reminded	42, 53	2					
quite	—	35	27	ready	26	1	19	rd-faced	15	1	—	repeat	58	1					
quiver v.	36, 38	2	—	real	9, 12, 12, 28, 30,	—	—	refined	52	1	—	replied	9, 13	2					
quivered	32	1	—	40, 43, 43, 43, 51, 52;	—	11	353 72 $\frac{1}{4}$	refinement	31	1	—	reproach	21	1					
race	28	1	11 $\frac{1}{3}$	realise	19, 28, 34;	3	25 $\frac{1}{4}$	reflection	34	1	—	reputation	9, 13	2					
Radicals	28 53, 54	2	—	Realism	5	1	—	refuge	41	1	—	resemblance	9	1					
Radicals	46	1	—	realism	19	1	—	refusals	29	1	16 $\frac{1}{4}$	resigned	45	1					
rage	5, 17	2	—	Reality	56, 59	2	—	regiment	47	1	—	resist	29	1					
raising	54	1	17 $\frac{1}{5}$	reality	29, 38	2	—	regret	29	1	—	responsibilities	57	1					
ran	53	1	—	rally	—	33	—	regrets v.	58	1	—	responsible	60	1	13	22 $\frac{1}{3}$			

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		0.W. R.	0.W. R.			0.W. R.	0.W. R.			0.W. R.	0.W. R.			0.W. R.	0.W. R.
restaurant	16	1	—	robe	58	1	—	rugged	9	1	—	sammled	36, 42	2	13
reanned	36	1	—	romance	11, 21, 22, 36, 50	6	—	ruin v	10, 59	2	—	savage n	29	1	—
retired	45	1	—	romantic	19, 33, 49	3	—	rule v	21, 53	2	21/5	savages	13	1	—
column v	29	1	33/4	room	8, 13, 14, 15, 41, 46	—	—	run v	14, 20, 27	3	26	saw	14, 19, 25, 35, 37, 49	6	40
reveal	5, 33	2	46.6	—	59, 59.	8	24/3	running	47	1	—	say	—	15	191/4
revealed	12, 31, 52	3	—	rose o	36, 58, 68	3	—	rushing	41	1	6.6	saying	—	3	—
reveals	12	1	—	rose n	51	1	—	rattle	22	1	—	says	—	3	—
revelation	28	1	—	roses n	7, 34, 37	3	—	—	—	—	—	scarlet	26, 32, 38	3	20
ribbons	15	1	—	rose-leaves	9	1	—	sad	21, 34, 39	3	—	scene	59	1	—
rich a.	7	1	—	rose-red	30	1	—	saddle-bags	7	1	—	scenes	41	1	—
rich n	22	1	—	rose-white	30	1	—	sadly	43	1	—	scent	7, 31	2	—
richer	29, 51	2	—	rot v	35	1	—	said	—	68	161	school	19, 19	2	20
rid	15, 25	2	—	rough	46	1	—	saint n	53	1	—	school-boy	33	1	33/4
right n	34	1	66	roughmannered	45	1	—	sake	49	1	—	Science	57, 57	2	—
right ad.	17, 23, 29, 32, 40, 48	—	110/6	round	8, 14, 25, 35, 53, 58	—	—	sallow	39	1	—	scientific	28	1	—
—	50, 55, 60;	9	—	—	58, 59	8	16/3	salon	16	1	—	seramble	35	1	—
rip v	41	1	—	roundly	40	1	—	same	—	5	67	screamed	14	1	—
rise	8	1	—	row	11	1	—	sat	19, 31, 33, 37, 51, 53, 59, 59	8	14	scrupulous	20	1	—
rising	49	1	—	Royalties	15	1	—	satisfied	22	1	13	sculpture	14	1	—
risking	50	1	—	pubbish	21	1	—	satisfying	51	1	—	sarch	33	1	—
roar	8	1	—	rude	26	1	—	sancers	42	1	—	season	35	1	—

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		OW.	R.			OW.	R.			OW.	R.			OW.	R.			OW.	R.			OW.	R.	
seat	12, 18, 33, 53	4	33	13/3	self-development	28	1	-	shape	30 59	1	13	18/4	shrugging	56	1	-							
seated	25	1	-	-	selfish	45	1	-	shapes	52	1	-	-	shudder	36	1	-							
secrecy	11	1	-	-	send	8, 8, 8, 9, 42	5	33	33	sharp	38	1	-	shyly	53	1	-							
secret	13, 23, 30, 50	4	-	-	sensation	14	1	-	she	-	48	184/3	sick	29, 50	2	-								
secrets	32, 58	2	-	-	sensations	35	1	-	shell	34	1	23/3	sickly	35	1	-								
secretary	45	1	-	-	sense	7, 20, 38, 50, 60	5	25/3	shelves	55	1	-	side	22, 53	2	20	50/2							
second	19, 18	2	-	-	senses	32, 32, 32, 32, 35	5	-	shook	13, 16, 32, 44, 49, 18	6	-	sides	58	1	-								
see	8, 8, 9, 18, 18, 19, 19	19	1333/53	4	sent	41	1	28	shooting	46	1	-	siege n	26	1	-								
20, 27, 27, 44, 53, 55, 55, 56, 57, 61	-	61	-	-	separated	19	1	-	shop	21	1	-	sighed	43, 54	2	-								
seeing	5	1	-	-	serious	11, 17, 45	3	40	20/3	short	50	1	19/4	sight	25	1	19/3							
seek	7, 52	2	20/3	seriously	21, 27, 52	3	-	-	shot	31	1	-	sign	57	1	13	15/3							
seeking	41	1	-	-	servant	23, 50, 59	3	-	should	-	23	119/2	signs	36	1	-								
seem	7, 8, 9, 11, 17, 28	4	20075/3	5/3	set	9, 41, 42, 45	4	54/3	shouldering v.	7	1	26	12	silence	31, 38, 52	3	33							
seemed	7, 8, 8, 14, 22, 22,	-	-	-	setting	46	1	18/5	shoulder	32	1	-	-	silent	22, 52	2	-							
24, 30, 30, 30, 30, 33, 36, 37, 38	-	-	-	-	shade	12, 33	2	-	shoulders	56, 10	2	-	-	silk	16	1	-							
89, 58;	-	17	-	-	shadow	38, 52	2	-	show v	13, 48	2	33	72/5	silly	9, 11, 21, 42, 42, 42,	-	-							
seems	10, 11, 11, 21	4	-	-	shake n	56	1	-	showing	52	1	-	-	-	49, 50.	8	-							
seen	29, 54	2	-	-	shaking	52	1	-	shown	13	1	-	-	silver	22, 34, 39	3	-							
seething	22	1	-	-	shall	-	23	120	shows	6	1	-	-	similar	31	1	19							
self-conscious	22	1	20/4	shallow	20, 34	2	-	-	shrill	14	1	-	-	simply	12, 12, 13, 15, 15, 15	6	-							
self-denial	29	1	-	-	shame	30	1	-	shrug	10	1	-	-	simple	23, 41, 41	3	57	33/4						

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sin	29, 43, 57	3	20	—	sleeping	30	1	—	society	13, 28, 45	3	—	soot	10, 14, 17, 48, 58	5	25	3							
since	18, 42	2	52		slight	23	1	—	sociology	18	1	—	sought	8, 58	2	—								
sincerity	18	1	—		slipped	12	1	—	sofa	45	1	—	soul	13, 14, 19, 20, 21, 28, 29, 59	—									
sing	36	1	—		sloping	58	1	—	solitude	51	1	—	32, 32, 32, 38, 39, 51, 52,	16	—									
single	17, 28	2	14 1/2		slow	58	1	—	solve	56	1	—	souls	29	1									
sniv	28, 28, 29, 29	4	26	—	slowly	58	1	—	sombre	43, 52	2	—	sound	37	1	13 1/5								
sir	—	4	—		sluggish	35	1	—	some	—	53	152	sovereignty	34	1	—								
sit	10, 21, 25, 28, 31, 33, 46;	7	126, 29	4	small	42	1	54 1/3	somewhere	11	1	—	squabble	42	1	—								
sits	9, 26, 58	3	—	—	smile n	8, 31, 34, 44, 56	5	100 1/2	someone	—	7	—	squander	34	1	—								
sitter	12, 12, 18, 25	4	—	—	smile w	34	1	4	something	—	25	40	spared	10	1	—								
sitters	27, 27	2	—	—	smiled	13, 26, 36, 60	4	—	sometimes	—	3	14	sparrows	22	1	—								
sitting	8, 25, 46	3	—	—	smiles n	59	1	—	somewhat	—	3	—	speak	20, 30, 39	3	26 3/5								
sixteen	31	1	—	—	smiling	24, 52, 56, 61	4	—	somewhere	—	1	—	speaking	38	1	—								
skins	16	1	—	—	smoke	9	1	—	son	45, 46, 48, 52	4	—	special	17	1	35 1/5								
sketch	18	1	—	—	smoker	22	1	—	son-in-law	48	1	—	specimen	54	1	—								
skillfully	8	1	11 1/2		smoking	7, 46	2	—	sonnet-sequence	52	1	—	spectacles	23	1	—								
sky	16	1	—	—	snatched	51	1	—	soon	—	4	46 48 1/2	spectator	6	1	—								
slanting	37	1	—	—	so	—	56	300	sooner	21, 43, 61	3	—	spell n	59	1	—								
slavery	56	1	13 2 1/3		roared	58	1	—	sores	56	1	—	spirit	19, 19, 52, 52	4	26 2 1/3								
slaves	56	1	—	—	rob	41	1	—	sorrows	14	1	—	spitted	48	1	—								
sleep	60	1	—	—	sober	58	1	—	sorry	10, 21, 27, 31	4	26	—	spoke	15, 24, 33, 49	4	12 1/2							

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		W.	P.			W.	P.			W.	P.	W.	P.			W.	P.		
spoken	15, 22, 25, 30	4	-	statement	53	1	-	steeping	37	1	20	strobbled	45	1	-				
spoil	36	1	-	stay v	21, 27, 27, 27, 33, 43, 38	7	15/3	stop	50, 27, 30, 30, 44	5	15/3	strolling	11, 43	2	-				
spoiled	25, 25	2	-	stayed	40	1	-	stopped	37, 52	2	-	strong	9	1	20	22			
spoilt	33	1	-	staying	22	1	-	store	14, 54	2	24/4	strongly	29, 42	2	-				
splendidly	37	1	-	steal	38	1	-	stories	11	1	33	stunch	22, 38	2	-				
spray	32	1	-	stealing	53	1	-	story	13, 48, 44, 50	4	-	struggle	21, 14	2	11/3				
springtime	34	1	11	steel	41	1	48	stoutness	53	1	-	studio	7, 11, 21, 23, 32, 36, 36, 41, 51	9	-				
staccato	36	1	-	sleep-chase	44	1	-	straggling	8	1	-	study	45	1	19/4				
stage	41	1	12	shellated	35	1	-	straight	12, 57	2	22/5	stumbled	14	1	-				
stain v	30	1	-	stepped	28, 36, 37	3	22/3	strange	8, 14, 21, 35, 38, 50, 57, 52, 52	9	28/5	string	38	1	-				
stained	36	1	-	stepping	25, 37	2	-	strangely	15, 30, 52	3	-	strysidity	10, 17	2	-				
staining	51	1	-	steps	10, 50	2	-	stranger	33	1	-	style	6, 18	2	-				
stand v	17, 55	2	40	61/3	stuck on	52	1	-	strangle	29	1	-	subalter	42	1	-			
standard	15	1	-	18/3	stifled	41	1	-	strawberries	32	1	-	subject	27, 54	2	20	40		
standing	27, 31, 33	3	-	-	stifling	31	1	-	straying	41	1	-	subject-matter	5	2	-			
stands v	32	1	-	-	still adj.	31	1	33	streamed	32	1	-	subsequent	42	1	-			
stared	39	1	-	-	still adv.	39, 56	2	-	stretched	7	1	-	subtle	19, 30, 31, 51	4	33	-		
stars	15, 15, 35, 35	4	-	-	stillness	8, 37	2	-	strength	31	1	22	subtleties	20	1	-			
started	8, 25, 32, 37, 51	5	-	-	stirred	7, 15, 30, 36, 38, 56	5	-	strike	22	1	13	26/3	succeeded	16	1	13	11/4	
starve	28	1	-	-	stockbroker	13	1	-	striking	49	1	-	succeeding	45	1	-			
stale v.	23	1	92/6	-	stood	8, 12, 30, 38, 38	6	16	thrive	29	1	-	success	15	1	13	34	5	
									stroked	17	1	-							

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		W.	P.	W.	P.			W.	P.	W.	P.			W.	P.	W.	P.
successful	9	1	—	surprise	42, 41	2	13	11/3	talking	14, 44, 51, 53, 56	5	—	than	—	23	194	
such	—	23	132	surrendering	11	1	—	—	talks	61	1	—	thanks	50	1	31, 4	
sudden	8, 31, 36	3	—	survival	29	1	—	—	tall	12, 33	2	—	that	—	250	1367, 3	
suddenly	8, 14, 15, 30, 31	11	—	swallows	22	1	—	—	tangled	32	1	—	the	—	698	7310	
32, 33, 34, 36, 52, 52, 52																	
supper	10, 10, 34	3	26	16/3	swayed	36	1	—	tapped	17	1	—	theatre	42, 43, 44	3	20 —	
suffering	56	1	—	sweep	37	1	—	—	tarry	53	1	—	their	—	31	319, 2	
suggest	51	1	40	23/6	sweet	30	1	15/3	tarseled	17	1	—	theirs	—	1	—	
suggested	19, 52, 54	3	—	swept	59	1	—	—	taught	40	1	12	them	—	46	262, 2	
suggestion	20, 50	2	—	swiftness	7	1	—	—	tea	43, 42, 41, 41	4	40	22	themselves	—	5	—
sulks v.	27	1	—	swinging	25	1	—	—	tea-table	44	1	—	then	—	28	115	
sulky	27	1	—	symbol	6, 6, 35	3	—	—	tea-tray	42	1	—	theory	53, 53	2	—	
sullen	7	1	—	symbolical	52	1	—	—	tears	38, 48	2	20	—	these	—	65	329, 3
summed	22	1	11	sympathize	17, 56, 56, 56	4	—	—	tear-stained	41	1	—	these	—	5	152, 3	
summer	7, 10, 16, 21, 21	5	16	sympathy	6, 6, 56, 57	4	—	—	tedious	60, 14, 22, 27, 27	5	—	they	—	53	495, 4	
sunburnt	33	1	—	table	42, 42, 49, 53, 59, 56, 57, 58	8	53	17/3	tell	—	25	11/3	thin	9, 13, 41	3	—	
sunlight	12, 23	2	—	taint	46	1	—	—	telling	10, 25, 50	3	—	thing (s)	—	53	126	
supercilious	54	1	—	take	14, 21, 21, 24, 25, 34, 49, 57, 59, 53	10	66	164	temper(ament)	53, 57, 58	3	—	think	—	26	99, 3	
superficial	34, 35, 34	2	—	taken	28	1	33	4	temptation	29, 35	2	—	thinking	53	1	—	
suppose	11, 17, 17, 31, 39, 46, 49	8	22	taking	24, 59	2	99	—	terrible	10, 14, 30, 34, 38, 52, 56, 57	8	53	13/2	thinks	10, 50	2	—
sure	10, 13, 15, 17, 22, 42, 56, 59, 59	9	33	teaches	40, 52	2	—	—	terrifies	36	1	—	this	—	25	672	
surface	6, 6	2	—	talk	11, 21, 22, 24, 27, 27, 40, 59, 60, 61	10	33	—	terror	14, 28, 28, 30, 46	5	33	—	thorn	+ 7	71	—
				talked	99, 61	3	4	—	test v.	56	1	17/4	thoroughly	—	3	—	

Words.	Pages	in 15,000 words		in 100,000 words		Words	Pages	in 15,000 words		in 100,000 words		Words	Pages	in 15,000 words		in 100,000 words	
		W.	P.	W.	P.			W.	P.	W.	P.			W.	P.		
those	—	12	194	timidly	37	1	—	touching	15	1	—	triumphs	34, 39	2	—		
though	—	7	46	tin	41	1	—	towards	11, 37	2	24	trivial	22, 35	2	—		
thought	[46, 48, 57, 61; v. 18, 22, 26, 35, 38, 41, 45]	11	72	tiny	35	1	—	town	11, 45	2	26	troad	58	1	—		
thoughts	6, 29, 33, 34, 36, 52; 28, 30	8	53	tire	21, 21	2	12	toy	51	1	—	trouble	46	1	13 36		
thoughtless	21	1	6.6	tired	25, 31, 60	3	—	trade-name	14	1	13 19	troubled	30	1	—		
thread(s)	13, 32	2	131	tile	45	1	—	tradesman	42	1	—	truculent	15	1	—		
thrift	22	1	—	to	—	398	292	tragedies	22	1	—	truce	9, 17, 27, 31, 34	5	33 60		
thrill	51	1	—	to-day	25, 26, 37, 32, 61	5	33.88	tragic	15, 29, 35, 51	4	—	trumpet	36	1	—		
throbbing	30	1	—	toe	17	1	—	tramping	23	1	—	trust v	24, 20, 45	3	29		
through	—	10	66	together	11, 12, 26, 36	4	25	transformed	58	1	—	truth	10, 56	2	13 22		
throw	9, 59	2	20	told	—	18	33	translate	5	1	—	try	23, 30, 35, 52, 54, 56, 56	7	46 25		
thrust	36	1	—	to-morrow	44	1	14	travail	51	1	—	trying	14, 27, 34, 36	4	—		
tiaras	15	1	—	tone	21	1	—	travelled	55	1	14/6	tubes	41	1	—		
tie	13	1	—	to-night	44, 42	2	12	tray	44	1	—	turn v.	29	1	—		
tight	58	1	—	too	—	31	52	treacherous	50	1	—	turn n	46 [40, 50, 52]	1	54		
tightrope	56	1	—	took	15, 27, 46, 59	4	26 40	treat v.	20	1	33 15	turned	14, 10, 14, 22, 23, 33, 36, 37, 39	12	—		
till	—	5	19	tore	40, 41	2	—	treated	48	1	—	turning	25	1	—		
tilting	16	1	—	tossed	32, 58	2	—	treats	15, 15, 21	3	—	turquoise	16	1	—		
time	8, 12, 13, 13, 13, 14	—	—	tossing	8	1	—	trees	7, 13	2	—	treasure-silk	7	1	—		
times	30, 37	2	232	touch v	32	1	54 64	trembling	32	1	—	type	6, 6, 51, 51	4	18		
				touched	31, 51	2		tremulous	7, 12	2	—	tyranny	51	1	—		
					30, 30, 60,	3		Tried	16	1	—						

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		U.W.	D.			U.W.	D.			U.W.	D.	U.W.	D.			U.W.	D.		
ugly	5, 10, 33, 48, 50	5	33	-	unromantic	22	1	-	value	18, 21, 22, 52	4	26, 38, 53	virtues	12, 27, 28	3	-			
unbearable	55	1	-	unseen	52	1	-	vanity	21	1	-	visible	19, 34, 35, 46, 52	5	-				
unbecoming	33	1	-	unspotted	26	1	-	varnished	41	1	-	vision	52	1	-				
male	54, 45, 46, 49	4	-	unthought	45	1	-	vast's	58	1	-	visit v.	55	2	13	12			
unconscious	31, 35, 52	3	-	up	-	25	207	3	ventured	52	1	-	visit n.	60	1		4		
unconsciously	19	2	-	upon	-	14	129		verb	54	1	-	vital	6	1	-			
unconth	38	21	-	upper	17	1	-	verge	14	1	-	vivid	30	1	-				
under	-	3	20	109	upright	8	1	-	verities	56	1	-	voice	14, 28, 29, 33	4	26	18		
understand	10, 13, 16, 18, 49, 55	6	40	30	urn	42	1	-	vermilion	37	1	-	voiceless	250	1	33	3		
understanding	38	1	-	us	-	25	123		very	-	32	145	volume	25	1	-			
understood	30, 30	2	-	use n.	5, 55	2	28		vexed	56	1	-	void	19	1	-			
undisturbed	10	1	-	used v.	-	4	26	100	vibrating	30	1	-	vulgar adj.	8, 19, 51	3	26	-		
unfair	54, 55	2	-	useful	6, 20, 42	3	-	6	vice	6	1	-	vulgar n. pl.	35	1		-		
unfortunate	27	1	-	useless	6, 6, 42	3	-	-	vices	17	1	-							
unhappy	56	1	-	using	36	1	-	-	victim	25	1	-	wait	23	1	24	3		
unjust	16, 16	2	-	usual	52	1	19	2	victory	10	1	66	20	waiting	48, 59, 36	3	-		
unlawful	29	1	-	.	.				view	6, 6, 28, 52	4	40	37	wakened	52	1	-		
unlike	28, 39	2	-	vacant	53	1	-	-	views	51, 59	2		4	wakening	51	1	-		
unknown	7	1	-	vaguely	54	1	-	-	viol	30	1	20	-	walk	23, 36	2			
unpardonable	6, 53	2	-	vain	9, 16, 16	3	-	-	violin	16, 51	2		-	walked	12, 91, 41, 43, 52	5	12		
unreal	60	1	-	valet	46	1	-	-	virtue	6	1	-	-	walking	11, 13	2			

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		U.W.	D.			U.W.	D.			U.W.	D.	U.W.	D.			U.W.	D.		
wall	13	1	-	waves	58	1	-	whenever	-	1	-	will v	-	60	464%				
wanes	34	1	-	way	7, 8, 11, 39, 18, 19	-	-	where	-	8	33 83	will n	24, 44	2	-				
want v	-	24	83	29, 40, 49, 56, 56, 56	12	-	-	wherever	-	1	-	wind n	7, 13	2	-				
wanted	-	2	-	wasted	8 33	1	-	whether	-	3	31	window	7, 41	2	17				
wants v	-	2	-	we	-	47	53 7/3	which	-	26	43 7	wine	32	1	-				
wants n	18	1	-	wealth	10	1	-	whims	27	1	-	wine-stained	58	1	-				
wanting	49	1	-	wearing	58	1	-	whisper n	15	1	-	winged	58	1	-				
warbled	57	1	-	wearisome	54	1	-	whispered	54	1	-	wings	13	1	-				
wardrobe	55	1	-	weather	57	1	6.6 14 1/2	white	12, 13, 16, 33, 47, 58	6	40 16	winter	10	1	14 1/3				
warmly	37	1	-	weeks	50	1	40 1/2	whitefeathered	13	1	6.6 -	wire	42	1	16 1/5				
warning	38	1	-	well	-	18	113	who	-	58	248	wise	58, 58	2	13 13				
was	34	1	217 1/2	welled	40	1	-	whole	-	6	52 1/2	wish v.	11, 23, 42, 45, 53	-	-				
was	-	148	850 1/2	well-informed	21, 21	2	-	whom	-	6	28	-	55;	7	59 38 1/4				
wasn't	35	2	-	well-known	53	1	-	whorls	19	1	-	wisheded	58	1	-				
wasted	35	1	16 1/5	went	12, 13, 23, 32, 42	-	-	whose	-	12	80 42	wishes n	27	1	-				
watch	12	1	25 1/3	44, 45, 58;	-	8	53 50	why	37 -	22	57	wit	58	1	-				
watched	31, 35, 37	3	-	were	-	36	307 1/2	wicker	37	1	-	with	-	114	727				
watching	44	1	-	what	-	68	260 1/2	wide	24	1	6.6 13 1/2	wither	35	1	-				
waters	34	1	49 1/2	whatever	-	5	33 16 1/2	wife	11, 11, 11;	3	15 1/2	witthin	-	3	20				
wave n	29	1	-	whatsomever	-	1	-	wild	21, 50	2	93 11	without	-	6	70				
waved	35	1	-	when	-	79	237	wilful	25, 30, 58	3	20 -	wizen	38	1	-				

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		in 15,000 words	in 100,000 words	O.W. R.			in 15,000 words	in 100,000 words	O.W. R.			in 15,000 words	in 100,000 words	O.W. R.			in 15,000 words	in 100,000 words	O.W. R.
woman	50, 50, 57,	3	20	59	working	27	1	-	-	wrote	37	1	-	-	35, 38, 40, 51, 56;	15	100	-	
women	23, 23, 36, 49,	12	86	48	world	9, 9, 10, 18, 20,	-	-	-	wrong	24, 59	2	-	-	youth's	26	1	6.6	
49, 49, 49, 50, 50, 50, 53, 53, 53	-	-	-	-	20, 20, 22, 24, 26, 29, 29,	-	-	-	-	wry	46	1	-	-			106.6		
wonder	18, 19, 36, 41	4	206	27	29, 30, 34, 34, 35, 39, 45,	-	-	-	-	year	8, 35, 35, 48	4	40	152					
wonder	n. 19, 26, 34, 38,	-	-	-	49, 55, 60;	24	158	17	4	years	8, 34	2							
51, 54, 59;	7	-	-	-	world's	18, 57,	2	13		yellow	35	1	-	-					
wondered	13, 31	2	-	-	worlds	51	1	6.6		yes	-	24	23						
wonderful	15, 23, 31, 39	-	-	-	worn	33	1	172.6	-	yesterday	48	1	33						
35, 37, 43, 49, 52, 52, 52, 52.	13	-	-	-	worried	26	1	11	3	yet	-	8	68						
wonderfully	26, 34, 61	3	-	-	averse	8, 9	2	15	2	yield	29, 35, 36	3	20	-					
wondering	35	1	-	-	worshipped	26	1	-	-	you	-	293	808						
wonders	39	1	-	-	worst	22	1	-	-	young	8, 9, 9, 10, 12,	-	-	-					
won't	-	10	66	17	woth	10, 33, 40	3	27	3	15, 15, 16, 17, 28, 23, 33,	-	-	-						
wood	46	1	26	12	would	-	49	267	3	39, 39, 42, 44, 45, 46, 47,	-	-	-						
wood-bine	8	1	-	-	wouldn't	-	1	-	-	54, 56, 57, 57, 58, 60	25	240	41						
woodland	19, 52	2			wreath	58	1	-	-	younger	46	1	-	-					
word	9, 17, 31, 36, 36, 59	6	38	3	wrinkle	n. 39	1	20	-	your	-	57	283						
words	24, 30, 30, 30, 30,				wrinkled	33, 38	2		-	your	-	1	-						
30, 30, 30, 38;	9				write	27, 47, 50, 59, 59, 59	6	40	40	yourself	-	10	-						
work	6, 6, 8, 18, 18, 18,	-			written	5, 5, 28	3	20	14	youth	26, 30, 33, 33,	-	-						
20, 29, 30, 22, 37, 37, 39, 41, 41, 43	16	127			wrong	12, 12, 20, 59	4	26	39	34, 34, 35, 35, 35, 35	-	-	-						

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