

A QUANTITATIVE ANALYSIS OF LINGUISTIC DEVIATION :
FRANCIS WEBB, A SCHIZOPHRENIC POET

When talking about art people tend to confuse genius and madness, poetic imagination and creative inspiration in the personality of the great artist. When criticizing an artist, however, or when expressing professional judgements of some sort, people tend to dissociate the two entities, man and the artist.

While talking about Webb to the Head of Melbourne Mental Hospital, Webb's poetry had been defined as a token of schizophrenic language; obviously, the same didn't apply for people living in the opposite world, the world outside the hospital, who disregarded the fact that Webb was mentally ill and regarded and still regard his poetry as the work of a highly creative mind. The two entities, man and the poet, coexist only thanks to a convention : in both cases, the rules of society set the two worlds - the mentally normal and the mentally abnormal - previously euphemistically joined, irreconcilably and widely apart.

This is what I have called elsewhere (1) as "schizophrenogenic" attitude towards the mentally abnormal, and is due to the rules of a society which is unable or unwilling to cope with such abnormalities as mental illnesses.

Indeed, a psychiatrist is hardly willing to account for the fact that a person, labelled "paranoic schizophrenic" might be a great poet too; besides, the literary society is strongly unwilling to accept mental illness as a component of the muse, or of the creative source of inspiration.

People tend, however, to confuse and consequently to misjudge mental abnormalities. Generally speaking, mental disorders can be mapped on two distinct areas :

- 1.- mental handicaps, which are mental disorders including such cases as people born mentally "subnormal", deficient, retardated, backward or even idiots. These people are born mentally handicapped, that is, they have a brain damage, a lack of brain development and so on, and

cannot be "cured" or treated. Deficiencies and causes are well-known in this case.

- 2.- Mental illness, which affects people who started out by being normal, have a mental illness and usually become normal again. One becomes mentally ill, and is not born with it. No one knows what causes mental illness - how could someone be cured ?

As I pointed out elsewhere (2) there are many closely-linked issues that go to build up the image of the mentally ill : our world is at the heart a world of multifactorial problems and no solution can really easily be put forward. The most quoted reason for mental illness remains always the stress placed on us by an urban society, highly competitive, which contributes to increase vulnerability to illness - for people who are psychologically vulnerable.

Moreover, there is a form of social deprivation due to the fact we live crammed together yet in isolation, a conflicting reality that contributes a feeling of alienation instead of belonging.

Besides, normality like health is not a firmly definable state : no one is perfectly healthy both physically and mentally. There are ups and downs day by day. Mental health is thus an ill-defined state : we all live our lives in states spanning normality and abnormality. "Normal" people have feelings of anxiety and depression. Some people may move back and forth into the area of mental illness, some of them get to the point of taking their own life as a result of that state.

When we say that someone is abnormal, perhaps, it is because certain behaviour frightens us and we gain comfort by classifying him/her by putting him/her into a category. If then, normal equals acceptable, there are degrees of acceptability varying with time and with social status.

Is it not perhaps the fear of mining the foundation itself of social status and of social acceptability that prevents people from conceiving as equally acceptable people who are unable or unwilling to adapt and to coexist without conflicts with the rest of the society.

Semiotics and feedback devices

In that perspective, normality becomes the acquisition of a set of controlling abilities over the process of coding and decoding the sign system of a society at a given time; the information content of messages delivered by the media, seen as an arm of the acquisitive society, gets a lot of blame for creating dissatisfaction, too. People who are unable to develop one's own built-in and properly controlled feedback device for an adequate defense of their status in all kinds of social intercourse, become outcasts. And for a man like Webb secluded in mental hospitals for most of his life, no real feedback had been allowed.

The mentally ill are thus compelled or rather condemned into a state of linguistic and physical alienation which is the worst kind of social deprivation ever conceived by a human mind.

As long as an individual stays a member of "normal" society he is allowed a degree of abnormality, according to the degrees of acceptability determined by current conventional rules, by the social group he belongs to etc. Whenever the individual resorts to some kind of impatience or intolerance towards the social environment he must be cured. The "cure" becomes synonymous with a social selecting device, automatically switched on whenever an individual is reputed harmful - both physically and ideologically speaking.

Webb was labelled paranoid schizophrenic. No more interaction has been allowed to such an individual which has been cut off forever from the cultural and economical production process of the society. Being regarded dangerous he becomes useless.

What kind of deviation causes society to reject people as abnormal ?

Or is it a question of the degree of deviation that matters ?

Society accepts to a certain degree eccentricity, personal idiosyncrasies, unconventional or nonconformist behaviour expressed both linguistically and by external attitudes and gestures. Here again there are rules and degrees that define the threshold level of acceptability allowed to the individual.

He must obviously belong to a social group in order to be classified.

If someone breaks a shop window today he would probably only be taken to the hospital - at Webb's times in the '60s, he would be taken-as he was taken- into mental hospital.

Linguistically speaking, normality is a well-defined level of control of the rules of the communicative situation.

These rules can only be violated according to a set of conditions related to some variables present in a given situation. Each must know these conditions and the presence of some random variable, he must accept and conform to these rules; in other words he has no possibility to manipulate the codes and modalities of speech intercourses on a social level.

How many times people think the opposite of what they say : this gap is a kind of linguistic alienation which each member of a social community suffers as long as he is not the one that possesses the levers of power.

Poetry as deviation from the norm

Poetry is a form of linguistic behaviour that deviates from the norm and that breaks the rules set up by the code established by society, which is tolerated, accepted and even extolled. In fact, poetic creation is regarded as the highest outcome of the symbolic activity of the human mind, a real act of civilization, indeed.

Linguistic norm is thus violated systematically and theories have been built upon this deviation like Brecht's Entfremdung and Shklovskij's Ostranenic.

Contemporary poetry has come to the point of building up a sort of antilanguage as a means to express linguistic alienation; it is a language deprived of the usual connotations - the meanings attached to symbols - of the usual denotation - the meanings attached to the signs - and of the usual referents - the objects related to the signs.

Poetry means in that it is the expression of social pathologies and is nonetheless accepted as an anti-formal message.

The status of poetry and of other artistic contemporary expressions is thus intrinsically ambiguous, deviating and intentionally abnormal; but its acceptability is warranted by its being a code endowed with an aesthetic function . The rules are thus reverted : the elements of expression must be new, unforeseeable, unpredictable, at the antipodes of the communicative function of linguistic praxis in usual everyday social intercourses. The aim is to stun the reader in order to release his imagination from the fetters imposed by common coding-decoding linguistic processes.

Language has to work on a semantic level much more than on a syntactic one; it has got to possess a high degree of entropy because it must work on paradigmatic or associative links rather than on syntagmatic or contiguity ones.

Deviation then equals creativity when the linguistic code is "misused" with an aesthetic function; Francis Webb's poetry not only deviates as such from the linguistic norm, but it also would deviate from the aesthetic norm if there were a fixed one.

Its lexis and its use of metaphors is indisputably an example of how rich the creative imagination can be. In order to show that, I have followed three different approaches : a quantitative, a lexical, and a statistical one, and I have related, Webb's lexis to W.B. Yeats and to the American Norm as recorded in the Brown Corpus edited by Kucera and Francis. (4), (5), (6).

II. Quantitative analysis

In my Introduction to (6) I reported the relevant features, quantitatively speaking, of Webb's lexis as related to the other two corpora.

- Yeats lexis or poetic canon comprises 131, 485 occurrences or tokens and a number of 10,666 types, or different individual words; Webb's corpus comprises 63,238 tokens and 11,600 types that it less than the half of tokens with about a number of thousand types more than Yeats.
- Webb's Mean Frequency is very low (63,238/11,600), 5.45 if compared to Yeats' (131,458 : 10,666) = 12.33 and to the American Norm (1,014/50,406) = 20,12 where the figures

between the brackets are respectively the tokens total divided by the types total.

- The Ratio of Hapax, which is a measure that expresses how many words have been used only once on the types total, is very high for Webb (6667/11600) = 0,57, over the fifty percent of types are hapax legomena, whereas for Yeats is (4698/10666) = 0,44 rather normal.

A measure of Vocabulary richness is given by the so-called REPETITION RATE which is derived by subtracting from the unity the Ratio of Hapax; for Webb we get $1 - 0,57 = 0,43$ whereas for Yeats $1 - 0,44 = 0,56$, indicating how strikingly apart the two corpora are.

If we look at Vocabulary categories such as Dislegomena and Trislegomena, which together with Hapax legomena constitute what Berdan called Rare Words, and compare them to the types total, we get the following proportions :

TABLE 1 : Rare words as a percentage of total Vocabulary in Webb and Yeats

	YEATS		WEBB	
HAPAX	4698	44.0%	6667	57.5%
DISLG.	1821	17.0%	1961	16.9%
TRISLG.	874	8.2%	909	7.8%
TOTAL	7393	69.2%	9537	82.2%

If we look at Table 1 we notice that the greatest disproportion is due to Hapax legomena, whereas both for Dis and Tris legomena figures are very close. Percent values of remaining High Frequency types are this the following :

- Webb : 2063, constituting the 17,8 % of the total;
 - Yeats : 3273, constituting the 30,7% of the type total;
- in the case of Webb, the number of repeated types with high frequency is strikingly low.

We can no doubt affirm that Webb's vocabulary has a very deviant word distribution which, as we shall check statistically further on, is highly significant. In fact, we can say that Webb's vocabulary word distribution does not obey to any particular law, since there is no correspondance nor any agreement whatsoever between the expected distribution and the actual one as it can be seen from the Table of Word distribution we report at the end of this paper. We could not even apply the Herdan-Waring distribution because the Repetition Rate in Webb's lexis was higher than 0.50.

Lexical Analysis

To see if the highly significant figures quantitatively detected could be attributed to lexical peculiarities we tested the lexical distinctive features of the two poets in various ways : the first comparison we have drawn in based on the Table of Q-Words used by Webb and Yeats included in the Appendix, yielding the following results :

TABLE 2 : Q-words total figures in Webb and Yeats

	YEATS	WEBB
TYPES	42	56
TOKENS	138	110
= TYPES	15	30
= TOKENS	31	46

Where the signs indicates the difference of types and/or tokens used by the two poets :viz. Yeats used 15 types with 31 tokens different from Webb. The comparison is then to be interpreted as a further sign of Webb's lexical richness.

We detected then in two separate tables the use of function or grammatical words which usually make up the higher section of

every frequency list, and the use of lexemes which have been lemmatized in order to get homogeneous comparison. We checked at first grammatical words and listed them in rank order in the Table included in the Appendix.

Only the first 40 types from the two poet's frequency lists, were reported and compared to the American Norm. To see if there was deviance or conformity/ Homogeneity we looked for similarities and/or dissimilarities between the various lists and computed the emerging features in terms of distances between entries, as referred to rank figures.

We recorded five different types of distances reported in Tables 3.4. and 5. First order distance reports words with the same rank position, or with a distance smaller than 2; second order distance includes words with rank distances lower than five; third order distance includes words with rank distances lower than 10; fourth is lower than 20 and the fifth higher than 20. For instance, the entry IS rank 7 in Webb's list and 8 in the A.N., being thus included in the column of first order distances; whereas in Yeats' list IS ranks 16 with a distance of 9 positions, being thus included in column 3 both Table 3 and 4.

TABLES 3, 4, 5 :

Webb-Yeats vocabularies compared on the basis of dissimilarities or similarities in function words by computing distances in the rank order for the same entry.

TABLE 3 : Webb-Yeats distances.

DISTANCE ORDER	1	2	3	4	5
FUNCTION WORDS	THE OF AND A HIS FROM IT NO I	TO WITH FOR MY ON BUT BE IN BY OUT	YOU ALL ARE AS HE ME NOT THEY IS	THAT AT WE OR HAVE THEIR	THIS YOUR OUR LIKE ONE WILL
TOTALS	9	10	9	6	6

TABLE 4 : Yeats-Am. norm distances.

DISTANCE ORDER	1	2	3	4	5
FUNCTION WORDS	THE AND OF A IN TO WITH THEY THERE	HIS FOR ON FROM HAD ARE	IS OR HE NOT	THAT I BUT HAVE HER YOU IT THEIR WHEN AS NO BY WHAT BE OUT	MY ALL OLD UPON AT ME
TOTALS	9	4	6	15	6

TABLE 5 : Webb - Am. norm distances.

DISTANCE ORDER	1	2	3	4	5
FUNCTION WORDS	THE	TO	THIS	I	YOU
	OF	WITH	THAT	HE	MY
	AND	HIS	BUT	WE	ALL
	A	ARE	AS	BE	OUR
	IN	FROM	IT	NO	LIKE
	IS	ONE	THEY	WILL	ME
	FOR			NOT	YOUR
	ON			BY	
	AT			OUT	
	OR				
	HAVE				
	THEIR				
TOTALS	12	6	6	9	7

As it can be noticed Yeats' rank list includes one OLD which is not a function word, which ranks very high in the frequency list, differently from the other two lists which include only function words.

Quantitatively speaking, Webb's and Yeats' lists are very similar, that its distances are relatively smaller than those recorded in Tables 6 and 7.

To compute similarities or dissimilarities between any two rank list we multiplied the number of words in each column by the distance factor belonging to that column : e.g. in Table 3. : column 1 has 9 words multiplied by 2; column 2 total is multiplied by distance factor 5; column 3 by 10; column 4 by 20 and column 5 by 30. The total similarity/dissimilarity figure for Table 3 is 456, for Table 4 is 568 and for Table 5 is 504.

The higher dissimilarity is registered in table 4, where we compare Yeats and the Am. Norm rank lists; Table 3 has the lowest dissimilarity confirming thus our previous statement about the peculiarity of the poetic language. By applying in

reverse order distance factors to each column total we get then a measure of similarity : Table 3 gives 602, Table 4 yields 517, and Table 5 a figure of 599, confirming thus entirely the figures we got with the previous computation.

Then we decided to leave off all grammatical words and to concentrate on lexemes or vocabulary items.

We lemmatized the first hundred lexemes we met in each list, that is, we reported manually under the same heading all different forms belonging to the same base form, in a table included in the Appendix, recording the most frequent form, instead of the lemma, like vocabularies do. The following Tables show the results for the first 62 more significant lexemes.

As to grammatical categories, we included only nouns, verbs and adjectives—for instance ALL is not included because it is a quantifier.

TABLES 6, 7, 8 :

Webb-Yeats vocabularies compared on the basis of similarities or dissimilarities in lexemes by computing distances in the rank order for the same entry.

TABLE 6 : Webb-Yeats distances.

DISTANCE ORDER	1	2	3	4	5
LEXEMES	MAN	EYES	LOVE	KNOW	DREAMS
	COME	THOUGHT	GONE	SAID	WORLD
	OLD	WIND	LONG	HANDS	DIE
	STARS		THINGS	SAW	LIGHT
			TIME	GOD	DEAD
			DAY	LIVE	STONE
			WOMAN	BIRD	WORDS
			HEAD		SUN
			LOOK		WATER
			TREE		LET
			CHILD		
TOTALS	5	3	11	7	10

TABLE 7 : Webb-Am. norm distances.

DISTANCE ORDER	1	2	3	4	5
LEXEMES	THING HEAD	MAN TIME SEE KNOW THOUGHT DAY LAST	COME LIFE LOOK	HANDS SAY GO LONG WOMAN	WORDS EYES WATER GOOD WORLD
TOTALS	2	7	3	5	5

TABLE 8 : Yeats-Am. norm distances.

DISTANCE ORDER	1	2	3	4	5
LEXEMES	GONE LONG GREAT WORLD	MAN KNOW	COME MADE SAID THOUGHT SAW FOUND WATER	HANDS THINGS TIME DAY GIVE HEAD WORDS	EYES NIGHT WOMAN TAKE LOOK YEARS SEEMED
TOTALS	4	2	7	7	7

We realized that the criteria we applied previously for evaluating grammatical words could not possibly be regarded this time as sufficiently homogeneous. The three corpora did not in fact include the same lexemes, or they were too far apart in the rank list and they didn't appear in its highest section, so that distance factors became devoid of meaning.

We decided then to limit ourselves to examine the rank down to the hundredth lexical entry approximately; and for each lexeme missing in every comparison we calculated a fixed distance

factor of 15; their total had to be subtracted from the total of the shared lexemes present in the table.

TABLE 9 : Distance factor weighed by missing lexemes figures for each comparison.

	MISSING LEXEMES X FIXED DIS.FACT.	COLUMN TOTAL X DIS.FACT.	POSITIVE/ NEGATIVE TOTAL
TABLE 6.	40 x 15 = 600	22 x d.F. = 319	+ 281
TABLE 7.	35 x 15 = 525	27 x d.F. = 435	+ 87
TABLE 8.	26 x 15 = 390	36 x d.F. = 615	- 225

Table 8. is the only one to show a negative figure and is the one referred to dissimilarities between the two poets. Dissimilarities are thus bigger for the comparison Webb-Am. Norm than for Yeats-Am. Norm, which strangely enough shows more similarities to the Am. Norm than Webb's, even though relatively speaking, lexemes are used with different frequencies.

If we compute by reverse distance factors the measure of similarity we realise that Webb and Yeats are almost equally close to the A. Norm even though they share with a different amount of lexemes. We get for Table 6. 265, for Table 7, a total of 279, and 355 for Table 8.

Difference between the three remain, but they are smoothed down a lot.

To check lexical similarities and dissimilarities we prepared another list reported in Table 10. which emphasizes words peculiar to the one or the other poet.

TABLE 10 : List of lexemes belonging to the three corpora examined individually or in their combination.

	YEATS	F.WEBB	YEATS/A.N.	WEBB/A.N.	WEBB/ YEATS	WEBB/ YEATS A.N.
1	HEART	FACE	MADE	LAST	LIGHT	MAN
2	SANG	DEATH	GREAT	GOOD	OLD	COME
3	CRIED	EARTH	FOUND	LIFE	WIND	TIME
4	SLEED	GREEN	NIGHT		DEAD	WORD
5	MOON	AIR	GIVE		LOVE	EYE
6	SONG	GREY	TAKE		GOD	HAND
7	YOUNG	VOICE	YEARS		STONE	SEE
8	STOOD	BLUE	SEEMED		LIVE	KNOW
9	SOUL	HITLER			STAR	THOUGH
10	MIND	DARKNESS			TREE	SAY
11	BRING	PAST			DREAMS	DAY
12	KING	COLOUR			DIE	GO
13	HAIR	PEACE			SUN	WATER
14	BODY	COLD			SEA	LONG
15	HANDERING	DOCTOR			BIRD	LOOK
16	WHITE	NEW			CHILD	THING
17	LADY	YELLOW			LET	WOMAN
18		DARK				WORLD
19		PAIN				HEAD
20		SHADOW				
21		HOUR				
22		BRAIN				
23		SILVER				

As it can be easily noticed from the figures at the end of the Table Webb' lexis contains many words peculiar to his poetic world already in the higher section of the frequency list.

In fact, the more we looked down in the Am. Norm rank list the fewer similarities we detected with the two poets' list; and the first hundred types or so, only 30 lexemes appear in either poet's list, that is less than the half . Whereas Webb and Yeats share 36 lexemes. Webb's list appears still the most peculiar

one, sharing only three lexemes from his personal lexis with the Am. Norm.

Obviously these figures are referred only to the more frequent lexemes in each corpus examined. The agreement between the two poets' poetic canon is nonetheless striking. Even Montale's shorter list includes a number of 24 over 34 lexemes belonging to the other two poets' lists.

More information on the usage of lexical items with a peculiar semantic content, i.e. linked to Webb's imagery, can be gathered from the first two pages of the Usage List and the last two pages from the Dispersion List included in the Appendix from (6), which elucidate the relative weight of each lexeme used by Webb throughout his work.

The coefficient of dispersion indicates how even words have been used in the six Phases; words with dispersion coefficient equal to zero are used in one Phase only. The last pages of the Dispersion List include words used mainly in one or two sub-groups.

The List stops at words with frequency equal to Four; below this rate are not significant as to the computation of this coefficient, besides they have been grouped in (6) under the heading Rare Words.

As to the coefficient of Usage, it is the result of weighing the Dispersion parameter that is multiplying it by, the absolute frequency figure related to each entry of the list.

In other words, the Usage coefficient takes into account both the distribution of each word in the corpus and its absolute frequency.

The most used words in the Usage List appear now somewhat differently distributed from the ones reported previously, in the most frequent lexemes list included in the Appendix.

I shall briefly extract them from page 1 sequentially and without lemmatization.

OLD MAN LIGHT TIME EYES SUN DEAD DEATH FACE
HANDS LIFE SEE NIGHT GREY AIR WIND WHITE GREEN

WORDS SLEEP BLUE DAY LOVE EARTH LONG KNOW
WATER DARKNESS SEA PAST GOD COMES

We already published elsewhere in (1) and (6) select concordances based on the two most recurring and conspicuous images in Webb's poetry as a whole, that is LIGHT and SUN.

The usual algorithms for context generation in a concordance are based on grammatical or morphological grounds. We had to account for a remarkable number of types which were not merely inflected forms, but entirely new compound words and neologisms, sometimes hyphenated, sometimes just one word, with the same stem. Thus we created a new algorithm, more adequate for scanning poetic texts, which are lexically much richer than common colloquial or written standard language. This algorithm is based on keymorphs and keyroots, a sort of graphic lemmas, which enables the computer to list under the same concordance all types related to the derivational field defined by the stem being processed. This field determines a lexical environment which is both morphologically and semantically representative.

For instance, with the keyroot LIGHT we retrieved successfully the following types :

LIGHT'S LIGHTS LIGHTENS LIGHTED LIGHTENED LIGHT-
ING LIGHTNINGS LIGHTINING LIGHTNING'S LIGHTNINGS
LIGHTHOUSE LIGHT-YEAR LIGHT-YEARS LIGHTHOUSE-
TOWERS

With the keymorph -LIGHT we retrieved the following compound words :

HEADLIGHT CANDLELIGHT FIRELIGHT SEARCHLIGHT
RUHSLIGHT EARTHLIGHT TWILIGHT MOONLIGHT SUN-
LIGHT DAWNLIGHT LAMPLIGHT STARLIGHT GASLIGHT
SPOTLIGHT DAYLIGHT RIDING-LIGHT.

Whereas for the keyroot SUN, we got the following list :

SUNBURNT SUNBURST SUNLIGHT SUNLIT SUNNIER
SUNRISE SUNROADS SUNSET SUNSETS SUNSHINE
SUNSTONE SUNWALLS SUNWARD SUN-BLINDING SUN-
COLUMN SUN-DISC SUN-GUIDED SUNS SUN'S SUNLESS.

No keymorph with -SUN exists in Webb's lexis. In both examples, the range of associations we set in is very high, and the number of contexts generated very interesting and wholly inclusive as to the image under study.

In fact, if we relied on the available vocabulary - the American Norm of the Brown Corpus - for building up our derivational field with inflected forms, we would have come up with a much poorer result, since we soon realized that the latter is by far lexically inferior to the active vocabulary used by Webb. For instance we compared the keyroot MOON in Webb's corpus with the Am. Norm's and we got the following results :

W. CORPUS : MOONBOWL MOONING MOONLIGHT MOONRAY
MOONRISE MOONS MOONSHINE MOONWARD MOON-COURSES
MOON-EYED MOON-FACED MOON-LEVEE MOON-PULSE
MOON-STARTS MOON-SWOLLEN MOON'S

AM. NORM : MOON-DRENCHED MOON-FACED MOON-ROUND
MOON-SPASHED MOON-WASHED MOONCURSERS MOONLIGHT
MOONLIKE MOONLIT MOONS MOONTRACK.

with a total of 12 types.

III. Statistical analysis

In order to better grasp vocabulary richness and how it is distributed in Webb's overall poetic work, we decided to inspect more closely rare words usage and dispersion. We consequently split his poetic corpus into six Phases or chronological periods corresponding roughly to major publication dates of his books of verse. The six subgroups, subdivisions or samples contain for statistical purposes an even number of occurrences, i.e. 10540 tokens each, the sixth being constituted of 10538 tokens. We performed multiple frequency and alphabetical lists and a lot more information was now available to us. We considered at first New or once words, that is words appearing only in one phase, a category consisting mainly of hapax legomena, but including also types with higher frequency. The results are shown in Table III where we display distribution and percent values of New Words in each phase (10, 11).

TABLE OF WEBB'S CORPUS VOCABULARY INCREASE

	PHASE 1	PHASE 2	PHASE 3	PHASE 4	PHASE 5	PHASE 6	TOTAL
CUM. FX. SUBG.	3606	3526	3260	3096	3626	3205	7431
NEW FX. SUBG.	1422	1276	1189	999	1401	1144	7431
%NEW FX	19.136	17.171	16.001	13.444	18.853	15.395	100.00
%NEW FX-CUM FX	39.434	36.188	36.472	32.267	38.638	35.694	
SUM. NEW FX	-	2698	3887	4886	6287	7431	
%SUM. NEW FX	-	36.307	52.308	65.752	84.605	100.000	
OLD FX. SUBG.	2184	2250	2071	2097	2225	2061	
%OLD FX. SUBG.	60.566	63.812	63.528	67.733	61.362	64.306	

As shown, in Phase IV we have a remarkable decrease in the amount of new words introduced, whereas in Phase V the increase is even superior to Phase I; the remaining Phases are adequately balanced. Deviations in Phase IV and V will be discussed in more detail further on : they are apparent also from the number of Types in both Phases, 3096 for Phase IV and 3626 for Phase V. Generally speaking, Phase IV deviating values can be ascribed to the peculiar internal structure of most poems it includes, which both lexically and synthactically speaking have a highly iterative and redundant vocabulary.

We wanted then to account for the bivalent nature of Rare words, which can be regarded both as types and as tokens. We arranged in a table all statistics related to the following word categories :

HAPAX LEGOMENA : that is words appearing only once in the total corpus taken as a whole;

HAPAX SUBGROUPS : words appearing once in each subdivision or sample : these are not necessarily Hapax legomena or they are spurious ones; they belong, broadly speaking, to the category of Rare Words.

A WORDS or NEW WORDS : once words or words used only in one subgroup : they include all pure Hapax and all words occurring in one subgroup only. These can easily be detected by looking at the dispersion list, since their dispersion coefficient is equal to zero.

TYPES and TYPES SUBGROUP : the latter are such relatively speaking, i.e. only for each separate subdivision.

AB and ABC words : are words appearing only in two and three subgroups, respectively, disregarding the number of tokens related to each type; whereas

REPEATED DIS and TRISLEGOMENA : are actually types with frequency two and three, but taken as tokens, that is located and individuated in the subgroup of occurrence.

DIS and TRISLEGOMENA : types with frequency two and three.

RARE WORDS : a word category derived from the summing up of all pure Hapax, Dis and Trislegomena.

HIGH FREQUENCY words : types with frequency higher than three.

In order to get proper figures for Repeated words categories and AB and ABC words categories we arranged in a combination table or contingency table Phases in six rows, and combinations in columns for all possible combined occurrence, and we subsequently noted in each slot the number of occurrence of each words category in each phase. Combinations were computed according to the formulae : (7).

II. $C_6^2 = \frac{6}{2! 4!}$ yielding 15, for Dislegomena and AB words

III. $C_6^3 = \frac{6}{3! (6-3)!}$ yieldings 35 for Trislegomena and ABC words

Thanks to our multiple frequency list computer program we could sort words according to phase of occurrence and we could rank them accordingly : in this way we got a list where words with frequency 2 and 3 appearing only in one phase were followed by words with frequency 2 and 3 occurring in phase 1 and 2, than 1 and 3 and so on. Location markers inserted previously while producing alphabetical lists for each separate subgroup, enabled us to assign unequivocally word category to one or the other subgroup.

Herdan's Vocabulary Random Partitioning Function (8) afforded us a statistical tool which was not fitted to account for complex variables : as a matter of fact, Herdan's function handles vocabulary items according to a statistical conceptual model which deals with one variable at a time. In particular, words are subdivided into categories according to whether they appear in one two three etc. subdivisions or samples, or they appear in all samples once twice three times etc. We wanted to couple these two variables, word category and occurrence in samples, so that peculiarities related to lower or higher sections of vocabulary could be adequately highlighted by statistical count.

TABLE IV : Combination table for AB and ABC words distribution in six samples

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	
PHAS.1	A	A	A	A	A	A											A	A	A	A	A	A	A	A	A	A											
PHAS.2	A	B					A	A	A	A							B	B	B	B							A	A	A	A	A						
PHAS.3	A		B				B				A	A	A				C				B	B	B				B	B	B				A	A	A		
PHAS.4	A			B				B				B		A	A		C				C			B	B	B	C			B	B	B	B	B		A	
PHAS.5	A				B				B			B		B		A			C			C		C	C		B	C		C		B	C	B	C	B	B
PHAS.6	A						B			B		B		B	B	B				C			C	C	C	C	C	C	C	C	C	C	C	C	C	C	C

Table IV uses the same labels as Herdan's but conveys a more restricted kind of information. We used this Table to note down all repeated occurrence of the category of words under study. Combination cell n.1 accounts for AB and ABC words, or Rep. Dis and Tris legomena appearing in the same sample only; cells from 2 to 16 included are referred only to AB and Rep.-Dislegomena, the remaining cells apply to ABC and Rep. Trislegomena. For instance, we got 117 Dislegomena appearing in Phase 1 and 2, we thus marked 117 both in A and B slots of combination column 2. At the end we summed up all repeated occurrences for each Phase and we got the total sum which we reported in the statistical tables in the Appendix in order to produce all required statistics.

This same table, for computation reasons, can be reduced to the following more simple one :

PHASE :	I	II	III	IV	V	VI	
1	145	103	78	64	98	99	587 Ab
2	117	117	83	67	107	100	
3	83	102	102	88	104	68	
4	67	88	76	76	88	72	
5	107	104	88	102	102	93	
6	100	68	72	93	107	107	1374 AB
Total	619	582	499	490	606	539	1961 Dis.

This table has been used to count Repeated Dislegomena; red figures account for pure Dislegomena and separates within the table pure from repeated slots.

A similar but more complex table could also be produced for Trislegomena or ABC; we report here the table related to Trislegomena.

PHASE :	I	II	III	IV	V	VI	
1	21	15	11	15	19	13	94 Abc
2	56	56	29	21	39	40	
3	29	27	27	18	16	19	
4	21	26	29	18	11	16	
5	39	28	26	25	17	10	
6	40	37	17	16	37	21	450 ABc
7		27	27	26	28	37	
8		18	18	18	19	15	
9		16	11	17	19	17	
10		19	16	10	21	13	
11			18	29	26	17	
12			19	19	27	18	
13			15	17	13	22	
14				27	25	16	
15				18	22	21	
16					21	37	365 ABC
Total	379	370	330	315	360	332	909 Tris

We report in table V. a summary of all statistics derived from tables included in the Appendix and related to our combinatory counts. Weighted parameters are computed on the basis of total types for each phase or subgroups.

TABLE V : Deviations about the mean and variation coefficients

WORD CATEG.	PHASE WITH HIGH		PHASE WITH LOW		ST.DEV.	VARIATION COEF.	
	DEVIATIONS		DEVIATIONS			NORM. WEIGH.	
	NORM.	WEIGH.	NORM.	WEIGH.		NORM.	WEIGH.
HYPH.WORDS	3	3	6	6	35.76	.3311	.8163
HIGH FREQ.	6	5	6	5	100.95	.2809	.6400
DISLEGOMENA	1	1	4	4	56.95	.1197	.4332
NEW WORDS/A W.	1	1	4	4	147.32	.1190	.4325
HAPAXLEGOMENA	5	5	6	4	127.35	.1146	.4208
REP.DISLEG.	1	1	4	4	72.74	.1113	.4103
TRISLEGOMENA	2	2	6	6	19.17	.1095	.3971
HAPAX SUBGR.	5	5	6	4	220.28	.0927	.3676
RARE WORDS	1	1	6	4	277.07	.0915	.3690
REP.TRISLEG.	1	1	4	4	40.65	.0894	.3605
AB WORDS	1	1	3	3	50.27	.0729	.3227
ABC WORDS	2	2	4	4	18.46	.0425	.2204

High and Low Deviations refer to highest and lowest deviations about the mean as computed from absolute and weighted values for each word category. Variation coefficient has been computed according to the formula : (10, 11).

IV. $V.C. = \frac{s}{\bar{x}}$; where s is the standard deviation
and \bar{x} the mean value of x .

From Table V, we can now draw comparisons both on the amount of deviation present in each Phase and on the kind of this deviation, and we can relate deviations to word category. For instance we can notice that Phase I and V are those with highest positive deviations; Phase IV and VI are those with lowest negative deviations, and Phase II and III are, comparatively, those with figures closest to the mean. By comparing variation coefficients - word categories have been listed accordingly - we can tell what category has been used more or less consistently throughout Webb's poetic career. Variation coefficients increase with the rise of mobility in each sample of the category under study; thus, we can affirm that words with higher semantic content are better distributed and used, exception made for hyphenated words, than function words or high frequency words.

So far, we have assumed absolute values as a significant parameter for lexical items in a text. In fact, if we want to know accurately what words have been used more frequently and represent the most conspicuous part of a poet's lexis, we would need a relative measure of usage. This is what dispersion and usage coefficients tell us. In order to overcome discrepancies arising from rank order location determined by absolute frequency values, we built two other lists where ordering is determined by relative presence in the corpus. If we take for instance the word 'CERLETTI' a proper noun, which has an absolute frequency value of 25, it would rank 264 in the Frequency List. In a Dispersion List, where items rank according to dispersion coefficient, or in a Usage List where they rank according both to dispersion and frequency, the same word, which has been used 25 times but only in one subgroup, would rank well below 264 : in fact it ranks 1998 in both Dispersion and Usage List.

In this way words with a high number of tokens but used only in one or two subdivisions rank lower than words with the same

number of tokens and used throughout the text. Bad or good distribution decides thus for the relative importance of the type. Types with fairly even distribution, that is used continuously, are given a higher rank, hence more importance from the point of view of the poet's personal lexis, than words present only in a peculiar poetical context. We included in the appendix the first three pages of both Dispersion and Usage Lists, as well as the last three pages of Dispersion so that comparisons can easily be drawn by the reader. Dispersion and usage coefficients have been computed according to the formulae : (10, 11)

$$V. \quad DIS. = 1 - \frac{V}{\sqrt{n-1}} \quad ; \quad \text{where } V \text{ is the Variation Coef.} \\ \text{and } n \text{ is equal to } 6$$

$$VI. \quad USG. = F \times D \quad \text{where } F \text{ are absolute frequencies}$$

These two lists afford more adequate information about lexical usage than the Frequency List : as to critical purposes, they make available a unique tool to determine how and to what degree the most conspicuous images and symbols have been used by a poet throughout his work.

To detect discrepancies between Usage and Frequency Lists we arranged in a series of Tables the more consistent lexemes from the Usage List by reporting them without lemmatization, and disregarding function words - i.e. we included only verbs, nouns and adjectives (for instance, ALL is not included because it is a quantifier). Beside each lexeme we noted both usage and frequency rank order : rank distances smaller or equal to 1 are marked by a dash; rank distances greater than 10 are marked by a star. Only the fifty more used lexemes are reported. We then spotted among less used lexemes a further series of items with rank distances higher than 10 or even higher than 100 : we chose the 20 more meaningful and included them in the same Table.

All items reported are more or less deviating, in fact only ten lexemes are marked by a dash.

TABLE VI : Lexemes in freq. & usg. list and deviations

N.	LEXEME	USG.	FREQ.	N.	LEXEME	USG.	FREQ.
1	- OLD	46	47	43	HAND	135	143
2	MAN	48	44	44	* MEN	138	161
3	- LIGHT	50	50	45	* LOOK	141	152
4	TIME	52	57	46	PEACE	142	147
5	- EYES	61	62	47	WORD	143	141
6	SUN	64	68	48	* THOUGHT	145	158
7	- COME	70	70	49	* WORLD	148	159
8	DEAD	71	73	50	* YELLOW	150	163
9	DEATH	73	77				
10	- FACE	74	74	1	* SHADOW	183	169
11	HANDS	76	82	2	* DARK	186	165
12	LIFE	77	83	3	* PAIN	206	167
13	SEE	82	86	4	* HITLER	238	115
14	NIGHT	86	84	5	* BLOOD	244	188
15	GREY	88	94	6	* DOCTOR	249	151
16	- AIR	92	92	7	* WOMAN	257	193
17	WIND	93	101	8	* MAN 'S	265	345
18	WHITE	94	98	9	* CROSS	273	214
19	GREEN	96	90	10	* JOY	277	241
20	* WORDS	97	78	11	* SOUL	362	255
21	SLEEP	98	100	12	* STEEL	365	257
22	BLUE	99	109	13	* LORD	378	268
23	DAY	100	105	14	* LAUGHTER	381	280
24	LOVE	101	95	15	* SIN	398	325
25	* EARTH	105	89	16	* HATRED	1054	404
26	LONG	106	112	17	* CRAZY	1131	858
27	- LAST	107	107	18	* WEEP	1370	939
28	- KNOWN	112	111	19	* CHRIST	1449	1114
29	WATER	112	117	20	* MASK	1870	698
30	DARKNESS	116	122				
31	SEA	117	121				
32	* PAST	118	130				
33	* GOD	121	106				
34	DO	124	126				
35	COMES	126	134				
36	GO	127	138				
37	- SKY	128	128				
38	GOOD	129	135				
39	- SAY	130	131				
40	STONE	131	133				
41	FACES	133	142				
42	TELL	134	125				

Among the most deviating lexemes all zero dispersion items appearing at the end of both Dispersion and Usage List should be included. Deviations of usage versus frequency emphasize the poet's preoccupations with key symbols and themes. In fact, the list reported in Table VI. permits in a straightforward to assign lexemes either to a restricted area of poetic creation, a phase or a historic period in the poet's life; or to show that they have been carried on and developed into a wider lexical derivational field. In other words, in the Table it is clearly reflected how evenness of distribution has affected absolute frequency ranks : thus, lexemes with high frequency values but with a bad distribution have been demoted to lower rank orders.

We shall give hereafter a still more accurate definition of rank orders and of distribution by looking at first at the Dispersion List. Here below we list the first 50 better distributed lexemes as derived from the Dispersion List.

A rather different account of the more meaningful lexical items in Webb's corpus is given by Table VII. As we already said, dispersion coefficient organizes rank order according to whether a lexeme appears in all subgroups, and to the evenness of its distribution. Whereas Usage List still gave a fairly high weight to absolute frequency values, Dispersion List disregards absolute frequency values and privileges lexemes appearing evenly in all subgroups. Thus, lexemes appearing only in 5 or 4 subgroups are dramatically demoted in rank, and so are lexemes with high frequency but with a somewhat uneven distribution.

For instance, the first two lexemes appear once in all subgroups, have absolute frequency equal to 6, but have dispersion coefficient equal to 1. This fact makes them rank first. Clearly, there is only a slight correspondance between the first 50 lexemes of the Usage List and those of the Dispersion List.

TABLE VII : The first 50 lexemes in the dispersion list.

N.	LEXEME	DIS. RANK	N.	LEXEME	DIS. RANK
1	CALLING	1	26	THING	66
2	SETTLE	2	27	VISION	67
3	TIME	12	28	YELLOW	68
4	EVIL	13	29	FIRE	74
5	MAN 'S	16	30	WIND	76
6	TREES	19	31	DEAD	77
7	HEAR	21	32	WAR	78
8	SUN	25	33	COME	80
9	THINGS	26	34	MOON	81
10	MEN	30	35	TOWN	82
11	BLUE	31	36	WINDOW	85
12	GIVE	32	37	FISTS	87
13	EYE	40	38	HALL	88
14	GO	41	39	PAIR	90
15	LIFE	43	40	RAVENOUS	91
16	OPEN	44	41	ROLLED	92
17	PAST	45	42	SLEEPING	93
18	YEARS	46	43	TAKEN	95
19	LONG	47	44	COMES	101
20	HANDS	52	45	THUNDER	103
21	HOME	53	46	DEATH	105
22	DAY	54	47	HEADS	106
23	NEED	59	48	LINES	107
24	LAUGH	63	49	OLD	108
25	MOMENT	64	50	STAR	110

In order to get a list of the more used and better distributed lexemes we decided to readjust rank orders by applying to, or rather by weighting, usage rank orders by dispersion rank figures. In this way we get a usage list corrected by dispersion rank orders : lexical items are no longer privileged by their higher absolute frequency value, and a higher weight is assigned to the evenness of distribution, while keeping adequately into account their usage.

TABLE VIII : The first 50 most used and better distributed lexemes.

N.	LEXEME	DIS. RANK	N.	LEXEME	DIS. RANK
1	TIME	12	26	THOUGHT	139
2	SUN	25	27	WORLD	142
3	MEN	30	28	DARKNESS	145
4	BLUE	31	29	SEE	150
5	GO	41	30	FACE	155
6	LIFE	43	31	KNOW	170
7	PAST	45	32	DO	172
8	LONG	47	33	WHITE	174
9	HANDS	52	34	SAY	175
10	DAY	54	35	HAND	176
11	YELLOW	68	36	LOOK	180
12	WIND	76	37	SKY	182
13	DEAD	77	38	SEA	193
14	COME	80	39	PEACE	243
15	COMES	101	40	AIR	258
16	DEATH	105	41	STOLE	269
17	OLD	108	42	NIGHT	291
18	EYES	117	43	LOVE	294
19	GOOD	118	44	GREEN	336
20	LIGHT	120	45	MAN	340
21	WATER	123	46	WORD	352
22	FACES	124	47	EARTH	534
23	GREY	129	48	GOD	566
24	LAST	135	49	TELL	576
25	SLEEP	136	50	WORDS	738

IV. Conclusions

We presented sufficient information to prove that, from the data collected, and notwithstanding the 25 years or so that Webb spent in and out of mental hospitals, his mind remained as clear as ever, at least until he stopped his poetic production, at the end of the '60s. Secluded and cut off from the social reality he was nonetheless surrounded by in the world outside, and treated by aimless and endless "therapies" (1), in the last years of his life he turned from a search of balance in the psychic world of his ego into a search of spiritual light in the world of religion. He thus substituted for his previous imagery, an inventory of symbols and images taken from the religious world. This fact is clearly borne out by the distribution of lexemes reported in Table IX. here below, which have been taken from the Usage list and lemmatized when necessary.

Rodolfo DELMONTE

TABLE IX : Distribution of main images in Webb's corpus.

LEXEME	PH.I	PH.II	PH.III	PH.IV	PH.V	PH.VI
I. SIN	0	1	3	5	7	9
CHRIST	0	0	1	1	0	4
CROSS	0	4	2	6	14	4
PAIN	0	3	4	5	15	11
DOCTOR	5	10	0	2	30	1
II. DARKNESS	11	10	7	10	14	3
SHADOW	15	14	5	3	16	2
NIGHT	23	13	14	27	16	9
SLEEP	6	11	13	13	17	6
III. JOY	1	1	2	7	6	10
GOD	3	5	15	9	13	22
LIFE	17	12	10	16	8	16
SUN	12	17	17	21	21	15
LIGHT	22	17	10	25	25	35
LOVE	10	11	11	8	6	17
IV. DEATH	17	15	6	20	10	16
DEAD	13	19	12	13	11	24
DIE	9	9	6	11	9	5
V. HATE	5	4	2	3	1	8
HATRED	1	0	2	0	0	14

TABLE OF WORD-FREQUENCY DISTRIBUTION TO WEBB'S CORPUS

FX	X	SUM.FX	%FX	SUM.%FX	FX.X	SUM.FX.X	%FX.X	SUM.%FX.X
*	1	4247	.0086	.0086	4247	4247	6.7159	6.716
*	1	2400	.0086	.0172	2400	6647	3.7952	10.511
*	1	2253	.0086	.0259	2253	8900	3.5627	14.074
*	1	1571	.0086	.0345	1571	10471	2.4843	16.558
*	1	991	.0086	.0431	991	11462	1.5671	18.125
*	1	970	.0086	.0517	970	12432	1.5339	19.659
*	1	646	.0086	.0603	646	13078	1.0215	20.681
*	1	604	.0086	.0690	604	13682	.9551	21.636
*	1	534	.0086	.0776	534	14216	.8444	22.480
*	1	484	.0086	.0862	484	14700	.7654	23.246
*	1	469	.0086	.0948	469	15169	.7416	23.987
*	1	445	.0086	.1034	445	15614	.7037	24.691
*	1	441	.0086	.1121	441	16055	.6974	25.388
*	1	437	.0086	.1207	437	16492	.6910	26.079
*	1	388	.0086	.1293	388	16880	.6136	26.693
*	1	387	.0086	.1379	387	17267	.6120	27.305
*	1	385	.0086	.1466	385	17652	.6088	27.914
*	1	378	.0086	.1552	378	18030	.5977	28.511
*	1	368	.0086	.1638	368	18398	.5819	29.093
*	1	354	.0086	.1724	354	18752	.5598	29.653
*	1	334	.0086	.1810	334	19086	.5282	30.181
*	1	299	.0086	.1897	299	19385	.4728	30.654
*	1	294	.0086	.1983	294	19679	.4649	31.119
*	2	271	.0172	.2155	542	20221	.6571	31.976
*	2	269	.0172	.2328	538	20759	.8508	32.827
*	1	249	.0086	.2414	249	21008	.3938	33.221
*	1	209	.0086	.2500	209	21217	.3305	33.551
*	1	206	.0086	.2586	206	21423	.3258	33.877
*	1	205	.0086	.2672	205	21628	.3242	34.201
*	1	195	.0086	.2759	195	21823	.3084	34.509

*	1	191	33	.0086	.2845	191	22014	.3020	34.811	*
*	1	187	34	.0086	.2931	187	22201	.2957	35.107	*
*	1	185	35	.0086	.3017	185	22386	.2925	35.400	*
*	1	182	36	.0086	.3103	182	22568	.2878	35.687	*
*	1	179	37	.0086	.3190	179	22747	.2831	35.970	*
*	1	178	38	.0086	.3276	178	22925	.2815	36.252	*
*	1	172	39	.0086	.3362	172	23097	.2720	36.524	*
*	2	164	41	.0172	.3534	328	23425	.5187	37.043	*
*	1	162	42	.0086	.3621	162	23587	.2562	37.299	*
*	1	161	43	.0086	.3707	161	23748	.2546	37.553	*
*	1	157	44	.0086	.3793	157	23905	.2483	37.802	*
*	1	153	45	.0086	.3879	153	24058	.2419	38.044	*
*	1	152	46	.0086	.3966	152	24210	.2404	38.284	*
*	1	141	47	.0086	.4052	141	24351	.2230	38.507	*
*	1	139	48	.0086	.4138	139	24490	.2198	38.727	*
*	1	135	49	.0086	.4224	135	24625	.2135	38.940	*
*	1	134	50	.0086	.4310	134	24759	.2119	39.152	*
*	1	133	51	.0086	.4397	133	24892	.2103	39.362	*
*	1	125	52	.0086	.4483	125	25017	.1977	39.560	*
*	1	120	53	.0086	.4569	120	25137	.1898	39.750	*
*	1	116	54	.0086	.4655	116	25253	.1834	39.933	*
*	3	115	57	.0259	.4914	345	25598	.5456	40.479	*
*	3	109	60	.0259	.5172	327	25925	.5171	40.996	*
*	1	107	61	.0086	.5259	107	26032	.1692	41.165	*
*	1	102	62	.0086	.5345	102	26134	.1613	41.326	*
*	1	98	63	.0086	.5431	98	26232	.1550	41.481	*
*	2	97	65	.0172	.5603	194	26426	.3068	41.788	*
*	2	95	67	.0172	.5776	190	26616	.3005	42.089	*
*	2	93	69	.0172	.5948	186	26802	.2941	42.383	*
*	2	91	71	.0172	.6121	182	26984	.2878	42.671	*
*	1	90	72	.0086	.6207	90	27074	.1423	42.813	*
*	1	88	73	.0086	.6293	88	27162	.1392	42.952	*
*	1	86	74	.0086	.6379	86	27248	.1360	43.088	*
*	2	85	76	.0172	.6552	170	27418	.2688	43.357	*
*	2	84	78	.0172	.6724	168	27586	.2657	43.623	*

FX	X	SUM.FX	%FX	SUM.%FX	FX.X	SUM.FX.X	%FX.X	SUM.%FX.X
*	*	*	*	*	*	*	*	*
*	1	83	.0086	.6810	83	27669	.1313	43.754
*	1	81	.0086	.6897	81	27750	.1281	43.882
*	2	80	.0172	.7069	160	27910	.2530	44.135
*	3	79	.0259	.7328	237	28147	.3748	44.510
*	1	77	.0086	.7414	77	28224	.1218	44.631
*	1	76	.0086	.7500	76	28300	.1202	44.752
*	2	75	.0172	.7672	150	28450	.2372	44.989
*	2	74	.0172	.7845	148	28598	.2340	45.223
*	1	73	.0086	.7931	73	28671	.1154	45.338
*	1	71	.0086	.8017	71	28742	.1123	45.451
*	3	70	.0259	.8276	210	28952	.3321	45.783
*	2	69	.0172	.8448	138	29090	.2182	46.001
*	1	68	.0086	.8534	68	29158	.1075	46.108
*	2	66	.0172	.8707	132	29290	.2087	46.317
*	1	65	.0086	.8793	65	29355	.1028	46.420
*	1	64	.0086	.8879	64	29419	.1012	46.521
*	1	63	.0086	.8966	63	29482	.0996	46.621
*	4	62	.0345	.9310	248	29730	.3922	47.013
*	2	61	.0172	.9483	122	29852	.1929	47.206
*	3	59	.0259	.9741	177	30029	.2799	47.486
*	1	58	.0086	.9828	58	30087	.0917	47.577
*	3	57	.0259	1.0086	171	30258	.2704	47.848
*	4	56	.0345	1.0431	224	30482	.3542	48.202
*	2	55	.0172	1.0603	110	30592	.1739	48.376
*	2	54	.0172	1.0776	108	30700	.1708	48.547
*	2	52	.0172	1.0948	104	30804	.1645	48.711
*	1	51	.0086	1.1034	51	30855	.0806	48.792
*	5	50	.0431	1.1466	250	31105	.3953	49.187
*	2	49	.0172	1.1638	98	31203	.1550	49.342
*	1	48	.0086	1.1724	48	31251	.0759	49.418
*	3	47	.0259	1.1983	141	31392	.2230	49.641
*	2	46	.0172	1.2155	92	31484	.1455	49.787
*	*	*	*	*	*	*	*	*

*	3	45	144	.0259	1.2414	135	31619	.2135	50.000	*
*	5	44	149	.0431	1.2845	220	31839	.3479	50.348	*
*	5	43	154	.0431	1.3276	215	32054	.3400	50.688	*
*	1	42	155	.0086	1.3362	42	32096	.0664	50.754	*
*	4	41	159	.0345	1.3707	164	32260	.2593	51.014	*
*	2	40	161	.0172	1.3879	80	32340	.1265	51.140	*
*	2	39	163	.0172	1.4052	78	32418	.1233	51.263	*
*	6	38	169	.0517	1.4569	228	32646	.3605	51.624	*
*	7	37	176	.0603	1.5172	259	32905	.4096	52.034	*
*	2	36	178	.0172	1.5345	72	32977	.1139	52.147	*
*	9	35	187	.0776	1.6121	315	33292	.4981	52.646	*
*	7	34	194	.0603	1.6724	238	33530	.3764	53.022	*
*	7	33	201	.0603	1.7328	231	33761	.3653	53.387	*
*	8	32	209	.0690	1.8017	256	34017	.4048	53.792	*
*	4	31	213	.0345	1.8362	124	34141	.1961	53.988	*
*	6	30	219	.0517	1.8879	180	34321	.2846	54.273	*
*	6	29	225	.0517	1.9397	174	34495	.2752	54.548	*
*	8	28	233	.0690	2.0086	224	34719	.3542	54.902	*
*	13	27	246	.1121	2.1207	351	35070	.5550	55.457	*
*	13	26	259	.1121	2.2328	338	35408	.5345	55.992	*
*	16	25	275	.1379	2.3707	400	35808	.6325	56.624	*
*	12	24	287	.1034	2.4741	288	36096	.4554	57.080	*
*	15	23	302	.1293	2.6034	345	36441	.5456	57.625	*
*	15	22	317	.1293	2.7328	330	36771	.5218	58.147	*
*	12	21	329	.1034	2.8362	252	37023	.3985	58.545	*
*	24	20	353	.2069	3.0431	480	37503	.7590	59.305	*
*	17	19	370	.1466	3.1897	323	37826	.5108	59.815	*
*	23	18	393	.1983	3.3879	414	38240	.6547	60.470	*
*	25	17	418	.2155	3.6034	425	38665	.6721	61.142	*
*	25	16	443	.2155	3.8190	400	39065	.6325	61.775	*
*	29	15	472	.2500	4.0690	435	39500	.6879	62.462	*
*	32	14	511	.3362	4.4052	546	40046	.8634	63.326	*
*	42	13	553	.3621	4.7672	546	40592	.8634	64.189	*
*	37	12	590	.3190	5.0862	444	41036	.7021	64.891	*
*	68	11	658	.5862	5.6724	748	41784	1.1828	66.074	*

```

*****
*  FX      X      SUM.FX      %FX      SUM.%FX      FX.X      %FX.X      SUM.%FX.X      *
*****
*  83      10      741      .7155      6.3879      830      1.3125      67.387  *
*  93      9      834      .8017      7.1897      837      1.3236      68.710  *
*  109     8      943      .9397      8.1293      872      1.3789      70.089  *
*  143     7      1086     1.2328     9.3621     1001     1.5829     71.672  *
*  199     6      1285     1.7155     11.0776    1194     1.8881     73.560  *
*  292     5      1577     2.5172     13.5948    1460     2.3087     75.869  *
*  486     4      2063     4.1897     17.7845    1944     3.0741     78.943  *
*  909     3      2972     7.8362     25.6207    2727     4.3123     83.255  *
*  1961    2      4933     16.9052    42.5259    3922     6.2020     89.457  *
*  6667    1      11600    57.4741   100.0000   6667    10.5427    100.000  *
*****

```

FX : number of types of frequency X

X : frequency of occurrence

%FX : the ratio of each FX figure over the type total as a percentage

FX.X : number of tokens for types of frequency X

%FX.X : the relative percent frequency of tokens

Table of lexical comparison between Yeats and Webb based on
Q-Words

		WEBB		YEATS
1	(1)	QUACKSALVERING	(1)	QUARRIED
2		QUALMS		QUARRY
3		QUANDARY		QUATRAINS
4		QUANTUM		QUAY
5		QUARRIED		QUENCHED
6		QUARRYING		QUERN
7		QUARTERED		QUESTIONS
8		QUARTZ		QUESTS
9		QUAVERING		QUICKLIME
10		QUE		QUICK-LIME
11		QUEERLY		QUIET-EYED
12		QUEER-SHAPED		QUIET'S
13		QUEST		QUINTO-CENTO
14		QUI		QUIRE
15		QUICKEN		QUIRES
16		QUICKENINGS		QUITE
17		QUICKENS		QUOTE
18		QUICKSANDS	(2)	QUAFFED
19		QUICKSILVER		QUATTRO-CENTO
20		QUIETER		QUEEN-WOMAN
21		QUIETEST		QUEER
22		QUILLS		QUENCH
23		QUILL'S		QUICK
24		QUILT	(3)	QUAKING
25		QUIP		QUATTROCENTO
26		QUITS		QUENCHLESS
27		QUITTED		QUESTIONER
28		QUIVERED		QUICKLY
29		QUOTA		QUIETNESS
30		QUOTED		QUIETUDE
31		QUOTES		QUIVER
32	(2)	QUANTITY	(4)	QUARRELS
33		QUARTER-HOUR		QUESTIONING
34		QUEEN	(5)	QUALITY
35		QUEENS		QUARREL
36		QUENCH		QUARRELING
37		QUERULOUS		QUESTIONED
38		QUESTIONED	(6)	QUARTER
39		QUESTIONING		QUEST
40		QUIETNESS	(11)	QUEENS
41		QUIXOTE		QUESTION
42		QUOTE	(12)	QUIVERING
43	(3)	QUAKE		QUICKEN
44		QUAKES		
45		QUAKING		
46		QUARREL		
47		QUARRY		
48		QUEASY		
49		QUIVERING		
50	(4)	QUAINT		
51		QUICKENINGS		
52	(5)	QUARTERS		
53		QUESTIONS		
54		QUICK		
55	(6)	QUIETLY		
56	(7)	QUEER		

() Figures between brackets refer to the frequency of occurrence of the following items

Table of lexical similarities for function words

	AM. NORM	WEBB	YEATS
1	THE	THE	THE
2	OF	OF	AND
3	AND	AND	OF
4	TO	A	A
5	A	IN	THAT
6	IN	TO	I
7	THAT	IS	IN
8	IS	I	TO
9	WAS	WITH	MY
10	HE	FOR	ALL
11	FOR	HIS	HIS
12	IT	YOU	WITH
13	WITH	MY	FOR
14	AS	THIS	ON
15	HIS	THAT	BUT
16	ON	ALL	IS
17	BE	ON	HAVE
18	AT	BUT	OR
19	BY	AT	HE
20	I	ARE	HER
21	THIS	AS	YOU
22	HAD	FROM	IT
23	NOT	IT	FROM
24	ARE	HE	THEIR
25	BUT	YOUR	HAD
26	FROM	OUR	WHEN
27	OR	WE	ARE
28	HAVE	OR	OLD
29	AN	HAVE	THEY
30	THEY	LIKE	AS
31	WHICH	ME	NOT
32	ONE	BE	NO
33	YOU	NO	BY
34	WERE	ONE	UPON
35	HER	WILL	WHAT
36	ALL	NOT	BE
37	SHE	BY	OUT
38	THERE	THEY	AT
39	WOULD	OUT	THERE
40	THEIR	THEIR	ME

Table of lexical similarities for lexemes

	AM. NORM	F. WEBB	W.B. YEATS	E. MONTALE
1	SAID	MAN	MAN	VITA
2	MADE	COME	COME	SAPERE
3	MAN	LIGHT	OLD	GIORNO
4	TIME	OLD	LOVE	IUCE
5	YEARS	TIME	COME	MARE
6	GO	FACE	KNOW	OMBRA
7	STATE	WORDS	HEART	CIELO
8	SEE	EYES	MADE	VOCE
9	KNOW	HANDS	SAID	CUORE
10	TAKE	SEE	EYES	SOLE
11	COME	SUN	THOUGHT	ACQUA
12	USED	KNOW	SANG	ARIA
13	DAY	THOUGHT	DREAMS	MANO
14	GIVE	SAY	LONG	TEMPO
15	LONG	DAY	HANDS	LUNGO
16	THOUGHT	WIND	THINGS	VEDERE
17	FOUND	DEAD	SAW	VENTO
18	WAY	GO	CRIED	VOLO
19	GREAT	DEATH	WIND	FARE
20	PEOPLE	LIFE	HEARD	FONDO
21	SEEHED	LOVE	GREAT	PORTARE
22	GOOD	GOD	FOUND	UOMO
23	WORLD	EARTH	TIME	ALTO
24	LOOK	STONE	NIGHT	KONDO
25	WORK	GREEN	WORLD	SERA
26	GET	WATER	DAY	TERRA
27	HAND	AIR	DIE	ALBERO
28	LIFE	LIVE	SLEEP	DISCENDERE
29	SCHOOL	GREY	WOMAN	MEMORIA
30	THINGS	LONG	GOD	SOLO
31	PLACE	LOOK	MOON	SUONO
32	LEFT	THING	STARS	FUOCO
33	TOLD	STAR	GIVE	GIUNGERE
34	LAST	TREE	SONG	PASSARE
35	HIGH	VOICE	LIVE	
36	CALLED	SEA	YOUNG	
37	HOUSE	BLUE	SEA	
38	LATER	LAST	STOOD	
39	AMERICAN	DREAM	LIGHT	
40	WORD	HITLER	BIRDS	
41	HOME	DARKNESS	SOUL	
42	SYSTEM	LET	HEAD	
43	SMALL	CHILD	DEAD	
44	PROGRAM	PAST	MIND	
45	ASKED	GOOD	TAKE	
46	GROUP	COLOUR	BRING	
47	PART	DIE	LOOK	
48	GENERAL	WOMAN	KING	
49	UNITED	BIRD	HAIR	
50	BEGAN	PEACE	TREE	
51	NUMBER	COLD	BODY	
52	WAR	DOCTOR	WANDERING	
53	KEEP	NEW	WHITE	
54	FACT	WORLD	LAY	
55	WATER	YELLOW	SEEHED	
56	PUBLIC	DARK	YEARS	
57	PUT	PAIN	STONE	
58	FAR	SHADOW	CHILD	
59	HEAD	HEAD	WORDS	
60	WOMAN	HOUR	SUN	
61	GOVERNMENT	BRAIN	WATER	
62	SET	SILVER	LET	

CONTEXTS CONTAINING THE MORPHENE LIGHT

PHASE 1

CONTEXTS FROM: AUSTRALIAN NIGHT

- 1 - 00022 HFR LONELY WATCH TO KEEP,
00023 SOFT RAYS OF PUREST, FILTERED LIGHT,
00024 DILUTE THE INKY DEPTHS OF NIGHT,

CONTEXTS FROM: THE HULKS AT NOUMEA

- 2 - 00112 QUILTS FUSED-OUT BONFS FOR THE SCREAMING GULL OF THE WIND,
00113 THERE'LL BE MOONLIGHT, PERHAPS A TRAVELLER.

CONTEXTS FROM: DISASTER BAY

- 3 - 00234 THAT SULLEN CLANG... CLANG... I THOUGHT IT WOULD DRIVE ME CRAZY.
00235 ...NOW SHADE THAT LIGHT TO A FLICKER,
00236 SET IT BY A WINTER MOON, WE GO BACK NOW,
4 - 00236 SET IT BY A WINTER MOON, WE GO BACK NOW,
00237 CRAVE BUT A STEALTHY LIGHT, RESURRECTIONISTS STEALING
00238 THROUGH WILL-OF-THE-WISP AND FRAIL BLUE GLIMS OF FUNGUS,
5 - 00257 WELL-NOTED BY THE SKIPPER, SLIGHT TO MODERATE SEAS,
00258 HEARING TOWARDS GABO, WHERE A WINKING LIGHT
00259 CURVETS TO THE SHIP'S MOTION, WITH EACH SLIGHT
6 - 00264 THE OFFICER ON WATCH GAZES ABSENTLY OUT BENFATH
00265 LAMPLIGHT THAT PEPPERS HIS FACE WITH CHANGING SCARS,
00266 BY NOW, MOST PASSENGERS SLEEP ON THE LY-EE-MOON,

CONTEXTS FROM: *INTRODUCTION IN A MAX-WORKS*

- 7 - 00452 NOTICE HIS SHOULDERS FLINCHING, DRAWING AWAY
00453 AS IF THEY SHRAK FROM A FREEZING DOUCHE OF LIGHT,
00454 IS IT EYES HE FEAPS?- WITH ALL THIS SHADOW-CRAZE,
8 - 00491 FOOTSTEPS, AND LUMINOUS VISIONS FLOWERING
00492 FROM THE DARK, SEEDLESS GROUND, THE INSANE FURY OF MOONLIGHT,
00493 AND HERE THE PRINCE, WITH VISION AND ECHO IN HIS EYES,
9 - 00532 ON THE HARD GLAZE OF THE PGAD, FORWARD, BACK!
00533 LIGHT PLAYING ON LIGHT, AS CATARACT
00534 TOPPLING ON WATER, A SLENDER FUSELAGE

CONTEXTS FROM: NIGHT SWIMMING

- 10 - 00606 NO DEEP GROWL IN THE WARM, BLACK THPOAT OF NIGHT!
00607 THE SEARCHLIGHT DREAMS ON A RIPPLE, LITHE BODIES, DASHING,
00608 KNIFE THE CLEAR MOONLIGHT, LIKE COLUMNS CRASHING,
11 - 00607 THE SEARCHLIGHT DREAMS ON A RIPPLE, LITHE BODIES, DASHING,
00608 KNIFE THE CLEAR MOONLIGHT, LIKE COLUMNS CRASHING,
00609 THE WHIPPED SPRAYS CRUMBLE TO A POWDERY FROTH.

CONTEXTS FROM: CAP AND BELLS

- 12 - 00646 A TRACE OF THE OLD LONELINESS HERE IN THIS CROWDED TRAIN
00647 WHILE, FAR BELOW ME, EACH NAKED LIGHT TRAILS A SABBRE
00648 OF BLUE STEEL OVER THE GRAVE GREAT PEACE OF THE HARBOUR.

CONTEXTS FROM: COMPLIMENTS OF THE AUDIENCE

- 13 - 00698 THAN THE GOLD AND MOROCCO FOR OPULENT HALF A GUINEA.
00699 LIGHT OUT- WE ARE READY, SO MANY GAPING WOUNDS
00700 FOR THE CRUDE APPLICATION OF SALT, OR A MALTED MORPHINE.

CONTEXTS FROM: THE MOUNTAINS

- 14 - 00721 THAT WILD NOTE OF OUR ONSET TO TWIST ALONG
00722 PATHS OF THE WOUNDED LIGHT, AND VEER ABOUT
00723 THE MOUNTAINS WITH SQUINTED HUMBLINGS OF A GONG.

CONTEXTS FROM: MIDDLE HARBOUR

- 15 - 00776 YOU SPEAK OF COLOUR- HERE'S WHERE ALL COLOUR SLEEPS
00777 MISTED BY THE BREATHING OF WEDDED DIMNESS AND LIGHT.
00778 EACH POISED OAR TRAILS ITS PHOSPHORESCENT FEATHER,

CONTEXTS FROM: AN OLD RECORD

- 16 - 00816 STILL CAPLESS IF ALL IT FINDS BE A STONE IN THE WATER,
00817 IN THIS POWDERING LIGHT ON THE SHAKEN YELLOW REACH
00818 I FINGER A SALVAGE-SHRED, PLEACHED WAXEN SHELL

CONTEXTS FROM: BRIDGEHEAD

- 17 - 00839 EMPHATIC AND IN ONE DIRECTION HEADED FROM THE SEA!
00840 HOME MARKED THE STEALTHY BRIDGEHEAD- THERE WAS NO LIGHT
00841 FOR THE CONFUSION OF SUCH AN ENEMY!

- 18 - 00857 SWINGING AGAINST THE RATTERING LEAGUES OF SEA?
00858 THAT QUAKING LIGHT PLAYED ZIGZAG TRICKS AROUND
00859 OUR STARTING BRIDGES OF SIGHT AND SANITY!

CONTEXTS FROM: AT TWOFOLD BAY

- 19 - 00977 LEANING ON LIGHTNING'S SPRUNG AND ROTTEN STICK,
00978 AND HUGG AGAINST THE STORM THE OLD BOYD LIGHT,
00979 BLINDED AND HOLLOWED AND CRIPPLED, HUNTS FOR HOME.

CONTEXTS FROM: A DRUM FOR BEN BOYD

- 20 - 01080 2. AUTHOR'S PROLOGUE
01081 LIGHT QUAKES OVER THE CITY, CONTRACTS, DRIVES ON!
01082 THE QUICKENING AND STIP OF MUSIC- BAFFLING MUSIC,
- 21 - 01093 THAT THE GIANTS OF THE PAST GIRD ON FORGOTTEN POWER.
01094 IN THIS CRAZY WANDERING LIGHT THAT THE WIND'S PULSE
01095 FLICKS ON AND OFF, WHEN THE LAMPS AND THE END OF THE STREET
- 22 - 01100 THIS IS HIS WORLD NOW- ONE THOUGHT'S A DRUM FOR BEN BOYD.
01101 THIS IS HIS LIFE: THE CHURNED-UP LIGHT AND THE DUST,
01102 A TATTERED SCRAP OF LIFE IN THE CURICLES
- 23 - 01471 BRISTLES WITH KNOTS OF FLAME AND POINTS AND VIOLENCE!
01472 AN EYEBALL GLARES LIKE A SOVEREIGN BY CANDLELIGHT!
01473 OR A FIRED CANOE EDDIES, AND ITS PROW SNAPS UPWARD

24 - 01484 BUT AS A SHADOW AT THE DISTANT END
 01485 OF A TUNNEL OF SUNLIGHT; FOR HIS LAST OFFICE
 01486 A COUPLE OF SHOTS RAPPED OUT LIKE SHARP COMMANDS;

PHASE 4

CONTEXTS FROM: SOCRATES

112 - 04690 AND NEXT THE FACES, THE TONGUES OF LOVE, ALL, ALL
 04691 WITHDRAW INTO STILLNESS, ARE ELIDED BY A DARKNESS.
 04692 *TIGHT TO THE BREAST OF COLD DARK UPRIGHT NIGHT

CONTEXTS FROM: FROM THE COLD

113 - 04752 HOVER OF BIRD-FORM IN BROKEN WEATHER IS ANCIENT FAITH;
 04753 IT SEEMS OF A MUCHNESS WITH SUOF, WHITE HAGGARD SELF-QUESTIONINGS,
 04754 ALL QUESTION, INDEED, SINCE ATLANTIC AND GULF STREAM BEGAN.

CONTEXTS FROM: LIGHT

114 - 04842 GREY UPON PILGRIMAGE, EASTWARD, HONOUR THIS SKY.
 04843 DARKNESS IS THE BALLAD, COLOUR, AT THE ROOT OF ALL MEMORY.
 04844 HE UNCOVERS THE TABLET OF DARKNESS, THAT IS THE LABOUR OF LIGHT;

115 - 04842 DARKNESS IS THE BALLAD, COLOUR, AT THE FOOT OF ALL MEMORY.
 04844 HE UNCOVERS THE TABLET OF DARKNESS, THAT IS THE LABOUR OF LIGHT;
 04845 AND HE, OF DARKNESS, IS RISEN.

116 - 04844 HE UNCOVERS THE TABLET OF DARKNESS, THAT IS THE LABOUR OF LIGHT;
 04845 AND HE, OF DARKNESS, IS RISEN.

CONTEXTS FROM: BALLERINA; COPPELIA

117 - 04925 THE BACKDROP OGLES US, WILL ADVERTISE
 04926 DEVOTED SERENE WHITENESS OF A FLOWER
 04927 TO A CONGERIES (ALL EYES AND MORTAL BREATH)

118 - 04931 OF STABLE GOSSIP FROM BETWEEN THE TEETH
 04932 TO ROLL UPON THE TONGUE AN ICE-CREAM WORDLESSNESS.
 04933 HARDLY OUR DAY IN THE COUNTRY, THIS -UNLESS

119 - 04942 WITH SHOUTED PINT AND PINT OF SILENT DREAMING.
 04943 SO, FLOWER, BURH IN ALL WHITENESS AS THE SEEMING.
 04944 UNREAL AND DEAR, REFEATH YOUR PAINTED SUN.

120 - 04947 OR BETTER, WITH THIS HUMANIST IN BLUE
 04948 ALL CONSCIOUSNESS IS DULY EDGING THROUGH.
 04949 HE DOTES ON A DOLL, HE GIGGLE AT HIS EPPOP

CONTEXTS FROM: BEESTON REGIS

121 - 04988 EVER HIS TRAGIC BREATHING,
 04989 MOONBOYL, EARHLIGHT OR TWO, AND ENTIRE DARKNESS,
 04990 AND THE BEAUTY OF THE PASSING.

122 - 05031 WALLS, MANKIND, YES, SOMETHING OF HUNGRY EARTH
 05032 MELT INTO EVERLASTINGNESS, WHICH IS THIS HOUR.
 05033 IN THE ARISING IS THE CALVARY,

CONTEXTS FROM: FIVE DAYS OLD

123 - 05136 TO BLOWN STRAW WAS GIVEN
 05137 ALL THE FULLNESS OF HEAVEN.
 05138 THE TINY, NOT THE IMMENSE;

- 124 - 05158 HONOUR CLOSE TO DEATH,
05159 O ETERNAL TRUTHFULNESS, GIVE,
05160 TELL ME WHAT I HOLD-
- CONTEXTS FROM: POET
- 125 - 05178 THEIR ORIGIN OR DESTINY, FOR OUR HORIZON AND THE SKY
05179 TREMBLE TOGETHER IN UNEASY COMMUNIAL WHITENESS,
05180 SO MY LAWLESS WORDS (I SPEAK FIGURATIVELY) MOVED THE DESERT,
AS A TRAIN OF CAMELS WAKEN
- 126 - 05190 I DO KNOW THAT WE COULD NEVER EXCHANGE WORDS
05191 (BUT THE TINKLE AND PSALM OF RUBBING HARNESS SOMETIMES
05192 UPON MY WORD AND IMAGE FLOWING DROWSILY.. .?).
- 127 - 05195 FROM THE BED OF THE SICK CHILD HE COMES, FROM ALLEYWAYS
OF THE POSSESSED,
05196 AND THIS WOMAN HE SHALL SPEAK HIS PUBLIC PEPPERINESS,
05197 THE BIG STONE IN MY HAND WILL FLY SHPEVDLY, I ASSURE YOU.
- 128 - 05199 HE STANDS CONFRONTING THE WOMAN AND DEATH IN MY HAND,
05200 NO WORDS BETWEEN US, I SAY, FOR YOU ARE THE LONELINESS,
05201 MY HOME, YOU ARE THE BROAD LIGHT ALL ABOUT ME:
- CONTEXTS FROM: THE CHALICE
- 129 - 05284 WHAT ARE YOU TO TELL US WHO HAVE GIVEN SO MUCH OF LIFE
05285 FOR A DARKNESS?
05286 PFTER. SEE WHAT IT IS I HOLD IN MY HAND:
- 130 - 05289 HORSEMEN, SOLDIER, HIGH PRIEST, TREMPLE ON THE WALLS,
05290 LIGHT IS THE CENTRE OF OUR DARKNESS, I AM TO TELL YOU
05291 OF ALL LIGHT, ALL LOVE, FAST TO THE CROSS AND BLEEDING!
- 131 - 05315 FISH AND FOR BAKING BEFAD! THERE LIES THE WFL,
05316 PUPITY, COOLNESS, SHADOW!
05317 GULLS SHPEVEY MY TRADE, CHANTING AND PEERING.
- 132 - 05400 NEVER ON EARTH HAS A MIND SPOKEN THUS,
05401 THAT THE ALDOOFNESS OF YOUR OTHER LIFE
05402 BE OUT OF THIS HOOP, HAVE HURRUR, HUESCA. I
- 133 - 05416 IN HORDS OF THOUSANDS THEY COME, O WHAT A GLORIOUS DAY:
05417 THE SUN'S HUGE FACE IS ALL A MILDNESS FOR HUESCA.
05418 (*CHIME OF A PELL*)
- 134 - 05436 A HERMIT LIVES THERE, WATCHING ONLY THE TREES
05437 IN THEIR CONCUPISCENT GOPY HAYFONESS EVERY WINTER,
05438 PERHAPS, MY LORD, YOU SHOULD STAY, LET THE MOORS COME.
- 135 - 05450 WELCOMED ME HOME AS PANDI'S EPPANT CHILD,
05451 WILD BEAST FIGURED LONELINESS, DELIGHT,
05452 I HAVE LEFT THEIR HOUSES, VOICES, GAMINGS, WARS
- 136 - 05517 WOMAN, LISTS OUT IN THE GARDEN, AND THE EXHAUSTED ANGEL
05518 LOLLING IN HARNESS, LADEN WITH DARKNESS, MATCHES,
05519 DISCONSOLATE PEVEPIE OF SIRENS!
- CONTEXTS FROM: HOSPITAL NIGHT
- 137 - 05594 TPEES, DRAWN UP, RUSTLE FORWARD IN THE STEEP TIME OF GLOAMING!
05595 CRUDE GREEN LABOURS, GATHERS ITSELF TO A DARKNESS, DREAMING
05596 OF PERISHED ICE-WORLD SUMMERS, BIRDS FEW, UNWIELDY, TAME.

- 138 - 05596 OF PERISHED ICE-WORLD SUMMERS. BIRDS FEW, UNWIELDY, TAME.
05597 DARKNESS IS ASTIR, PONDERING, TOUCHING
05598 KINSHIP WITH THE FIRST DARK IN A TRUNK'S CROUCHING.
- 139 - 05598 KINSHIP WITH THE FIRST DARK IN A TRUNK'S CROUCHING.
05599 DARKNESS LAYS CLAIM
05600 TO THAT VAGUE BREATH-LABOUR OF A CENTURY, MY NAME.
- 140 - 05611 FOR THESE. ISLED UPON TIME, APE MURMURING, MURMURING EVER
05612 OF GOOD OR EVIL BECOMING A DARKNESS; BUT NEVER
05613 OFFENS THAT STAR.

RANK	WORD DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USG
1765	TEMPLE	0	2	0	6	0	1	9	.362	.033
1766	CURRENT	4	0	0	0	3	0	7	.358	.025
1767	HEAN	0	0	4	3	0	0	7	.358	.025
1768	USED	0	0	3	4	0	0	7	.358	.025
1769	ACRES	0	0	0	2	3	0	5	.349	.017
1770	ARGUE	0	0	0	2	3	0	5	.349	.017
1771	BOTTLE	2	0	3	0	0	0	5	.349	.017
1772	CAUGHT	3	0	0	0	2	0	5	.349	.017
1773	CYANIDE	0	0	2	3	0	0	5	.349	.017
1774	FAMILIAR	0	2	3	0	0	0	5	.349	.017
1775	FATE	3	2	0	0	0	0	5	.349	.017
1776	FIGHT	0	3	0	2	0	0	5	.349	.017
1777	FLY	0	0	0	3	2	0	5	.349	.017
1778	HEIL	0	0	3	2	0	0	5	.349	.017
1779	LIMB	0	2	0	3	0	0	5	.349	.017
1780	LULL	0	3	0	0	2	0	5	.349	.017
1781	HATE	0	3	2	0	0	0	5	.349	.017
1782	MOTION	1	1	0	0	7	1	10	.349	.035
1783	NOTE	3	0	0	0	0	2	5	.349	.017
1784	PADDOCK	0	0	2	0	0	3	5	.349	.017
1785	PALACE	2	0	0	3	0	0	5	.349	.017
1786	PARDON	2	0	3	0	0	0	5	.349	.017
1787	PEERS	0	3	0	0	2	0	5	.349	.017
1788	RETURNING	0	1	1	7	1	0	10	.349	.035
1789	SATURDAY	3	0	2	0	0	0	5	.349	.017
1790	SEA'S	3	2	0	0	0	0	5	.349	.017
1791	SKINNY	0	0	2	0	3	0	5	.349	.017
1792	SLY	0	2	0	0	0	3	5	.349	.017
1793	SPITTING	3	0	0	0	2	0	5	.349	.017
1794	STIRRUP	0	3	2	0	0	0	5	.349	.017
1795	TWITCHING	3	0	0	0	0	2	5	.349	.017
1796	WANTED	0	0	3	2	0	0	5	.349	.017
1797	WHALER	2	0	0	0	3	0	5	.349	.017
1798	WIT	0	2	3	0	0	0	5	.349	.017
1799	WORKS	0	0	0	0	2	3	5	.349	.017
1800	HIMMLER	0	0	8	5	0	0	13	.343	.045
1801	WEEP	0	0	5	0	0	3	8	.339	.027
1802	REFLEVE	0	5	0	1	1	0	7	.321	.022
1803	DOORWAY	0	1	1	0	5	0	7	.321	.022
1804	HEART'S	5	1	0	0	0	1	7	.321	.022
1805	SANDS	1	0	0	1	5	0	7	.321	.022
1806	ARC	4	2	0	0	0	0	6	.317	.019
1807	ATOM	0	0	0	0	4	2	6	.317	.019
1808	ROWELS	0	0	0	0	4	2	6	.317	.019
1809	CANDLE	4	0	0	2	0	0	6	.317	.019
1810	DANCE	0	0	0	0	2	4	6	.317	.019
1811	DEVISE	0	0	0	2	4	0	6	.317	.019
1812	DOOR'S	0	0	4	8	0	0	12	.317	.038
1813	FILL	0	2	0	0	0	4	6	.317	.019
1814	FOOLS	4	0	0	0	2	0	6	.317	.019
1815	LEICHHARDT	3	6	0	0	0	0	9	.317	.029
1816	MINUTES	0	4	0	0	2	0	6	.317	.019
1817	SHAKE!!	2	4	0	0	0	0	6	.317	.019
1818	STATUE	0	4	2	0	0	0	6	.317	.019
1819	SUGAR	0	2	0	0	4	0	6	.317	.019
1820	WIEDERSEHEN	0	0	2	4	0	0	6	.317	.019
1821	AH	0	0	10	1	3	0	14	.312	.044
1822	HERR	0	0	3	7	0	0	10	.296	.030
1823	LESS	2	1	12	0	0	1	16	.291	.047
1824	ADOLF	0	0	2	5	0	0	7	.286	.020
1825	AUF	0	0	2	5	0	0	7	.286	.020
1826	FUEHRER	0	0	10	4	0	0	14	.286	.040
1827	LEGS	0	0	0	5	0	2	7	.286	.020

RANK	WORD DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USG
1828	JEW	0	0	6	1	0	1	8	.284	.023
1829	VOID	1	0	0	0	1	6	8	.284	.023
1830	ABSOLUTE	0	1	3	0	0	0	4	.258	.010
1831	ARMOUR	0	0	3	0	1	0	4	.258	.010
1832	BEACHES	1	3	0	0	0	0	4	.258	.010
1833	BEGGED	0	1	0	0	0	3	4	.258	.010
1834	BIRDS	0	1	0	3	0	0	4	.258	.010
1835	BLEACHED	3	1	0	0	0	0	4	.258	.010
1836	BRINGS	6	0	2	0	0	0	8	.258	.021
1837	BRUSHED	0	0	3	1	0	0	4	.258	.010
1838	BULK	0	0	0	3	0	1	4	.258	.010
1839	CANDLES	0	3	0	0	1	0	4	.258	.010
1840	CASTLE	0	0	0	0	3	1	4	.258	.010
1841	CHALLENGE	3	1	0	0	0	0	4	.258	.010
1842	CHANGES	0	0	3	1	0	0	4	.258	.010
1843	CHRISTMAS	0	0	3	1	0	0	4	.258	.010
1844	CLOSED	0	3	0	0	1	0	4	.258	.010
1845	COLONY	3	0	0	0	1	0	4	.258	.010
1846	CORAL	0	0	0	3	1	0	4	.258	.010
1847	COUPLE	0	3	1	0	0	0	4	.258	.010
1848	CROWN	0	0	0	3	1	0	4	.258	.010
1849	DEAR	0	0	0	3	0	1	4	.258	.010
1850	DEDICATED	0	0	1	0	3	0	4	.258	.010
1851	DICE	0	0	0	1	3	0	4	.258	.010
1852	DISASTER	3	1	0	0	0	0	4	.258	.010
1853	DOUBLE	0	3	0	1	0	0	4	.258	.010
1854	EMPIRE	0	0	1	3	0	0	4	.258	.010
1855	FEARLESS	0	0	3	1	0	0	4	.258	.010
1856	GATHERS	0	3	0	1	0	0	4	.258	.010
1857	GERMAN	0	0	1	3	0	0	4	.258	.010
1858	GLORIOUS	1	0	0	3	0	0	4	.258	.010
1859	GLUM	0	0	0	3	0	1	4	.258	.010
1860	HERO	0	0	3	1	0	0	4	.258	.010
1861	HEY	0	0	1	3	0	0	4	.258	.010
1862	HOLDING	0	3	1	0	0	0	4	.258	.010
1863	HOUND	0	3	0	1	0	0	4	.258	.010
1864	INFANT	0	0	0	0	1	3	4	.258	.010
1865	INSIDE	1	0	3	0	0	0	4	.258	.010
1866	IRONY	0	3	0	1	0	0	4	.258	.010
1867	JADED	3	0	0	0	1	0	4	.258	.010
1868	LEARN	0	1	0	0	3	0	4	.258	.010
1869	LECTURING	0	0	0	3	0	1	4	.258	.010
1870	LOAM	0	0	0	3	0	1	4	.258	.010
1871	LUCK	0	1	0	0	3	0	4	.258	.010
1872	MAIMED	0	0	1	0	3	0	4	.258	.010
1873	MAP	0	3	0	1	0	0	4	.258	.010
1874	MIDDAY	0	0	3	1	0	0	4	.258	.010
1875	MILD	0	0	0	3	1	0	4	.258	.010
1876	MOVEMENTS	0	3	0	1	0	0	4	.258	.010
1877	MUNCH	0	0	0	0	3	1	4	.258	.010
1878	MURDERED	3	0	0	1	0	0	4	.258	.010
1879	NINE	0	0	1	3	0	0	4	.258	.010
1880	OCEANS	0	0	0	0	3	1	4	.258	.010
1881	ORDERS	0	0	1	3	0	0	4	.258	.010
1882	ORIGINAL	1	0	0	0	3	0	4	.258	.010
1883	OUTLINE	0	0	0	1	3	0	4	.258	.010
1884	PILLAR	0	3	0	1	0	0	4	.258	.010
1885	POLISH	1	0	3	0	0	0	4	.258	.010
1886	POLISHED	1	3	0	0	0	0	4	.258	.010
1887	PRESS	3	1	0	0	0	0	4	.258	.010
1888	RADIANT	1	3	0	0	0	0	4	.258	.010
1889	RELEASE	0	3	1	0	0	0	4	.258	.010
1890	REMAINS	0	3	0	0	1	0	4	.258	.010

RANK	WORD DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USO
1891	REVERIE	0	0	3	1	0	0	4	.258	.010
1892	RIBBONS	1	0	3	0	0	0	4	.258	.010
1893	RIBS	1	3	0	0	0	0	4	.258	.010
1894	RISES	0	3	0	0	1	0	4	.258	.010
1895	ROPES	1	3	0	0	0	0	4	.258	.010
1896	RUMOURS	3	0	0	1	0	0	4	.258	.010
1897	RUSSIA	0	0	9	3	0	0	12	.258	.031
1898	SCRAP	3	0	0	0	1	0	4	.258	.010
1899	SCRAWLED	0	3	1	0	0	0	4	.258	.010
1900	SHRIFK	3	0	0	0	1	0	4	.258	.010
1901	SIMILAR	1	0	3	0	0	0	4	.258	.010
1902	SOFT	3	0	0	0	0	1	4	.258	.010
1903	SPLINTERED	3	1	0	0	0	0	4	.258	.010
1904	STAFF	0	1	0	3	0	0	4	.258	.010
1905	STAIR	3	0	0	1	0	0	4	.258	.010
1906	STRIDING	1	3	0	0	0	0	4	.258	.010
1907	STUBBORN	0	3	1	0	0	0	4	.258	.010
1908	STUMBLING	3	0	0	0	1	0	4	.258	.010
1909	SULLEN	3	0	0	0	0	1	4	.258	.010
1910	TEAR	0	1	0	0	0	3	4	.258	.010
1911	THOU	0	0	3	0	0	1	4	.258	.010
1912	TILTING	0	3	0	0	1	0	4	.258	.010
1913	TRAILS	3	0	0	0	0	1	4	.258	.010
1914	TRICKLE	0	3	0	0	1	0	4	.258	.010
1915	TRICKS	3	0	0	0	0	1	4	.258	.010
1916	UNBOUND	0	0	1	0	3	0	4	.258	.010
1917	UNGAINLY	0	0	0	1	3	0	4	.258	.010
1918	VALUE	0	0	1	0	3	0	4	.258	.010
1919	VILLAGES	0	1	0	3	0	0	4	.258	.010
1920	WAKING	0	0	1	3	0	0	4	.258	.010
1921	WANTS	0	0	3	1	0	0	4	.258	.010
1922	WEATHERCOCK	0	0	1	3	0	0	4	.258	.010
1923	WEAVES	0	0	0	0	1	3	4	.258	.010
1924	WHETHER	0	3	0	0	0	1	4	.258	.010
1925	WHIP	3	0	1	0	0	0	4	.258	.010
1926	FOLLOWS	0	1	0	1	0	7	9	.255	.023
1927	DE	0	0	0	7	2	0	9	.235	.021
1928	HOT	1	0	0	0	1	8	10	.231	.023
1929	IMMORTAL	1	0	0	8	1	0	10	.231	.023
1930	ASS	0	0	4	1	0	0	5	.215	.011
1931	BEGAN	0	0	0	4	1	0	5	.215	.011
1932	BOOKS	4	0	1	0	0	0	5	.215	.011
1933	BUTTON	4	0	1	0	0	0	5	.215	.011
1934	CRAWLING	0	0	1	0	4	0	5	.215	.011
1935	ECHOES	0	4	0	0	0	1	5	.215	.011
1936	ENGROSSED	0	0	0	4	0	1	5	.215	.011
1937	EXODUS	0	0	0	1	4	0	5	.215	.011
1938	FADING	4	0	0	0	1	0	5	.215	.011
1939	FOURTH	0	0	0	1	4	0	5	.215	.011
1940	FRAGMENTS	4	1	0	0	0	0	5	.215	.011
1941	GERMANY	0	0	8	2	0	0	10	.215	.022
1942	GRIEVING	0	0	0	1	4	0	5	.215	.011
1943	HUSBAND	0	0	0	4	0	1	5	.215	.011
1944	LEGIONS	1	0	0	0	4	0	5	.215	.011
1945	LY-EE-MOON	4	1	0	0	0	0	5	.215	.011
1946	HERE	0	4	0	0	1	0	5	.215	.011
1947	HILL	0	0	0	1	4	0	5	.215	.011
1948	MINCING	0	0	1	0	0	4	5	.215	.011
1949	MORELL	0	0	2	8	0	0	10	.215	.022
1950	NEAREP	0	0	1	4	0	0	5	.215	.011
1951	QUESTIONS	4	0	0	0	0	1	5	.215	.011
1952	RADIO	0	0	4	0	0	1	5	.215	.011
1953	RIGID	4	1	0	0	0	0	5	.215	.011

RANK	WORD DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USG
1954	TOSS	0	0	0	1	0	4	5	.215	.011
1955	VICIOUS	4	1	0	0	0	0	5	.215	.011
1956	WENCK	0	0	4	1	0	0	5	.215	.011
1957	SOLID	0	0	1	1	0	9	11	.211	.023
1958	HATRED	1	0	2	0	0	14	17	.203	.035
1959	CHIME	0	0	0	5	0	1	6	.184	.011
1960	DRAMA	5	0	1	0	0	0	6	.184	.011
1961	ILLNESS	0	0	0	0	5	1	6	.184	.011
1962	OUTWARD	0	5	0	1	0	0	6	.184	.011
1963	ROYAL	0	0	1	5	0	0	6	.184	.011
1964	TWINKLE	0	0	1	0	5	0	6	.184	.011
1965	BOYD	17	3	0	0	0	0	20	.167	.033
1966	CHILD'S	1	0	0	0	0	6	7	.160	.011
1967	SOTTO	0	0	2	0	12	0	14	.160	.022
1968	TICK	0	1	0	0	6	0	7	.160	.011
1969	DINGO	0	1	0	0	0	7	8	.141	.011
1970	MEIN	0	0	7	1	0	0	8	.141	.011
1971	DOKTOR	0	0	1	8	0	0	9	.127	.011
1972	KOOKABURRA	0	0	0	0	1	8	9	.127	.011
1973	LAWRENCE	0	1	0	8	0	0	9	.127	.011
1974	SIREN	0	0	1	8	0	0	9	.127	.011
1975	MASK	0	1	9	0	0	0	10	.115	.011
1976	WORKMAN	0	0	0	19	2	0	21	.109	.023
1977	ROOTS	0	0	1	0	0	10	11	.105	.012
1978	UPRIGHT	0	0	1	10	0	0	11	.105	.012
1979	COCK	0	0	0	0	1	14	15	.078	.012
1980	PETER	0	0	0	15	1	0	16	.073	.012
1981	AGATE	0	0	0	6	0	0	60	.000	0.000
1982	ANNOUNCER	0	0	0	5	0	0	50	.000	0.000
1983	ASSISI	0	5	0	0	0	0	50	.000	0.000
1984	ATARES	0	0	0	6	0	0	60	.000	0.000
1985	AUDEBERT	0	0	0	11	0	0	110	.000	0.000
1986	BALANCE-WHEEL	0	0	0	0	4	0	40	.000	0.000
1987	BAXTER	0	0	0	0	6	0	60	.000	0.000
1988	BEN	5	0	0	0	0	0	50	.000	0.000
1989	BIGGER	0	0	8	0	0	0	80	.000	0.000
1990	BIGHT	0	0	0	0	5	0	50	.000	0.000
1991	BLONDI	0	0	0	6	0	0	60	.000	0.000
1992	BOARDS	0	4	0	0	0	0	40	.000	0.000
1993	BROWNE	0	0	0	0	0	7	70	.000	0.000
1994	BRUMBY	0	0	0	0	0	7	70	.000	0.000
1995	BUSINESS	0	0	5	0	0	0	50	.000	0.000
1996	CAMELS	0	0	0	5	0	0	50	.000	0.000
1997	CARTIER	0	4	0	0	0	0	40	.000	0.000
1998	CERLETTI	0	0	0	0	25	0	250	.000	0.000
1999	CHALICE	0	0	0	16	0	0	160	.000	0.000
2000	CHLOROFORM	0	0	0	0	0	6	60	.000	0.000
2001	CLEAVES	0	0	0	8	0	0	80	.000	0.000
2002	COAST	6	0	0	0	0	0	60	.000	0.000
2003	COMPANY	4	0	0	0	0	0	40	.000	0.000
2004	CONCERT	0	0	0	0	4	0	40	.000	0.000
2005	CONVULSION	0	0	0	0	4	0	40	.000	0.000
2006	CORPORAL	0	0	0	5	0	0	50	.000	0.000
2007	DANCINGS	0	0	0	0	4	0	40	.000	0.000
2008	DOCTORS	0	0	0	0	5	0	50	.000	0.000
2009	DUBIOUS	0	0	0	0	4	0	40	.000	0.000
2010	EVA	0	0	0	20	0	0	200	.000	0.000
2011	FAME	0	0	0	0	4	0	40	.000	0.000
2012	FLICKER	5	0	0	0	0	0	50	.000	0.000
2013	FONDINGS	0	0	0	0	4	0	40	.000	0.000
2014	FOSTER'S	0	0	4	0	0	0	40	.000	0.000
2015	FOWLER'S	0	0	0	0	4	0	40	.000	0.000
2016	GABO	4	0	0	0	0	0	40	.000	0.000

RANK	WORD DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USG
2017	GAP-TOOTHED	0	0	4	0	0	0	4	.000	0.000
2018	GILBERT	0	4	0	0	0	0	4	.000	0.000
2019	GOEBBELS	0	0	19	0	0	0	19	.000	0.000
2020	GOERING	0	0	17	0	0	0	17	.000	0.000
2021	GRIEVES	0	0	0	0	4	0	4	.000	0.000
2022	HARRIES	0	0	0	0	4	0	4	.000	0.000
2023	HUESCA	0	0	0	8	0	0	8	.000	0.000
2024	ILLUSION	0	4	0	0	0	0	4	.000	0.000
2025	IMMANENCE	0	0	0	8	0	0	8	.000	0.000
2026	INGOTS	0	0	0	0	4	0	4	.000	0.000
2027	JEAN	0	0	0	6	0	0	6	.000	0.000
2028	JODL	0	0	0	9	0	0	9	.000	0.000
2029	KEITEL	0	0	0	10	0	0	10	.000	0.000
2030	LABOURS	0	0	0	4	0	0	4	.000	0.000
2031	LEAGUE	0	4	0	0	0	0	4	.000	0.000
2032	MAJESTY	0	0	0	5	0	0	5	.000	0.000
2033	MARTIN	0	0	0	7	0	0	7	.000	0.000
2034	MASTERS	0	0	0	4	0	0	4	.000	0.000
2035	MCMURTRICK'S	0	0	0	0	0	5	5	.000	0.000
2036	MERPHENT	0	0	0	0	0	4	4	.000	0.000
2037	MICHAEL	0	0	0	0	0	22	22	.000	0.000
2039	MORI-FASTER	0	0	0	0	0	7	7	.000	0.000
2039	MUGGES	0	0	0	0	4	0	4	.000	0.000
2040	PATIENT	0	0	0	0	20	0	20	.000	0.000
2041	PEBBLES	0	0	0	0	0	5	5	.000	0.000
2042	POUNDS	0	0	0	0	5	0	5	.000	0.000
2043	PRINCE	6	0	0	0	0	0	6	.000	0.000
2044	PURPLE	4	0	0	0	0	0	4	.000	0.000
2045	QUAINT	0	0	0	4	0	0	4	.000	0.000
2046	RECORD	4	0	0	0	0	0	4	.000	0.000
2047	SFEK	0	4	0	0	0	0	4	.000	0.000
2048	SEMINARY	0	0	4	0	0	0	4	.000	0.000
2049	SENTENCE	0	0	4	0	0	0	4	.000	0.000
2050	SHIP'S	5	0	0	0	0	0	5	.000	0.000
2051	SIXTUS	0	0	0	5	0	0	5	.000	0.000
2052	SPEAKER	0	0	8	0	0	0	8	.000	0.000
2053	SPEER	0	0	0	14	0	0	14	.000	0.000
2054	STEEP	0	0	0	0	0	7	7	.000	0.000
2055	TERESA	0	0	0	0	0	10	10	.000	0.000
2056	THAT'S	0	0	4	0	0	0	4	.000	0.000
2057	TREE	0	0	7	0	0	0	7	.000	0.000
2058	TORIAS	0	0	0	0	0	22	22	.000	0.000
2059	WAXEN	4	0	0	0	0	0	4	.000	0.000
2060	WYLIE	0	0	0	0	12	0	12	.000	0.000
2061	YELLOWHAMMER	0	0	0	5	0	0	5	.000	0.000
2062	1ST	0	0	0	0	8	0	8	.000	0.000
2063	2ND	0	0	0	0	11	0	11	.000	0.000

RANK	WORD DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USG
1	THE	688	799	714	656	620	770	4247	.961	40.808
2	OF	413	407	340	423	451	366	2400	.959	23.014
3	AND	321	387	396	344	406	399	2253	.962	21.682
4	A	394	313	266	210	201	187	1571	.875	13.748
5	IN	186	182	129	157	178	168	991	.939	9.310
6	TO	138	167	195	174	151	145	970	.947	9.181
7	IS	65	97	98	114	123	149	646	.893	5.766
8	I	72	43	143	137	113	91	604	.849	5.127
9	WITH	124	97	73	86	76	78	534	.912	4.870
10	HIS	63	101	67	78	80	80	469	.931	4.365
11	FOR	97	72	117	70	65	63	484	.891	4.311
12	THIS	66	69	84	77	62	79	437	.953	4.162
13	YOU	69	37	88	115	56	80	445	.852	3.790
14	THAT	83	53	74	67	54	57	388	.923	3.583
15	BUT	43	74	68	61	63	69	378	.930	3.515
16	MY	32	35	115	110	94	55	441	.792	3.492
17	AT	49	82	67	56	46	68	368	.910	3.348
18	ON	95	73	58	46	68	40	385	.869	3.347
19	ALL	37	37	75	69	58	111	387	.824	3.191
20	AS	55	52	45	58	54	64	324	.954	3.186
21	ARE	32	37	69	72	46	98	354	.826	2.923
22	FROM	55	56	53	49	47	39	299	.948	2.835
23	YOUR	37	33	49	52	63	37	271	.846	2.428
24	OUR	52	22	61	44	40	50	269	.879	2.364
25	HE	31	44	33	64	38	61	271	.872	2.362
26	IT	27	38	72	84	26	47	294	.800	2.351
27	WE	64	22	41	48	38	56	269	.866	2.329
28	OR	38	45	33	33	40	55	249	.925	2.302
29	HAVE	22	15	38	48	24	56	209	.819	1.712
30	ME	21	21	45	57	28	33	205	.829	1.699
31	NO	30	33	45	31	14	33	191	.867	1.657
32	WILL	22	44	25	34	33	27	185	.895	1.656
33	ONE	28	17	31	28	38	45	187	.875	1.635
34	RE	16	18	51	38	29	43	195	.824	1.608
35	LIKE	69	32	22	23	17	43	206	.770	1.587
36	THEIR	24	27	27	31	26	29	164	.964	1.581
37	BY	34	36	41	14	29	25	179	.869	1.556
38	NOT	28	36	56	14	20	28	182	.803	1.461
39	THEY	17	28	26	38	17	52	178	.815	1.450
40	AN	30	25	29	19	25	24	152	.937	1.424
41	OUT	55	26	24	24	25	18	172	.812	1.397
42	SO	22	13	35	30	40	23	164	.851	1.396
43	NOW	19	30	43	20	16	33	161	.843	1.357
44	WAS	26	23	46	34	7	26	162	.805	1.305
45	HIS	21	24	21	24	15	30	135	.911	1.229
46	OLD	20	15	22	16	35	33	141	.851	1.201
47	US	23	10	29	19	17	50	153	.777	1.188
48	HAN	7	22	30	16	53	29	157	.755	1.186
49	UP	23	19	26	25	27	11	133	.883	1.175
50	LIGHT	22	17	10	25	25	35	134	.846	1.134
51	THERE	16	30	26	22	7	38	139	.809	1.124
52	TIME	16	19	22	21	21	16	115	.944	1.085
53	THESE	19	21	20	12	23	20	115	.920	1.058
54	INTO	20	12	11	23	32	27	125	.838	1.047
55	SOME	32	14	18	17	18	17	116	.865	1.004
56	HERE	20	20	26	27	8	14	115	.846	.973
57	ITS	16	37	26	10	12	19	120	.795	.954
58	ONLY	17	21	25	15	9	22	109	.871	.949
59	DOWN	24	10	18	13	17	27	109	.855	.932
60	HAS	9	19	11	27	19	22	107	.845	.904
61	EYES	20	27	11	20	12	12	102	.847	.864
62	WHAT	12	21	21	18	14	11	97	.888	.861
63	WHEN	27	18	32	15	11	6	109	.780	.850

RANK	WORD DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	US0
64	SUN	11	14	15	17	21	15	93	.912	.848
65	OVER	26	13	15	17	13	13	97	.872	.846
66	THROUGH	25	15	12	13	14	16	95	.879	.835
67	THEH	17	23	17	8	10	18	93	.854	.794
68	MUST	8	14	17	17	21	13	90	.880	.792
69	WHILE	18	21	10	8	18	16	91	.863	.786
70	COME	7	13	16	20	14	21	91	.862	.785
71	DEAD	13	18	12	12	10	23	88	.864	.760
72	UPON	4	17	8	21	29	19	98	.773	.758
73	DEATH	17	15	6	20	10	16	84	.851	.715
74	FACE	4	11	19	15	18	19	86	.831	.715
75	STILL	20	13	21	10	6	15	85	.834	.709
76	HANDS	8	16	13	14	10	19	80	.878	.702
77	LIFE	17	12	10	16	8	16	79	.885	.699
78	AGAIN	6	16	18	9	16	15	80	.856	.684
79	LITTLE	20	8	7	21	9	18	83	.808	.671
80	HER	8	7	7	12	24	37	95	.685	.651
81	THEN	16	21	15	14	7	6	79	.823	.650
82	SEE	6	8	13	20	17	13	77	.832	.641
83	TWO	9	11	10	7	19	25	81	.789	.639
84	SHALL	2	9	12	27	14	21	85	.745	.633
85	MAY	11	14	13	7	9	20	74	.850	.629
86	NIGHT	20	10	11	23	12	3	79	.775	.612
87	AM	5	5	16	18	18	14	76	.803	.610
88	GREY	14	14	4	10	17	11	70	.842	.590
89	WERE	6	14	18	14	5	14	71	.822	.584
90	BACK	19	23	9	11	7	6	75	.774	.580
91	WHERE	18	18	7	9	10	8	70	.825	.577
92	AIR	20	16	16	6	4	11	73	.789	.576
93	WIND	15	16	9	9	10	7	66	.865	.571
94	WHITE	11	16	9	16	14	3	69	.822	.567
95	UNDER	14	12	18	4	14	7	69	.818	.564
96	GREEN	9	26	6	10	15	8	74	.757	.560
97	WORDS	5	27	14	29	3	6	84	.665	.559
98	SLEEP	6	11	13	13	17	6	66	.839	.554
99	BLUE	10	14	11	7	9	10	61	.907	.553
100	DAY	6	10	12	15	11	8	62	.876	.543
101	LOVE	3	8	10	22	15	12	70	.774	.542
102	IF	10	11	11	8	6	17	63	.855	.539
103	BEFORE	5	7	11	12	12	17	64	.838	.536
104	ALWAYS	7	10	13	9	10	9	58	.917	.532
105	EARTH	5	3	11	16	12	28	75	.707	.531
106	LONG	8	12	13	12	7	7	59	.884	.522
107	LAST	7	9	13	17	6	10	62	.839	.520
108	NEVER	3	12	12	13	12	9	61	.849	.518
109	WHO	14	3	9	13	6	20	65	.770	.500
110	CAN	9	7	14	11	6	9	56	.874	.490
111	KNOW	13	7	10	16	4	9	59	.823	.486
112	WATER	14	11	9	4	12	7	57	.844	.481
113	NOTHING	7	15	9	8	6	11	56	.857	.480
114	AWAY	17	9	3	7	6	26	68	.690	.469
115	NOR	6	17	12	6	7	9	57	.814	.464
116	DARKNESS	11	10	7	10	14	3	55	.832	.458
117	SEA	8	17	8	11	7	5	56	.815	.456
118	PAST	9	11	6	5	9	10	50	.885	.443
119	O	1	7	12	19	7	13	59	.742	.438
120	YET	18	7	9	9	5	7	55	.796	.438
121	GOD	3	2	15	8	12	22	62	.699	.434
122	YES	0	5	22	15	11	9	62	.696	.432
123	ABOUT	18	7	3	9	6	13	56	.764	.428
124	DO	6	7	8	16	9	6	52	.822	.427
125	SOMETHING	13	9	3	10	8	7	50	.837	.419
126	COMES	7	7	6	7	8	14	49	.854	.418

RANK	WORD	DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USG
127	GO		7	5	6	9	10	10	47	.889	.418
128	SKY		16	8	8	7	6	6	51	.818	.417
129	GOOD		13	4	8	9	9	6	49	.847	.415
130	SAY		7	7	14	9	10	3	50	.820	.410
131	STONE		11	13	1	8	6	11	50	.786	.393
132	THOSE		10	8	13	7	5	4	47	.827	.389
133	FACES		3	8	7	7	8	12	45	.843	.379
134	TELL		2	2	11	17	16	6	54	.696	.376
135	HAND		5	7	5	13	10	5	45	.819	.368
136	EACH		16	14	4	4	8	4	50	.734	.367
137	HAD		7	15	6	12	2	6	48	.761	.365
138	MEN		7	8	7	8	6	4	40	.908	.363
139	LET		2	4	4	12	10	22	54	.662	.357
140	MORE		9	13	20	3	3	4	52	.678	.353
141	LOOK		3	4	11	8	7	10	43	.818	.352
142	PEACE		14	8	6	7	3	6	44	.796	.350
143	WORD		1	3	12	10	8	12	46	.751	.345
144	THAN		8	14	11	4	3	5	45	.765	.344
145	THOUGHT		11	7	3	7	5	8	41	.838	.344
146	ABOVE		6	4	8	6	8	6	38	.903	.343
147	WITHOUT		4	4	8	9	5	13	43	.798	.343
148	WORLD		6	11	5	8	3	8	41	.834	.342
149	EVEN		6	5	15	4	5	9	44	.770	.339
150	YELLOW		10	7	6	4	7	5	39	.870	.339
151	THINGS		7	4	8	6	6	6	37	.912	.337
152	BELL		13	8	10	3	5	4	43	.780	.335
153	COULD		9	9	14	7	3	2	44	.754	.332
154	AFTER		6	5	8	8	4	6	37	.894	.331
155	TOWARDS		4	5	7	6	15	5	42	.764	.321
156	AMONG		1	10	6	4	7	18	46	.686	.316
157	TAKE		4	3	15	12	3	7	44	.717	.315
158	SUCH		6	4	5	8	7	5	35	.897	.314
159	MIGHT		7	10	8	8	1	5	39	.802	.313
160	FIRST		2	12	5	19	3	6	47	.662	.311
161	NEW		6	11	13	4	2	5	41	.745	.306
162	COLD		7	7	5	17	5	2	43	.706	.304
163	HOW		4	5	10	13	3	5	40	.759	.304
164	LIVING		3	10	4	14	4	6	41	.743	.304
165	PERHAPS		8	9	10	4	5	2	38	.798	.303
166	TOGETHER		3	3	6	18	8	6	44	.690	.303
167	WOULD		4	4	10	8	9	3	37	.811	.300
168	RATH		5	8	4	3	6	11	37	.806	.298
169	THINK		9	4	8	9	5	2	37	.806	.298
170	SILVER		8	6	1	10	6	6	37	.602	.297
171	HEAD		2	6	8	3	9	9	37	.797	.295
172	ONCE		5	8	5	4	8	4	34	.866	.294
173	AGAINST		4	11	6	7	4	4	36	.812	.292
174	GIVE		7	4	6	6	5	4	32	.907	.290
175	WHICH		5	5	6	5	4	5	30	.948	.285
176	MOON		4	6	5	4	5	9	33	.861	.284
177	TOWN		8	7	5	4	6	3	33	.861	.284
178	OPEN		4	7	4	6	4	7	32	.885	.283
179	PLACE		3	5	4	5	8	8	33	.846	.279
180	STARS		11	7	3	6	4	4	35	.795	.278
181	DAWN		2	10	5	6	6	5	34	.814	.277
182	OWN		9	4	7	3	6	4	33	.832	.275
183	SHADOW		9	10	5	2	11	1	38	.724	.275
184	EVERY		2	3	6	9	5	10	35	.777	.272
185	BEING		6	3	7	1	9	9	35	.773	.270
186	DARK		8	4	1	14	7	4	38	.710	.270
187	TOO		8	12	2	7	3	4	36	.745	.268
188	WAR		4	3	7	6	7	4	31	.864	.268
189	WHOSE		5	8	9	2	4	5	33	.808	.267

RANK	WORD	DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USE
190	OTHER		4	8	6	4	6	3	31	.855	.265
191	OFF		6	12	7	5	2	3	35	.752	.263
192	DUST		9	11	4	6	4	1	35	.744	.260
193	HOUR		2	3	2	10	14	7	38	.682	.259
194	GREAT		7	1	2	8	6	11	35	.737	.258
195	WAY		3	3	8	5	4	9	32	.802	.257
196	SOUND		6	1	5	5	12	5	34	.744	.253
197	TREE		2	6	4	4	10	6	32	.791	.253
198	VERY		3	3	4	10	5	7	32	.791	.253
199	FIRE		3	5	6	3	5	7	29	.865	.251
200	HEAP		5	5	5	4	5	3	27	.924	.250
201	SILENCE		3	10	4	6	1	10	34	.732	.249
202	BLACK		9	3	7	7	5	1	32	.775	.248
203	ARMS		5	6	0	7	13	4	35	.702	.246
204	LIGHTS		10	7	11	3	4	0	35	.702	.246
205	YOUNG		4	1	12	7	7	3	34	.720	.245
206	PAIN		0	3	4	5	15	11	38	.641	.243
207	EYE		4	4	4	4	7	4	27	.889	.240
208	FEAR		4	3	2	10	7	5	31	.769	.238
209	BETWEEN		4	6	1	4	6	10	31	.763	.237
210	GOLD		5	7	5	11	2	2	32	.741	.237
211	LEFT		4	4	10	6	3	3	30	.781	.234
212	WALL		2	11	3	3	4	10	33	.708	.234
213	TREES		3	4	4	4	5	5	25	.926	.232
214	STAR		3	3	4	4	7	6	27	.851	.230
215	BONE		5	9	3	4	2	6	29	.790	.229
216	ALONG		5	2	4	6	5	4	26	.871	.227
217	SONG		4	3	2	8	6	5	28	.811	.227
218	THING		4	5	6	4	5	2	26	.871	.227
219	VOICES		4	8	2	7	6	2	29	.784	.227
220	BROKEN		9	4	3	4	3	5	28	.803	.225
221	GLASS		7	8	1	3	4	6	29	.777	.225
222	VOICE		4	6	11	10	1	1	33	.679	.224
223	CLOCK		4	2	7	6	2	7	28	.795	.223
224	ROUND		1	9	7	7	4	2	30	.742	.223
225	JUST		2	4	5	9	3	5	28	.788	.221
226	TILL		1	9	2	6	8	4	30	.737	.221
227	YEARS		4	5	4	5	5	2	25	.885	.221
228	SMALL		4	6	7	5	1	4	27	.812	.219
229	WITHIN		1	6	10	4	2	7	30	.727	.218
230	PAUSE		2	2	9	5	5	5	28	.774	.217
231	CLOSE		7	7	1	3	3	7	28	.767	.215
232	SAID		1	3	5	7	3	13	32	.673	.215
233	COLOUR		9	6	1	5	4	3	28	.761	.213
234	FLESH		1	8	4	2	5	9	29	.731	.212
235	MOMENT		3	6	4	3	3	5	24	.871	.209
236	VISION		4	2	5	3	5	5	24	.871	.209
237	WATCH		5	2	6	3	3	6	25	.831	.208
238	HITLER		0	0	26	31	0	0	57	.364	.207
239	ANOTHER		5	6	3	4	2	4	24	.856	.205
240	MIND		4	4	1	3	7	7	26	.780	.203
241	BEEN		4	0	6	5	4	7	26	.772	.201
242	FINGERS		7	7	1	1	5	6	27	.745	.201
243	TRUE		2	4	7	6	1	6	26	.772	.201
244	BLOOD		6	3	4	17	2	2	34	.586	.199
245	DREAM		2	3	9	2	4	7	27	.739	.199
246	HEAVY		3	4	2	3	6	6	24	.829	.199
247	LIPS		8	3	2	7	3	3	26	.764	.199
248	DAYS		2	0	5	8	6	6	27	.732	.198
249	DOCTOR		5	10	0	2	25	1	43	.461	.198
250	HEART		9	6	2	2	6	2	27	.732	.198
251	ROOM		1	4	4	7	6	3	25	.791	.198
252	IT'S		2	2	8	4	3	7	26	.757	.197

RANK	WORD DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USG
253	MANY	7	0	6	8	3	3	27	.726	.196
254	ALMOST	5	5	1	6	1	9	27	.720	.195
255	CANNOT	5	4	3	1	4	8	25	.773	.193
256	SHOULD	7	4	4	5	5	0	25	.773	.193
257	WOMAN	2	0	7	5	3	17	34	.564	.192
258	ITSELF	1	5	5	3	5	4	23	.829	.191
259	MAKE	3	1	9	6	4	3	26	.736	.191
260	SECOND	5	5	0	9	8	1	28	.684	.191
261	END	3	4	9	4	3	2	25	.757	.189
262	FALL	7	3	6	4	2	2	24	.786	.189
263	SING	0	5	4	3	6	7	25	.757	.189
264	CHILD	1	0	3	7	7	11	29	.644	.187
265	MAN'S	3	4	3	3	4	3	20	.937	.187
266	SPEAK	2	4	7	5	0	8	26	.716	.186
267	HOME	5	4	3	2	3	4	21	.878	.184
268	MOST	10	3	2	6	6	0	27	.677	.183
269	RED	11	6	3	3	3	1	27	.677	.183
270	THIN	5	3	3	3	2	6	22	.832	.183
271	HAVE	5	6	7	1	2	3	24	.758	.182
272	SOMETIMES	6	1	4	5	2	5	23	.793	.182
273	CROSS	0	4	2	6	14	4	30	.603	.181
274	LAND	5	2	3	4	6	2	22	.818	.180
275	MOUTH	3	6	4	2	2	5	22	.818	.180
276	WALLS	3	4	1	4	4	6	22	.818	.180
277	JOY	1	1	2	7	6	10	27	.662	.179
278	BEAUTY	6	2	1	9	3	4	25	.713	.178
279	BEHIND	7	6	2	2	3	3	23	.772	.178
280	LOST	8	0	3	4	3	7	25	.713	.178
281	HUGE	8	1	0	8	5	4	26	.681	.177
282	GRACE	3	1	4	6	8	2	24	.734	.176
283	GOLDEN	1	2	2	5	9	6	25	.700	.175
284	ALIVE	2	6	6	2	3	3	22	.793	.174
285	FINAL	6	5	2	2	2	5	22	.793	.174
286	CALL	1	4	3	6	2	7	23	.753	.173
287	CAME	4	4	4	10	2	1	25	.694	.173
288	FRIEND	2	3	7	8	4	1	23	.753	.173
289	STAND	2	1	6	3	7	4	23	.753	.173
290	CEPTAIN	1	3	3	3	6	6	22	.781	.172
291	THUNDER	3	4	2	2	4	5	20	.852	.170
292	KING	0	6	5	4	1	9	25	.676	.169
293	PALF	1	4	1	5	6	5	22	.759	.167
294	SEEN	1	1	3	5	7	6	23	.727	.167
295	ANCIENT	3	0	1	9	6	6	25	.664	.166
296	CITY	8	4	3	2	3	2	22	.749	.165
297	COMING	2	3	7	2	2	6	22	.749	.165
298	GHOST	5	6	0	2	3	7	23	.719	.165
299	COLOURS	2	3	4	6	2	3	20	.816	.163
300	SPACE	2	4	1	3	4	9	23	.703	.162
301	WINTER	3	9	2	1	4	4	23	.703	.162
302	BEYOND	4	4	2	1	8	3	22	.730	.161
303	BREATH	3	4	2	5	3	2	19	.849	.161
304	BREAD	1	3	2	5	5	4	20	.800	.160
305	EVIL	3	3	3	2	3	3	17	.941	.160
306	FEEL	7	3	4	1	2	4	21	.758	.159
307	ANY	4	1	6	3	4	2	20	.786	.157
308	CLOUD	1	3	2	4	4	6	20	.786	.157
309	DYING	1	4	4	3	2	6	20	.786	.157
310	HATE	4	4	2	3	1	6	20	.786	.157
311	HEAVEN	2	1	4	4	3	6	20	.786	.157
312	BIRD	3	2	4	0	5	9	23	.674	.155
313	CLOUDS	5	3	3	4	0	5	20	.772	.154
314	NEAR	5	2	1	3	4	4	19	.810	.154
315	STONES	3	2	2	3	3	7	20	.772	.154

RANK	WORD	DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USO
316	TRUTH		2	4	4	3	5	1	19	.810	.154
317	WORKING		1	2	3	4	5	4	19	.810	.154
318	LINES		4	2	4	2	4	2	18	.851	.153
319	PART		2	2	7	3	2	4	20	.759	.152
320	SILENT		3	3	2	4	1	8	21	.717	.151
321	THERE'S		6	2	7	2	1	3	21	.717	.151
322	STRANGE		2	5	9	2	2	2	22	.680	.150
323	TINY		2	2	1	2	8	8	23	.654	.150
324	BIRDS		3	3	1	7	2	4	20	.747	.149
325	FAR		8	5	7	0	1	2	23	.647	.149
326	HILL		2	2	2	3	4	5	18	.828	.149
327	HOPPING		2	3	5	4	2	2	18	.828	.149
328	PASSION		2	4	2	2	3	5	18	.828	.149
329	SET		4	1	2	4	3	4	18	.828	.149
330	WHY		7	2	3	3	1	4	20	.747	.149
331	FEET		3	2	1	6	4	3	19	.778	.148
332	NEWS		0	4	8	9	2	1	24	.618	.148
333	SHE		4	0	2	11	4	3	24	.618	.148
334	TURN		1	2	3	5	8	2	21	.698	.147
335	BENEATH		4	2	2	2	3	4	17	.858	.146
336	DREAMS		9	1	6	0	2	5	23	.635	.146
337	MOVE		1	4	5	10	1	2	23	.635	.146
338	TERROR		5	6	0	0	3	10	24	.607	.146
339	HILLS		3	5	1	4	3	2	18	.808	.145
340	THREE		1	4	2	6	2	4	19	.763	.145
341	STORM		10	7	0	3	4	0	24	.597	.143
342	BRAIN		5	3	0	4	9	1	22	.643	.142
343	FIND		6	2	1	5	2	3	19	.750	.142
344	HEARD		1	4	6	3	1	4	19	.750	.142
345	ALONE		2	4	1	4	3	3	17	.832	.141
346	HOURS		1	2	5	7	4	1	20	.703	.141
347	STREET		4	1	3	2	3	4	17	.832	.141
348	BREAST		0	1	1	13	6	5	26	.540	.140
349	TEETH		2	2	2	4	3	3	16	.875	.140
350	HOLY		0	2	4	7	2	5	20	.693	.139
351	MYSELF		2	3	5	5	1	2	18	.772	.139
352	QUIET		8	4	3	2	2	1	20	.693	.139
353	REMEMBER		6	3	3	2	1	3	18	.772	.139
354	BONES		2	7	3	2	1	4	19	.724	.138
355	RIGHT		3	3	9	1	4	1	21	.656	.138
356	BESIDE		2	2	4	5	2	2	17	.808	.137
357	REST		2	1	3	3	3	5	17	.808	.137
358	KILL		1	3	5	5	1	3	18	.757	.136
359	CENTRE		1	3	3	4	3	2	16	.842	.135
360	THOUSAND		1	4	2	3	3	3	16	.842	.135
361	FLOWERS		2	3	2	1	5	4	17	.788	.134
362	SOUL		3	1	0	13	8	1	26	.517	.134
363	THEMSELVES		1	3	4	4	1	4	17	.788	.134
364	GIANT		8	2	0	2	3	5	20	.656	.131
365	STEEL		2	2	10	12	0	0	26	.503	.131
366	TALL		4	4	0	4	5	1	18	.728	.131
367	BAY		8	5	1	1	6	0	21	.618	.130
368	LIES		3	5	0	5	4	1	18	.715	.129
369	TODAY		0	2	3	4	5	3	17	.752	.128
370	WILD		3	2	1	2	3	6	17	.752	.128
371	FREE		2	2	1	5	3	3	16	.791	.127
372	GIVEN		1	0	6	6	2	4	19	.670	.127
373	KIND		2	0	6	9	1	3	21	.604	.127
374	MOTHER		0	1	6	6	2	4	19	.670	.127
375	MOVING		2	2	5	1	3	3	16	.791	.127
376	THOUGH		6	6	4	1	2	0	19	.670	.127
377	HUNDRED		2	0	2	4	10	3	21	.598	.126
378	LORD		2	0	9	12	2	0	25	.503	.126

RANK	WORD DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USG
379	EVER	2	1	3	5	1	5	17	.736	.125
380	HOLD	1	5	2	5	3	1	17	.736	.125
381	LAUGHTER	4	4	2	1	0	13	24	.521	.125
382	LEAN	3	1	1	6	3	3	17	.736	.125
383	HINE	1	3	3	6	3	1	17	.736	.125
384	ORDER	2	1	4	8	1	3	19	.660	.125
385	DESERT	1	2	4	3	3	2	15	.829	.124
386	KNEFS	0	2	1	5	5	5	18	.690	.124
387	SAFE	2	2	5	2	1	4	16	.770	.123
388	YEAR	3	2	3	4	4	0	16	.770	.123
390	MOUNTAIN	1	7	0	6	3	2	19	.641	.122
391	MOUNTAINS	6	4	1	3	1	2	17	.720	.122
392	RED	0	1	4	8	4	2	19	.632	.122
393	COUNTRY	3	4	1	3	3	1	15	.800	.120
394	DIE	4	2	1	4	2	2	15	.800	.120
395	EMPTY	3	5	4	1	1	2	16	.750	.120
396	FLOWER	1	1	1	7	4	4	18	.667	.120
397	HARDLY	2	0	2	3	6	4	17	.706	.120
398	SIN	0	1	1	3	7	9	21	.571	.120
399	SOMEONE	3	1	3	2	3	2	14	.857	.120
400	TAKEN	3	2	2	1	3	2	14	.857	.120
401	WALK	1	2	3	2	11	2	21	.565	.119
402	BECAUSE	0	5	4	2	1	5	17	.692	.118
403	SAND	2	6	0	1	6	3	18	.656	.118
404	COURSE	2	2	3	5	4	0	16	.732	.117
405	MEMORY	7	1	1	1	7	2	19	.614	.117
406	FIVE	1	2	5	2	3	2	15	.775	.116
407	FLAME	5	3	2	2	2	1	15	.775	.116
408	PASSING	3	2	2	5	2	1	15	.775	.116
409	WINGS	2	6	1	9	0	2	20	.578	.116
410	WAVES	3	4	2	2	1	2	14	.819	.115
411	LIE	1	4	1	3	10	1	20	.571	.114
412	YOURS	4	3	5	3	1	0	16	.715	.114
413	BELOW	2	4	3	0	4	2	15	.752	.113
414	LOVELY	2	2	4	3	0	4	15	.752	.113
415	MILE	1	2	3	5	3	1	15	.752	.113
416	TONGUE	1	2	3	5	3	1	15	.752	.113
417	BETTER	1	1	6	4	2	2	16	.699	.112
418	FEW	8	0	3	3	1	3	18	.625	.112
419	FORWARD	3	2	3	2	2	1	13	.858	.112
420	POWER	6	2	0	2	3	3	16	.699	.112
421	WARM	2	1	4	4	5	0	16	.699	.112
422	WINDOW	1	3	2	2	2	3	13	.858	.112
423	BURNING	2	4	0	3	8	1	18	.615	.111
424	CHILDREN	1	0	6	2	2	7	18	.615	.111
425	QUITE	2	4	7	2	2	0	17	.654	.111
426	FAST	4	3	3	4	0	1	15	.732	.110
427	HARD	3	4	4	3	1	0	15	.732	.110
428	MADE	2	0	7	3	4	1	17	.642	.110
429	SHADOWS	6	4	0	1	5	1	17	.642	.109
430	SHAPE	5	3	0	1	1	10	20	.544	.109
431	HISTORY	2	1	4	2	4	1	14	.761	.109
431	HISTORY	2	1	4	2	4	1	14	.761	.107
432	NONE	3	3	2	4	0	2	14	.761	.107
433	OUTSIDE	2	4	2	5	2	0	15	.712	.107
434	RATHER	4	4	4	0	2	1	15	.712	.107
435	RIVER	1	2	5	2	8	0	18	.596	.107
436	WEATHER	2	2	4	2	5	0	15	.712	.107
437	SIMPLE	1	2	3	3	3	1	13	.815	.106
438	LAUGH	2	2	3	1	2	2	12	.871	.105
439	AROUND	6	2	1	1	3	2	15	.694	.104
440	GROUND	3	2	1	1	6	2	15	.694	.104
441	BELLS	4	2	0	4	2	2	14	.737	.103

RANK	WORD	DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USG
442	ENOUGH		4	2	4	2	2	0	14	.737	.103
443	FINE		5	2	1	3	2	1	14	.737	.103
444	GOING		0	2	3	1	3	9	18	.570	.103
445	HIGH		2	5	2	1	1	3	14	.737	.103
446	POOR		4	1	3	1	1	4	14	.737	.103
447	ROAD		2	3	7	2	2	0	16	.642	.103
448	ST		0	9	3	1	2	3	18	.570	.103
449	HIMSELF		1	8	2	1	4	1	17	.598	.102
450	MUCH		5	2	5	1	1	1	15	.678	.102
451	PITY		5	1	2	5	1	1	15	.678	.102
452	SHORE		6	2	2	2	0	3	15	.678	.102
453	CENTURIES		1	2	1	3	4	2	13	.780	.101
454	DEEP		7	4	2	1	1	1	16	.629	.101
455	ICE		2	3	4	2	1	1	13	.780	.101
457	BELL		3	4	2	4	1	0	14	.714	.100
458	BODY		2	4	0	1	4	3	14	.714	.100
459	GULLS		3	3	1	1	5	1	14	.714	.100
460	ISLAND		4	4	3	0	1	2	14	.714	.100
461	PLAY		1	0	4	4	3	2	14	.714	.100
462	SOON		2	3	2	0	2	5	14	.714	.100
463	WAVE		4	1	2	0	3	4	14	.714	.100
464	CRY		1	5	0	4	1	4	15	.661	.099
465	BLIND		3	3	2	1	2	1	12	.817	.098
466	BREATHING		2	1	2	3	3	1	12	.817	.098
467	KING		3	1	1	2	2	3	12	.817	.098
468	OFTEN		3	2	3	1	2	1	12	.817	.098
469	REAL		1	2	2	3	3	1	12	.817	.098
470	SUMMER		1	2	3	2	3	1	12	.817	.098
471	TALK		2	3	3	2	1	1	12	.817	.098
472	CAST		5	3	2	3	0	1	14	.694	.097
473	DRY		3	0	1	3	5	2	14	.694	.097
474	FULL		3	5	3	0	1	2	14	.694	.097
475	HAIR		1	2	4	0	2	6	15	.646	.097
476	SAW		4	3	1	3	1	1	13	.750	.097
477	WORK		1	4	1	5	2	1	14	.694	.097
478	FALLING		3	3	2	1	0	4	13	.723	.094
479	FRAIL		1	3	0	3	4	2	13	.723	.094
480	LANDS		1	0	2	4	5	2	14	.674	.094
481	SNOW		3	4	2	1	0	3	13	.723	.094
482	SUDDEN		1	5	2	2	2	1	13	.723	.094
483	WHEEL		3	4	3	1	0	2	13	.723	.094
484	FOG		3	2	0	4	6	0	15	.617	.093
485	FOUR		2	2	2	1	1	4	12	.776	.093
486	CURIOUS		3	2	2	2	1	1	11	.832	.092
487	FAITH		2	2	2	1	1	3	11	.832	.092
488	HIST		6	1	3	1	1	2	14	.656	.092
489	NAKED		2	1	1	2	2	3	11	.832	.092
490	PASS		2	2	3	1	2	1	11	.832	.092
490	PASS		2	2	3	1	2	1	11	.832	.092
491	SHOULDERS		2	2	1	1	2	3	11	.832	.092
492	SINGING		1	1	2	3	6	1	14	.656	.092
493	WOMEN		2	1	2	1	2	3	11	.832	.092
494	DON'T		2	0	4	4	1	2	13	.698	.091
495	FORGOTTEN		2	5	2	0	2	2	13	.698	.091
496	MINUTE		2	1	1	1	5	3	13	.698	.091
497	MUSIC		3	1	2	2	8	0	16	.571	.091
498	SHIPS		8	3	2	0	1	2	16	.571	.091
499	SPRING		1	5	1	1	2	3	13	.698	.091
500	TOUCH		0	4	1	2	4	2	13	.698	.091
501	WIDE		4	2	4	1	2	0	13	.698	.091
502	SHIP		9	5	0	4	0	0	18	.498	.090
503	EARLY		1	1	1	4	2	3	12	.742	.089
504	FRIENDS		5	4	0	2	0	3	14	.639	.089

RANK	WORD DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USG
1	CALLING	1	1	1	1	1	1	61.000		.060
2	SETTLE	1	1	1	1	1	1	61.000		.060
3	THEIR	24	27	27	31	26	29	164	.964	1.581
4	AND	321	387	396	344	406	399	2253	.962	21.682
5	THE	688	799	714	656	620	770	4247	.961	40.808
6	OF	413	407	340	423	451	366	2400	.959	23.014
7	AS	55	58	45	58	54	64	334	.954	3.186
8	THIS	66	69	84	77	62	79	437	.953	4.162
9	FROM	55	56	53	49	47	39	299	.948	2.835
10	WHICH	5	5	6	5	4	5	30	.948	.285
11	TO	138	167	195	174	151	145	970	.947	9.181
12	TIME	16	19	22	21	21	16	115	.944	1.045
13	EVIL	3	3	3	2	3	3	17	.941	.160
14	IN	186	182	120	157	178	168	991	.939	9.310
15	AM	30	25	29	19	25	24	152	.937	1.424
16	MAN'S	3	4	3	3	4	3	20	.937	.187
17	HIS	63	101	67	78	80	80	469	.931	4.365
18	BUT	43	74	66	61	63	69	378	.930	3.515
19	TREES	3	4	4	4	5	5	25	.928	.232
20	OP	38	48	38	33	40	55	249	.925	2.302
21	HEAD	5	5	5	4	5	3	27	.924	.250
22	THAT	63	53	74	67	54	57	388	.922	3.583
23	THESE	19	21	20	12	23	20	115	.920	1.058
24	ALWAYS	7	10	13	9	10	9	58	.917	.532
25	SUN	11	14	15	17	21	15	93	.912	.848
26	THINGS	7	4	8	6	6	6	37	.912	.337
27	WITH	124	97	73	86	76	78	534	.912	4.870
28	HIM	21	24	21	24	15	30	135	.911	1.229
29	AT	49	82	67	56	46	68	368	.910	3.348
30	MEN	7	8	7	8	6	4	40	.908	.363
31	BLUE	10	14	11	7	9	10	61	.907	.553
32	GIVE	7	4	6	6	5	4	32	.907	.290
33	ABOVE	6	4	8	6	8	6	38	.903	.343
34	SUCH	6	4	5	8	7	5	35	.897	.314
35	YOUR	37	33	49	52	63	37	271	.896	2.428
36	WILL	22	44	25	34	33	27	185	.895	1.656
37	AFTER	6	5	8	8	4	5	37	.894	.331
38	IS	65	97	98	114	123	149	646	.893	5.766
39	FOR	97	72	117	70	65	63	484	.891	4.311
40	EYE	4	4	4	4	7	4	27	.889	.240
41	GO	7	5	6	9	10	10	47	.889	.418
42	WHAT	12	21	21	18	14	11	97	.888	.861
43	LIFE	17	12	10	16	8	16	79	.885	.699
44	OPEN	4	7	4	6	4	7	32	.885	.283
45	PAST	9	11	6	5	9	10	50	.885	.443
46	YEARS	4	5	4	5	5	2	25	.885	.221
47	LONG	8	12	13	12	7	7	59	.884	.522
48	UP	23	19	28	25	27	11	133	.883	1.175
49	MUST	8	14	17	17	21	13	90	.880	.792
50	OUR	52	22	61	44	40	50	269	.879	2.364
51	THROUGH	25	15	12	13	14	16	95	.879	.835
52	HANDS	8	16	13	14	10	19	80	.878	.702
53	HOME	5	4	3	2	3	4	21	.878	.184
54	DAY	6	10	12	15	11	8	62	.876	.543
55	A	394	313	266	210	201	187	1571	.875	13.748
56	ONE	28	17	31	28	38	45	187	.875	1.635
57	TEETH	2	2	2	4	3	3	16	.875	.140
58	CAN	9	7	14	11	6	9	56	.874	.490
59	NEED	1	2	2	1	2	2	10	.874	.087
60	HE	31	44	33	64	38	61	271	.872	2.362
61	OVER	26	13	15	17	13	13	97	.872	.846
62	ALONG	5	2	4	6	5	4	26	.871	.227
63	LAUGH	2	2	3	1	2	2	12	.871	.105

RANK	WORD	DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USO
64	MOMENT		3	6	4	3	3	5	24	.871	.209
65	ONLY		17	21	25	15	9	22	109	.871	.949
66	THING		4	5	6	4	5	2	26	.871	.227
67	VISION		4	2	5	3	5	5	24	.871	.209
68	YELLOW		10	7	6	4	7	5	39	.870	.339
69	BY		34	36	41	14	29	25	179	.869	1.556
70	ON		95	78	58	46	68	40	385	.869	3.347
71	NO		30	38	45	31	14	33	191	.867	1.657
72	ONCE		5	8	5	4	8	4	34	.866	.294
73	WE		64	22	41	48	38	56	269	.866	2.329
74	FIRE		3	5	6	3	5	7	29	.865	.251
75	SOME		32	14	18	17	18	17	116	.865	1.004
76	WIND		15	16	9	9	10	7	66	.865	.571
77	DEAD		13	18	12	12	10	23	88	.864	.760
78	WAR		4	3	7	6	7	4	31	.864	.268
79	WHILE		18	21	10	8	18	16	91	.863	.786
80	COME		7	13	16	20	14	21	91	.862	.785
81	MOON		4	6	5	4	5	9	33	.861	.284
82	TOWN		8	7	5	4	6	3	33	.861	.284
83	BENEATH		4	2	2	2	3	4	17	.858	.146
84	FORWARD		3	2	3	2	2	1	13	.858	.112
85	WINDOW		1	3	2	2	2	3	13	.858	.112
86	EARLIER		1	1	2	1	1	1	7	.857	.060
87	FISTS		1	1	1	1	2	1	7	.857	.060
88	HALL		2	1	1	1	1	1	7	.857	.060
89	NOTHING		7	15	9	8	6	11	56	.857	.480
90	PAIR		1	1	1	1	2	1	7	.857	.060
91	RAVENOUS		1	1	1	1	2	1	7	.857	.060
92	ROLLED		1	1	1	2	1	1	7	.857	.060
93	SLEEPING		1	2	1	1	1	1	7	.857	.060
94	SOMEONE		3	1	3	2	3	2	14	.857	.120
95	TAKEN		3	2	3	1	3	2	14	.857	.120
96	AGAIN		6	16	18	9	16	15	80	.856	.684
97	ANOTHER		5	6	3	4	2	4	24	.856	.205
98	DOWN		24	10	18	13	17	27	109	.855	.932
99	IF		10	11	11	8	6	17	63	.855	.539
100	OTHER		4	8	6	4	6	3	31	.855	.265
101	COMES		7	7	6	7	8	14	49	.854	.418
102	THEM		17	23	17	8	10	18	93	.854	.794
103	THUNDER		3	4	2	2	4	5	20	.852	.170
104	YOU		69	37	88	115	56	80	445	.852	3.790
105	DEATH		17	15	6	20	10	16	84	.851	.715
106	HEADS		1	1	1	2	2	2	9	.851	.077
107	LINES		4	2	4	2	4	2	18	.851	.153
108	OLD		20	15	22	16	35	33	141	.851	1.201
109	SO		22	13	36	30	40	23	164	.851	1.396
110	STAR		3	3	4	4	7	6	27	.851	.230
111	WRITE		2	1	1	1	2	2	9	.851	.077
112	?		1	1	?	1	2	2	9	.851	.077
113	MAY		11	14	13	7	9	20	74	.850	.629
114	BREATH		3	4	2	5	3	2	19	.849	.161
115	I		72	48	143	137	113	91	604	.849	5.127
116	NEVER		3	12	12	13	12	9	61	.849	.518
117	EYES		20	27	11	20	12	12	102	.847	.864
118	GOOD		13	4	8	9	9	6	49	.847	.415
119	HERE		20	20	26	27	8	14	115	.846	.973
120	LIGHT		22	17	10	25	25	35	134	.846	1.134
121	PLACE		3	5	4	5	8	8	33	.846	.279
122	HAS		9	19	11	27	19	22	107	.845	.904
123	WATER		14	11	9	4	12	7	57	.844	.481
124	FACES		3	8	7	7	8	12	45	.843	.379
125	NOW		19	30	43	20	16	33	161	.843	1.357
126	BOTH		1	1	1	1	2	2	8	.842	.067

RANK	WORD DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USG
127	CENTRE	1	3	3	4	3	2	16	.842	.135
128	DANGER	1	1	2	1	1	2	8	.842	.067
129	GREY	14	14	4	10	17	11	70	.842	.590
130	NERVOUS	2	1	2	1	1	1	8	.842	.067
131	NOON	2	1	1	2	1	1	8	.842	.067
132	SUNKEN	1	2	1	2	1	1	8	.842	.067
133	THOUSAND	1	4	2	3	3	3	16	.842	.135
134	TONIGHT	2	1	2	1	1	1	8	.842	.067
135	LAST	7	9	13	17	6	10	62	.839	.520
136	SLEEP	6	11	13	13	17	6	66	.839	.554
137	BEFORE	5	7	11	12	12	17	64	.838	.536
138	INTO	20	12	11	23	32	27	125	.838	1.047
139	THOUGHT	11	7	3	7	5	8	41	.838	.344
140	SOMETHING	13	9	3	10	8	7	50	.837	.419
141	STILL	20	13	21	10	6	15	85	.834	.709
142	WORLD	6	11	5	8	3	8	41	.834	.342
143	ALONE	2	4	1	4	3	3	17	.832	.141
144	CRIOUS	3	2	2	2	1	1	11	.832	.092
145	DARKNESS	11	10	7	10	14	3	55	.832	.458
146	FAITH	2	2	2	1	1	3	11	.832	.092
147	NAKED	2	1	1	2	2	3	11	.832	.092
148	ONE	9	4	7	3	6	4	33	.832	.275
149	PASS	2	2	3	1	2	1	11	.832	.092
150	SEE	6	8	13	20	17	13	77	.832	.641
151	SHOULDERS	2	2	1	1	2	3	11	.832	.092
152	STREET	4	1	3	2	3	4	17	.832	.141
153	THIN	5	3	3	3	2	6	22	.832	.183
154	WOMEN	2	1	2	1	2	3	11	.832	.092
155	FACE	4	11	19	15	18	19	86	.831	.715
156	WATCH	5	2	6	3	3	6	25	.831	.208
157	DESERT	1	2	4	3	3	2	15	.829	.124
158	HEAVY	3	4	2	3	6	6	24	.829	.199
159	ITSELF	1	5	5	3	5	4	23	.829	.191
160	ME	21	21	45	57	28	33	205	.829	1.699
161	HILL	2	2	2	3	4	5	18	.828	.149
162	MORNING	2	3	5	4	2	2	18	.828	.149
163	PASSION	2	4	2	2	3	5	18	.828	.149
164	SET	4	1	2	4	3	4	18	.828	.149
165	THOSE	10	3	13	7	5	4	47	.827	.389
166	ARE	32	37	69	72	46	98	354	.826	2.923
167	WHELP	18	13	7	9	10	8	70	.825	.577
168	ALL	37	37	75	69	58	111	367	.824	3.191
169	BE	16	18	51	38	29	43	195	.824	1.608
170	KNOW	13	7	10	16	4	9	59	.823	.486
171	THEY	16	21	15	14	7	6	79	.823	.650
172	DO	6	7	8	16	9	6	52	.822	.427
173	HERE	6	14	18	14	5	14	71	.822	.584
174	WHITE	11	16	9	16	14	3	69	.822	.567
175	SAY	7	7	14	9	10	3	50	.820	.410
176	HAND	5	7	5	13	10	5	45	.819	.368
177	HAVE	28	15	38	48	24	56	209	.819	1.712
178	WAVES	3	4	2	2	1	2	14	.819	.115
179	LAND	5	2	3	4	6	2	22	.818	.180
180	LOOK	3	4	11	8	7	10	43	.818	.352
181	POUTH	3	6	4	2	2	5	22	.818	.180
182	SKY	16	8	8	7	6	6	51	.818	.417
183	UNDER	14	12	16	4	14	7	69	.818	.564
184	WALLS	3	4	1	4	4	6	22	.818	.180
185	BLIND	3	3	2	1	2	1	12	.817	.098
186	BREATHING	2	1	2	3	3	1	12	.817	.098
187	KING	3	1	1	2	2	3	12	.817	.098
188	OFTEN	3	2	3	1	2	1	12	.817	.098
189	REAL	1	2	2	3	3	1	12	.817	.098

RANK	WORD	DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USE
190	SUMMER		1	2	3	2	3	1	12	.817	.098
191	TALK		2	3	3	2	1	1	12	.817	.098
192	COLOURS		2	3	4	6	2	3	20	.816	.163
193	SEA		8	17	8	11	7	5	56	.815	.456
194	SIMPLE		1	2	3	3	3	1	13	.815	.106
195	THEY		17	28	26	38	17	52	178	.815	1.450
196	DAWN		2	10	5	6	6	5	34	.814	.277
197	NOR		6	17	12	6	7	9	57	.814	.464
198	AGAINST		4	11	6	7	4	4	36	.812	.292
199	OUT		55	26	24	24	25	18	172	.812	1.397
200	SMALL		4	6	7	5	1	4	27	.812	.219
201	SONG		4	3	2	8	6	5	28	.811	.227
202	WOULD		4	4	10	8	8	3	37	.811	.300
203	NEAR		5	2	1	3	4	4	19	.810	.154
204	TRUTH		2	4	4	3	5	1	19	.810	.154
205	WORKING		1	2	3	4	5	4	19	.810	.154
206	THERE		16	30	26	22	7	38	139	.809	1.124
207	RESIDE		2	2	4	5	2	2	17	.808	.137
208	HILLS		3	5	1	4	3	2	18	.808	.145
209	LITTLE		20	8	7	21	9	18	83	.808	.671
210	REST		2	1	3	3	3	5	17	.808	.137
211	WHOSF		5	8	9	2	4	5	33	.808	.267
212	RAIN		5	8	4	3	6	11	37	.806	.298
213	THINK		9	4	8	9	5	2	37	.806	.298
214	WAS		26	23	46	34	7	26	162	.805	1.305
215	AH		5	5	16	18	18	14	76	.803	.610
216	BROKEN		9	4	3	4	3	5	28	.803	.225
217	NOT		28	36	56	14	20	28	182	.803	1.461
218	MIGHT		7	10	8	8	1	5	39	.802	.313
219	SILVER		8	6	1	10	6	6	37	.802	.297
220	WAY		3	3	8	5	4	9	32	.802	.257
221	BOUND		1	3	1	2	1	2	10	.800	.080
222	BREAD		1	3	2	5	5	4	20	.800	.160
223	COUNTRY		3	4	1	3	3	1	15	.800	.120
224	CREEPS		1	0	1	1	1	1	5	.800	.040
225	DIE		4	2	1	4	2	2	15	.800	.120
226	FOOL		2	2	1	1	1	3	10	.800	.080
227	FORTH		2	2	3	1	1	1	10	.800	.080
228	GENIUS		1	1	1	1	1	0	5	.800	.040
229	HUNGRY		1	1	2	3	2	1	10	.800	.080
230	IRON		3	2	1	1	2	1	10	.800	.080
231	IT		27	38	72	84	26	47	294	.800	2.351
232	LEAF		2	1	2	1	1	3	10	.800	.080
233	LIFTING		1	1	0	1	1	1	5	.800	.040
234	MOTIONLESS		1	1	0	1	1	1	5	.800	.040
235	RANGE		1	0	1	1	1	1	5	.800	.040
236	SEEMS		2	2	0	2	2	2	10	.800	.080
237	SHOULDER		1	2	1	2	1	3	10	.800	.080
238	STEEP		1	2	2	3	1	1	10	.800	.080
239	TUMBLING		2	2	0	2	2	2	10	.800	.080
240	PERHAPS		8	9	10	4	5	2	38	.798	.303
241	WITHOUT		4	4	8	9	5	13	43	.798	.343
242	HEAD		2	6	8	3	9	9	37	.797	.295
243	PEACE		14	8	6	7	3	6	44	.796	.350
244	YET		18	7	9	9	5	7	55	.796	.438
245	CLOCK		4	2	7	6	2	7	28	.795	.223
246	ITS		16	37	26	10	12	19	120	.795	.954
247	STARS		11	7	3	6	4	4	35	.795	.278
248	ALIVE		2	6	6	2	3	3	22	.793	.174
249	FINAL		6	5	2	2	2	5	22	.793	.174
250	SOMETIMES		6	1	4	5	2	5	23	.793	.182
251	MY		32	35	115	110	94	55	441	.792	3.492
252	FREE		2	2	1	5	3	3	16	.791	.127

RANK	WORD DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USG
253	MOVING	2	2	5	1	3	3	16	.791	.127
254	ROOM	1	4	4	7	6	3	25	.791	.198
255	TREE	2	6	4	4	10	6	32	.791	.253
256	VERY	3	3	4	10	5	7	32	.791	.253
257	RONE	5	9	3	4	2	6	29	.790	.229
258	AIR	20	16	16	6	4	11	73	.789	.576
259	TWO	9	11	10	7	19	25	81	.789	.639
260	FLOWERS	2	3	2	1	5	4	17	.788	.134
261	JUST	2	4	5	9	3	5	28	.788	.221
262	THEMSELVES	1	3	4	4	1	4	17	.788	.134
263	ANY	4	1	6	3	4	2	20	.786	.157
264	CLOUD	1	3	2	4	4	6	20	.786	.157
265	DYING	1	4	4	3	2	6	20	.786	.157
266	FALL	7	3	6	4	2	2	24	.786	.189
267	HATE	4	4	2	3	1	6	20	.786	.157
268	HEAVEN	2	1	4	4	3	6	20	.786	.157
269	STONE	11	13	1	5	6	11	50	.786	.393
270	VOICES	4	4	2	7	6	2	29	.784	.227
271	HORN	1	1	3	1	2	3	11	.781	.086
272	CERTAIN	1	3	3	3	6	6	22	.781	.172
273	HEAT	2	2	2	3	2	0	11	.781	.086
274	LEAVE	3	1	1	3	2	1	11	.781	.086
275	LEFT	4	4	10	6	3	3	30	.781	.234
276	PLAYING	2	3	1	1	1	3	11	.781	.086
277	CENTURIES	1	2	1	3	4	2	13	.780	.101
278	ICE	2	3	4	2	1	1	13	.780	.101
279	IMAGE	2	4	1	2	1	3	13	.780	.101
280	MIND	4	4	1	3	7	7	26	.780	.203
281	WELL	13	8	10	3	5	4	43	.780	.335
282	WHEN	27	18	32	15	11	6	109	.780	.850
283	FEET	3	2	1	6	4	3	19	.778	.148
284	EVERY	2	3	6	9	5	10	35	.777	.272
285	GLASS	7	8	1	3	4	6	29	.777	.225
286	US	28	10	29	19	17	50	153	.777	1.188
287	FOUR	2	2	2	1	1	4	12	.776	.093
288	BLACK	9	3	7	7	5	1	32	.775	.248
289	FIVE	1	2	5	2	3	2	15	.775	.116
290	FLAME	5	3	2	2	2	1	15	.775	.116
291	NIGHT	20	10	11	23	12	3	79	.775	.612
292	PASSING	3	2	2	5	2	1	15	.775	.116
293	BACK	19	23	9	11	7	6	75	.774	.580
294	LOVE	3	8	10	22	15	12	70	.774	.542
295	PAUSE	2	2	9	5	5	5	28	.774	.217
296	BEING	6	3	7	1	9	9	35	.773	.270
297	CANNOT	5	4	3	1	4	8	25	.773	.193
298	SHOULD	7	4	4	5	5	0	25	.773	.193
299	UPON	4	17	8	21	29	19	98	.773	.758
300	BEEN	4	0	6	5	4	7	26	.772	.201
301	BEHIND	7	6	2	2	3	3	23	.772	.178
302	CLOUDS	5	3	3	4	0	5	20	.772	.154
303	FELL	1	3	1	1	2	1	9	.772	.070
304	FORCE	2	2	0	2	1	2	9	.772	.070
305	LIMBS	2	2	1	0	2	2	9	.772	.070
306	MYSELF	2	3	5	5	1	2	18	.772	.139
307	PLAIN	2	2	0	2	2	1	9	.772	.070
308	REMEMBER	6	3	3	2	1	3	18	.772	.139
309	STONES	3	2	2	3	3	7	20	.772	.154
310	TAKES	1	1	1	2	1	3	9	.772	.070
311	TRUE	2	4	7	6	1	6	26	.772	.201
312	TRULY	2	1	3	1	1	1	9	.772	.070
313	EVEN	6	5	15	4	5	9	44	.770	.339
314	LIKE	69	32	22	23	17	43	206	.770	1.587
315	SAFE	2	2	5	2	1	4	16	.770	.123

RANK	WORD	DISTRIBUTION	I	II	III	IV	V	VI	TOT	DIS	USO
316	WHO		14	3	9	13	6	20	65	.770	.500
317	YEAR		3	2	3	4	4	0	16	.770	.123
318	FEAR		4	3	2	10	7	5	31	.769	.238
319	CLOSE		7	7	1	3	3	7	28	.767	.215
320	THAN		8	14	11	4	3	5	45	.765	.344
321	ABOUT		18	7	3	9	6	13	56	.764	.428
322	LIPS		8	3	2	7	3	3	26	.764	.199
323	TOWARDS		4	5	7	6	15	5	42	.764	.321
324	BETWEEN		4	6	1	4	6	10	31	.763	.237
325	THREE		1	4	2	6	2	4	19	.763	.145
326	COLOUR		9	6	1	5	4	3	28	.761	.213
327	HAD		7	15	6	12	2	6	48	.761	.365
328	HISTORY		2	1	4	2	4	1	14	.761	.107
329	NONE		3	3	2	4	0	2	14	.761	.107
330	HOW		4	5	10	13	3	5	40	.759	.304
331	PALE		1	4	1	5	6	5	22	.759	.167
332	PART		2	2	7	3	2	4	20	.759	.152
333	FEEL		7	3	4	1	2	4	21	.758	.159
334	NAME		5	6	7	1	2	3	24	.758	.182
335	END		3	4	9	4	3	2	25	.757	.189
336	GREEN		9	26	6	10	15	8	74	.757	.560
337	IT'S		2	2	8	4	3	7	26	.757	.197
338	KILL		1	3	5	5	1	3	18	.757	.136
339	SING		0	5	4	3	6	7	25	.757	.189
340	MAN		7	22	30	16	53	29	157	.755	1.186
341	COULD		9	9	14	7	3	2	44	.754	.332
342	CALL		1	4	3	6	2	7	23	.753	.173
343	FRIEND		2	3	7	6	4	1	23	.753	.173
344	STAND		2	1	6	3	7	4	23	.753	.173
345	BELOW		2	4	3	0	4	2	15	.752	.113
346	LOVELY		2	2	4	3	0	4	15	.752	.113
347	MILE		1	2	3	5	3	1	15	.752	.113
348	OFF		6	12	7	5	2	3	35	.752	.263
349	TODAY		0	2	3	4	5	3	17	.752	.128
350	TONGUE		1	2	3	5	3	1	15	.752	.113
351	WILD		3	2	1	2	3	6	17	.752	.128
352	WORD		1	3	12	10	8	12	46	.751	.345
353	AFTERNOON		2	1	2	0	2	1	8	.750	.060
354	BOX		2	1	2	1	0	2	8	.750	.060
355	EMPTY		3	5	4	1	1	2	16	.750	.120
356	ENEHY		2	1	1	2	0	2	8	.750	.060
357	FIND		6	2	1	5	2	3	19	.750	.142
358	FORGET		1	2	2	1	2	0	8	.750	.060
359	HEARD		1	4	6	3	1	4	19	.750	.142
360	LEVEL		2	2	1	1	2	0	8	.750	.060
361	LIVES		1	1	0	2	2	2	8	.750	.060
362	PRECIOUS		1	2	2	2	1	0	8	.750	.060
363	PUNOUR		1	1	2	2	2	0	8	.750	.060
364	RUNNING		3	1	1	1	1	1	8	.750	.060
365	SAW		4	3	1	3	1	1	13	.750	.097
366	TEN		2	1	2	1	2	0	8	.750	.060
367	TIMRERS		1	2	2	2	0	1	8	.750	.060
368	TRYING		3	1	1	1	1	1	8	.750	.060
369	TWISTED		3	1	1	1	1	1	8	.750	.060
370	CITY		8	4	3	2	3	2	22	.749	.165
371	CONING		2	3	7	2	2	6	22	.749	.165
372	RIROS		3	3	1	7	2	4	20	.747	.149
373	FLAT		2	3	2	1	2	0	10	.747	.075
374	GONE		1	2	2	0	2	3	10	.747	.075
375	LOVER		2	2	0	3	1	2	10	.747	.075
376	THICK		3	0	2	2	2	1	10	.747	.075
377	WHY		7	2	3	3	1	4	20	.747	.149
378	FINGERS		7	7	1	1	5	6	27	.745	.201