Literary Writing Style of Women: English-Language Authors of the Victorian Age

Pleuni van Laarhoven s1211242
Book and Digital Media Studies
MA Thesis
Dr P.A.F. Verhaar
Dr C. Koolen
9 September 2018
19246 words

Table of Contents

1. Introduction

The influence of gender on products of arts and culture is an extensive subject of study in the Humanities and literature is no exception to this curiosity. The socio-cultural background of the author is often analysed as well as their works, which introduces questions about the influence of nationality, religion, time period and gender on their writing styles. By making use of computational analyses as introduced by the Digital Humanities, these questions can be investigated for large corpora. Consequently, collections of works from lager periods of time can be compared and contrasted without having to analyse each work individually and separately. Focussing on a period that is well-known for the rise of feminism and the novel – which will be discussed in paragraph 1.1 – this research will investigate female authors' writing style in the Victorian Age.

Various authorship studies have shown that the identity of an author can be tested by analysing the writing style of a selection of works. For instance, short stories published under the initials of Edgar Allan Poe's brother Henry have been argued to be written by Edgar instead by making use of stylometric textual analysis – a method which will be explained in paragraph 1.2.[1] Another well-known example is J.K. Rowling's *The Cuckoo's Calling*, published under the pseudonym Robert Galbraith. Using computational analyses similar to the previous study, Rowling was proven to be the author of this detective and she later confirmed this as well.[2] Regardless of the methods used or the conclusions drawn, it can be observed that the question of authorship is a compelling debate for Digital Humanities scholars. Perhaps this stems from the notion that all authors have their own unique 'fingerprint' and use the same writing style and structure over time.[3] If this is the case, then this introduces the question: are there similarities between the fingerprints of female authors and do female writing styles differ from male authors' writing styles?

Numerous attempts have been made to explore the influence of gender on writing style. According to Ben Blatt, author of *Nabokov's Favorite Word is Mauve: What the Numbers Reveal about the Classics, Bestsellers, and Our Own Writing,*

---

[1] P. Collins, 'Poe's debut, hidden in plain sight?', *The New Yorker: Page-Turner*, 4 October, 2013, n.pag. <https://www.newyorker.com/books/page-turner/poes-debut-hidden-in-plain-sight> (8 January, 2018).

[2] P. Juola, 'The Rowling Case: A Proposed Standard Analytic Protocol for Authorship Questions', *Digital Scholarship Humanities,* 30 (2015), pp. 100-113.

[3] B. Blatt, *Nabokov's Favorite Word is Mauve: What the Numbers Reveal about the Classics, Bestsellers, and Our Own Writing* (New York: Simon & Schuster, 2017), p. 6.

there was not enough substantial evidence to support the claims that there are concrete differences between the styles of men and women before the introduction of computer oriented research, such as text and data mining tools.[4] In the chapter 'He Wrote, She Wrote', he details a few attempts at applying these types of methods to literary works, which he divides in three different sub-corpora: 'Classic Literature', including the fifty most popular English-language novels by male authors and the fifty most popular novels by female authors of the 20th century; 'Modern Popular Fiction', which includes the last fifty number one bestsellers per gender – making use of the New York Times bestseller lists from 2014 and preceding years; and 'Modern Literary Fiction', listing the last fifty books written by women and the last fifty books written by men to receive recognition or an award between 2009 and 2014.[5] Blatt's methods of selecting his sub-corpora are versatile and seem to be based on relatively well presented arguments. However, by only focussing on the well-known works, he excludes a significant number of novels that may provide different insights or could further corroborate his findings. Moreover, Blatt tests multiple approaches by other researchers in his study, such as the methods employed by H. Andrew Schwartz et al. and Neal Krawetz – both cases focus on which words are 'male' and which are 'female', the first based on the comparison of social media posts and the second based on the classification of common words – which prove to have one limitation in common: they are both in some degree based on presupposed gender norms, which, Blatt agrees, impacts the objectivity of the results.[6] This underscores the importance of gathering an extensive collection of various texts, clarifying the limits of the corpus and research techniques used, and defining how this supports the research goal.

Since bias and assumptions can never truly be excluded from research as there are often certain expectations or hypotheses, transparency of the methodology that was used is required to argue and provide evidence for the framework with which the research is built. In order to conduct a specific comparison of female and male authors, a few requirements for the research corpus have to be set. Appropriating

---

[4] Ibidem, p. 32.

[5] Ibidem, pp. 34-35. Blatt addresses his methods more extensively in his work and also explains how he defined and selected the most popular books, as well as how he selected the latest novels.

[6] Ibidem, pp. 37-39; H. A. Schwartz, J. C. Eichstaedt, M. L. Kern, L. Dziurzynski, S. M. Ramones, M. Agrawal, A. Shah, M. Kosinski, D. Stillwell, M. E. P. Seligman, L. H. Ungar, 'Personality, Gender, and Age in the Language of Social Media: The Open-Vocabulary Approach', *Public Library of Science One*, 8 (2013), pp. 1-16; N. Krawetz, 'Gender Guesser' <http://hackerfactor.com/GenderGuesser.php> (29 August 2018).

some of Blatt's criteria and adding some more, this results in three main conditions which will be introduced here and further elaborated upon in chapter two. Firstly, all authors must write in the same language and come from regions that predominantly share the same socio-cultural history. Secondly, all works must be published within a predetermined period of time. Thirdly, all texts must share the same textual form – e.g. prose, drama or poetry – and to further simplify the comparison of these texts they must share the same textual construction – e.g. novel or short story – within that form. The corpus of this research's case study will thus consist of English-language writers born in Great Britain or Ireland who published their novels during the Victorian age (1837-1901). The Victorian period has been selected because of the great availability of its novels and its well documented gendered socio-cultural environment which will be explored below.

1.1 Socio-Cultural History of Victorian Women Writers

The socio-cultural history of female authors of the Victorian period is vital to understand any differences or similarities in writing style with their male contemporaries. A prominent difference between men and women in the Victorian age is that women did not enjoy the same rights and liberties as men. Before the nineteenth century, literacy was mostly confined to men from the upper and middle classes.[7] Literacy was thus an indicator of privilege. With the introduction of free schools in the second half of the nineteenth century literacy increased rapidly – especially amongst women from the middle class – and reading was encouraged to aid in the improvement of education and morals.[8] However, the increasing literacy rates and popularity of reading did not immediately improve women's role in society. For instance, women who publicly spoke their minds in the presences of men were in danger of risking their femininity and being criticised.[9] Public speaking was inherently male and women who attempted to do the same were characterised as masculine. Moreover, women who spoke in public were considered as trying to impersonate men – or more specifically, they were often portrayed as women cross-

---

[7] G. Tuchman and N. E. Fortin, 'Gender Segregation and the Politics of Culture', *Edging Women Out: Victorian Novelists, Publishers and Social Change* (Abingdon: Routledge, 2012), p. 8.
[8] H. J. Graff, *The Legacies of Literacy: Continuities and Contradictions in Western Culture and Society* (Bloomington/Indianapolis: Indiana University Press, 1987), pp 313-314.
[9] R. R. Warhol, 'The Victorian Place of Enunciation: Gender and the Chance to Speak' *Gendered Interventions: Narrative Discourse in the Victorian Novel* (New Brunswick/London: Rutgers University Press, 1989), p. 159.

dressing as men – and for some women this discriminatory experience was similar if they published their works, even though other women had published their works before them.[10] In short, women often were shamed for or ashamed of speaking in public or publishing their ideas. However, this does not imply that speaking or writing in private was frowned upon as well, nor does it mean that women were entirely excluded from publication. It is often argued that writing fiction, privately and as a published author, was the only form of social expression available to women who wished to at least largely maintain their reputations as respectable women; they were not excluded from expressing their views in fiction as much as they were excluded from participating in other forms of discourse in society such as politics and legislation.[11] As stated above, women were discouraged to publicly voice their opinions. Moreover, they did not have the right to vote and in the 1860s the first women's rights movements were organised to try and improve upon their situation.[12] It may seem like a contradiction that women were encouraged to become literate yet discouraged to use their literacy to voice their opinions, however, it indicates that women who wrote fiction were more respected than women who tried to participate in the public debate and it signifies that female authors were, overall, more often scrutinized than male authors.

Furthermore, in the Victorian age, it was often assumed that the novel was a lower form of culture partly because of the participation of female writers and because most of the readers were believed to be women.[13] Even though novels were widely read by men and women and both sexes participated in authoring these novels, men gradually dominated the literary field as author and critic. For instance, the term 'high culture' was applied by male critics in the second half of the Victorian period to distinguish the novels they deemed to have a higher quality – novels that were almost exclusively written by men.[14] This indicates a growing male dominance in establishing the quality of literature in the Victorian age as well as a suppression of female participation and creativity; their ways of expressing themselves were already limited and now they were also deemed as lesser participants in that field of

---

[10] Ibidem, p. 164.
[11] Ibidem, p. 166.
[12] R. Gilmour, *The Victorian Period: The Intellectual and Cultural Context of English Literature 1830-1890* (London/New York: Routledge, 1993), pp. 14-15.
[13] Tuchman and Fortin, 'Gender Segregation and the Politics of Culture', p. 3.
[14] Ibidem, p. 3.

expression. The male dominance of the higher quality novels near the end of the Victorian period was, however, not solely based on discrimination against women; it is highly possible that the decline in participating women resulted from a combination of increasing male domination as well as the introduction of other occupations for women.[15] Moreover, the rise of feminism could have also affected the decline in female authors. With the public sphere slowly becoming a platform for the feminist agenda towards the end of the Victorian period, women were no longer confined to the realms of fiction to express their opinions.[16] However, this slight increase in opportunities for women does not negate the increasingly male influence on novel writing as well as the other arts during the second half of the Victorian age. For instance, women were denied full participation in the arts – as well as politics and other subjects – by being excluded from university education, such as music theory.[17] This is another example of how it was expected of women to stay confined to their private and domestic lives instead of participating in the public domain. Contrary to the limitations female artists suffered, female novelists could choose – if they found the time in their private domain to write – to escape the limitations and scrutiny imposed by a biased society and by predominantly male critics by publishing their novels either under a (male) pseudonym or entirely anonymously.[18] A well-known example of a male pseudonym used by a woman writer is George Eliot, whose true name is Mary Anne Evans. However, even though women in general were much more scrutinised for publishing their novels than men and often disrespected by critics, there are numerous examples of women publishing – most of their works – under their own names. An example is Elizabeth Cleghorn Gaskell, who was subjected to quite a lot of criticism during her career. Her respectable reputation was destroyed for a longer period of time after publishing her novel *Ruth* and Gaskell had to work hard to regain her status in society; she succeeded by employing a less engaging narrative style and distancing herself as a narrator, which is a technique often adopted by male authors in the Victorian period.[19] Perhaps this change in narrative style was Gaskell's attempt to appear less female and more male to her readers and the public in order to escape further criticism.

---

15 Ibidem, p. 3.
16 Tuchman and Fortin, 'The Case of the Disappearing Lady Novelists', p. 218.
17 Tuchman and Fortin, 'Gender Segregation and the Politics of Culture', pp. 5-6.
18 Ibidem, p. 6.
19 Warhol, 'The Victorian Place of Enunciation: Gender and the Chance to Speak', pp. 70-71.

Quantitative research and the Humanities are often seen as two fundamental opposites, namely statistical or quantitative versus interpretational or qualitative approaches – very similar to the stereotypical opposition of male and female – objective versus subjective. The combination of these seeming opposites results, nonetheless, in a dynamic and interdisciplinary field of study that has the possibility to further enrich many of the disciplines within the Humanities, including Literary Studies.

1.2.1 Quantitative Research in the Humanities

In order to understand and analyse the role of quantitative research within the Humanities and within Literary Studies in particular, the history of quantitative methods will be briefly introduced. In her essay 'The History of Humanities Computing', Susan Hockey discusses some pivotal moments in the history of quantitative methods within the Humanities.[20] These historical moments illustrate the emergence of the quantitative method and its increase in use. Quantitative analyses focusing on examining authorship and style date back to at least 1851, when Augustus de Morgan proposed that the authorship of the Pauline Epistles should be determined by analysing the vocabulary quantitatively.[21] Another example is a project conducted near the end of nineteenth century by T.C. Mendenhall whose aim was to investigate if Shakespeare, compared to some of his contemporaries, was actually the author of the works attributed to him.[22] These two examples indicate that quantitative methods were already consulted to solve textual problems before the emergence of the computer. The first known research project with a computational approach to textual analysis was conducted by Father Roberto Busa in 1949, who set out to compile an overview of all the words that appear in the works of St Thomas Aquinas and other authors that were closely related to him.[23] Since this corpus consisted of approximately eleven million words, Busa and his team created computer software to help them; resulting in a partially automated and partially human analysis of these words.[24] Although this project was still very time consuming,

---

[20] S. Hockey, 'The History of Humanities Computing', in S. Schreibman, R Siemens and J. Unsworth (ed.), *A Companion to Digital Humanities* (Oxford: Blackwell Publishing, 2004), pp. 3-19.
[21] Ibidem, p. 5.
[22] Ibidem, p. 5.
[23] Ibidem, p. 4.
[24] Ibidem, p. 4.

it signifies the realisation of the importance of the computer for quantitative analyses of texts. Another example of a well-known study that made use of a computational approach to identify authorship was conducted in 1963 by Frederick Mosteller and David Wallace, who analysed the authorship of the *Federalist Papers* and who were able to present sufficient evidence suggesting that Madison was the most likely author of the twelve essays that had a disputable authorship.[25] This study is still often referenced by other scholars making use of computational methods in order to discern authorship.[26] It can thus be acknowledged that Mosteller and Wallace have definitely influenced Humanities scholars with their research.

In the 1960s and beginning of the 1970s, the increase in the interest in computational approaches in the Humanities becomes evident through the emergence of conferences, journals and learning centres dedicated to this new field of research.[27] This also indicates that these new approaches could be beginning to influence the approach to studies in the Humanities. At the end of the 1970s and during the 1980s standardised software was widely introduced which helped to reduce costs of research projects and this initiated a shift in focus on archiving and maintaining texts, as well as creating databases instead of only programming.[28] Scholars at this point seemed to realise the potential that these new developments could offer for future research. Moreover, courses focusing on computational approaches within the Humanities were introduced – mostly at the learning centres mentioned above – even though it was still a disputed field.[29] Further technological developments and an increase in use of computational methods at the end of the 1980s and beginning of the 1990s had a major impact on the role of quantitative research in the Humanities. Some of these developments were: the introduction of computers at home; texts analysis programs; electronic mail; a standard encoding format; and a mark-up format that could depict the structural frame of texts, data, metadata, academic analyses, and was applicable to most texts.[30] All these improvements helped to shape and further develop computational textual analysis. The most prominent technological development was, however, the introduction of the

---

[25] Ibidem, p. 5.
[26] Blatt, for instance, mentions their work twice; Blatt, *Nabokov's Favorite Word is Mauve: What the Numbers Reveal about the Classics, Bestsellers, and Our Own Writing*, pp. 1-6 and 59-81.
[27] Hockey, 'The History of Humanities Computing', pp. 6-7.
[28] Ibidem, pp. 8-10.
[29] Ibidem, pp. 9-10.
[30] Ibidem, pp. 10-12.

Internet and World Wide Web which led to access to electronic resources, online publications that could include additional information via links and were readily available – contrary to printed works – and to easy collaboration across the globe.[31] These new advantages caused an increasing popularity of the use of computational quantitative methods in the Humanities. Moreover, another prominent result of these technological advancements was the inclusion of a combination of computational approaches and the Humanities into the academic curriculum by the end of the 1990s.[32] This suggests that the relevance and role of quantitative research and thus the Digital Humanities is only just beginning to appear and will continue to grow alongside future technological and intellectual developments and improvements.

Having examined the role of quantitative and computational research within the Humanities, its influence on Literary Studies specifically will now be discussed briefly. As Thomas Rommel mentions in his chapter 'Literary Studies', the desire to discover and examine patterns in texts was nearly impossible to satiate before the emergence of computational methods with which electronic texts could be analysed.[33] However, the emergence of these new tools and methods to aid literary criticism does not necessarily result in an enthusiastic response of scholars, which is to be expected given the evaluative and interpretative nature of literary criticism. According to Rommel, even though digital scholarly editions are widely accepted and appreciated by literary scholars, computational analysis of literature and the use of digital media in general does not yet enjoy the same privilege; this approach still needs to prove itself as significant for the general academic debate.[34] It is not the case that scholars reject this method altogether. However, there is an increasing tendency to make use of these new technological developments and methods whilst still predominantly focusing on traditional literary criticism, thus indirectly influencing the approach to texts in the Literary Studies field.[35] It can thus be concluded that even though the interest and participation in the Digital Humanities is increasing, there is still much hesitation towards computational quantitative analyses in the Literary Studies field. Although there are probably as much scholars who embrace these new developments

---

[31] Ibidem, pp. 13-15.
[32] Ibidem, p. 16.
[33] T. Rommel, 'Literary Studies', in S. Schreibman, R Siemens and J. Unsworth (ed.), *A Companion to Digital Humanities* (Oxford: Blackwell Publishing, 2004), pp. 88-96.
[34] Ibidem, pp. 88-96.
[35] Ibidem, pp. 88-96.

as there are those who question its worth, it will be interesting to discover whether this hesitation will decrease with the continuation of technological improvements and new developments that will aid the use of these methods and tools in the future. However, if the same process of advancement and increase in popularity continues that has been described above, it is only natural that new series of questions and problems will arise, thus requiring more evaluative thinking.

1.2.2 Stylometrics

As explained above, the Digital Humanities are becoming more prominent in Humanities fields such as literary criticism and linguistics. A quantitative method often used by Digital Humanities scholars is that of text and data mining, also often referred to as distant reading. This technique can aid in recognising patterns in research corpora of a substantial size without having to employ the method of close reading per se.[36] Text mining is an effective method to gather statistics which may then be interpreted by Humanities scholars in their debates. A focused approach to text and data mining is computational stylometry, which finds statistical relations or discrepancies between writing styles instead of topics, as is usually done by other text categorisation tools.[37] Furthermore, it is important to note that the definition of writing style might have to be adapted in order to be used for this purpose. An attempt to do so will be made in chapter two of this research.

One of the advantages of computational stylometry is that it can be used to devise a model that can match specific writing styles and can recognise and verify authorship.[38] This could be helpful in literary studies to research connections between genres, nationalities, contemporaries, women or other identifying characteristics of a group of authors or texts – even if the author is unknown. Moreover, computational stylometry quantifies writing styles so that large corpora can be compared using graphs and statistics to clearly display the results in one

---

[36] M. G. Kirschenbaum, 'The Remaking of Reading: Data Mining and the Digital Humanities', *NGDM 07: National Science Foundation* (2007), n.pag.

[37] M. Koppel, S. Argamon and A. R. Shimoni, 'Automatically Categorizing Written Texts by Author Gender', *Literary and Linguistic Computing*, 17 (2002), p. 402.

[38] W. Daelemans, 'Explanation in Computational Stylometry', in A. Gelbukh (ed.), *Computational Linguistics and Intelligent Text Processing* (Berlin/Heidelberg: Springer, 2013), p. 451.

image.[39] Scholars can use this visualisation to aid their comparison of the data as well as to present their findings.

1.2.3 Examples of Quantitative Research

The following studies are computational approaches to literary research which share similar topics, corpora or research questions with the case study in this research. These studies will be compared in order to understand their differences and similarities, as well as to determine which aspects of these approaches might be effective or lacking. Moreover, this comparison does not aim to prove one method superior over the other. Two studies have been selected for this purpose: 'Gender, Genre, and Writing Style in Formal Written Texts' by Schlomo Argamon, Moshe Koppel, Jonathan Fine and Anat Rachel Shimoni, and 'From Once Upon a Time to Happily Ever After: Tracking Emotions in Novels and Fairy Tales' by Saif Mohammad.[40] These studies have not been selected over others because they are better or worse, but because they are widely available and accessible and because some of the analyses that were conducted will similarly be conducted in this research. Both studies use large corpora with different genres and spend a large portion of the research explaining their methods and justifying the selection of their corpora.[41] This indicates that both studies had to work with large datasets that have been compiled and analysed thoroughly.

Argamon et al. focus their research predominantly on gender differences in writing style, the relation between genre and gender, and whether it would be possible to determine the sex of unknown authors.[42] This study does not, however, offer any socio-cultural context for the expected differences between male and female authors. Argamon et al. take the discoveries of a few other studies comparing the writing style of unpublished works such as letters – namely that male authors share

---

[39] D. Madigan, A. Genkin, D. D. Lewis, S. Argamon, D. Fradkin and L. Ye, 'Author Identification on the Large Scale', *CSNA 05: Classification Society of North America* (2005), p. 1.
[40] S. Argamon, M. Koppel, J. Fine and A. R. Shimoni, 'Gender, Genre, and Writing Style in Formal Written Texts', *Text - Interdisciplinary Journal for the Study of Discourse*, 23 (2003), pp. 321-346; S. Mohammad, 'From Once Upon a Time to Happily Ever After: Tracking Emotions in Novels and Fairy Tales', *LaTeCH 11: Proceedings of the 5th ACL-HLT Workshop on Language Technology for Cultural Heritage, Social Sciences, and Humanities* (2011), pp. 105-114.
[41] Argamon, et al., 'Gender, Genre, and Writing Style in Formal Written Texts', pp. 321-346; Mohammad, 'From Once Upon a Time to Happily Ever After: Tracking Emotions in Novels and Fairy Tales', pp. 105-114.
[42] Argamon et al., 'Gender, Genre, and Writing Style in Formal Written Texts', p. 324.

an informational writing style and female authors an involved writing style – as starting point and expand upon them by applying it to a larger corpus.[43] This signifies that quantitative research can also be conducted as a response to other research. Their corpus consists of 604 texts written after 1960 from the British National Corpus, of which 246 fiction and 358 non-fiction works and of which half has been written by men and half by women.[44] Argamon et al. have thus decided to incorporate an artificial balance between the sexes. Moreover, they state that additional texts have been removed at random.[45] This method is somewhat questionable as it is impossible to check whether this is correct. Additionally, Argamon et al. do not mention how many texts were removed from the corpus to create this artificial balance. Their method consists firstly of applying two automated programmes to the corpus to calculate which grammatical classes are more often used by male authors and which by female authors, secondly, they use these results to examine patterns between gender and genre.[46] The approach of Argamon et al. has some interesting discoveries as result. For instance, that men use more noun specifiers and women use more pronouns in general.[47] This roughly confirms their initial hypothesis that female authors share an involved writing style (referring to people) and male authors an informational writing style (referring to things). Furthermore, they also state that similar results can be found when examining the differences between genres, which leads to the claim that there is a correlation between female writing style and fiction, as well as male writing style and non-fiction.[48] Their research does not further examine or identify any outliers and seems to draw its conclusions rather hastily without clarifying possible limits of the research or choices that were made. It will be interesting, however, to discover if some of their results might be similar to the case study of this research as presented in chapter three.

Mohammad's study focusses predominantly on sentiment analysis of novels and fairy tales, as well as the distribution of these emotions in individual works and large corpora.[49] He uses two types of methods and corpora for his research. Firstly,

---

[43] Ibidem, pp. 321-324.
[44] Ibidem, p. 324.
[45] Ibidem, p. 324.
[46] Ibidem, pp. 325-338.
[47] Ibidem, pp. 326-336.
[48] Ibidem, pp. 336-338.
[49] Mohammad, 'From Once Upon a Time to Happily Ever After: Tracking Emotions in Novels and Fairy Tales', pp. 105-114.

Mohammad compares fairy tales written by the Brothers Grimm with individual works such as *Hamlet*, *Frankenstein* and *As You Like It* by calculating the occurrence of certain emotions such as joy, trust and fear, as well as when these emotions are present in an individual text.[50] Secondly, he executes a general comparison of fairy tales and novels. Mohammed makes use of fairy tales from the Fairy Tale Corpus – which consists of 453 fairy tales from the nineteenth century – and novels from the Corpus of English Novels – which consists of 292 novels written by American and British authors between 1881 and 1922 – for this part of his research.[51] He thus examines larger patterns as well as smaller aspects of his corpus. For instance, Mohammad illustrates his findings of phenomena such as 'negative word density' in the entire corpus as well as a few examples of specifically selected texts as examples. This indicates that quantitative research can also be used to illustrate and thus corroborate or reject developments on a smaller scale without having to use close reading. Although he does not primarily focus on gender, he does indicate that his data could be used to analyse differences between female and male authors' use of emotion words, as well as how emotion words relate to sex or race.[52] Another difference between these two studies is that Mohammad briefly addresses the issue of quantitative versus qualitative approaches. He states that other studies that have used qualitative methods to analyse emotions in literary texts were effective yet limited in the scope of their analyses – only a few sentences per text were analysed – and their corpus size; which is why he has decided to focus on a quantitative approach instead.[53] His research does indeed analyse entire texts, which leads to extensive results. A short summary of these results is that fairy tales share higher frequencies of all eight tested emotions – anger, anticipation, disgust, joy, sadness, surprise, fear, and trust – compared to novels.[54] This signifies that novels use less words that are categorised as these types of emotions.

It can thus be concluded that the quantitative method uses digital stylometric analyses of linguistical data that indicate if and where there are statistical patterns or breaks in patterns in the text– even though the researcher might not have been aware of them initially – whilst the qualitative method relies predominantly on the

---

[50] Ibidem, pp. 106-108.
[51] Ibidem, pp. 110-112.
[52] Ibidem, p. 105.
[53] Ibidem, p. 106.
[54] Ibidem, pp. 110-111.

researcher's own interpretation and extra-textual (such as biographical) information of the texts. The first method, however, does not necessarily invite the researcher to provide the context for the occurrences of patterns– for instance, if certain phenomena influenced by the author's socio-cultural background – as it is not impossible to interpret their results without this information, nor is it necessary as evidence for their claims. This is in stark contrast with the historically sensitive approach of the qualitative method which often greatly relies on this type of extra-textual information as reference and as evidence to support the researcher's interpretations.[55] However, it should be stated that both types of research are often enriched by adding elements of each other, which is, as an example, why this research addresses the socio-cultural history of Victorian women writers as well.

1.3 Hypotheses

Having provided a brief overview of the socio-cultural environment of women in the Victorian age in paragraph 1.1, it can be argued that women who desired to express themselves in prose shared similar experiences and hardships, which could have influenced their works. Therefore, in combination with the findings presented in the previously mentioned studies in 1.2.3, it can be hypothesised that there is a clearly distinguishable female writing style that forms the basis of female authors' works in the Victorian period and that there are significant differences between the novels written by men and women during this period. For instance, there may be contrasts in use of vocabulary, sentence structures and tone. Moreover, there may be a bias towards certain topic and genres that differs for each gender. Since there is often a correlation between the genre and the use of certain vocabulary, it can be expected that this will also become apparent during the research by focussing on the use of vocabulary.

Furthermore, it may be expected that there are differences between the frequency of certain word classes used by male and female authors. A 2003 study concluded that men use more noun specifiers and women use more pronouns in general; however, as Blatt rightfully responds, this conclusion seems like an

---

[55] An example and further explanation of this approach can be found in M. Poovey, *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austen (Chicago: University of Chicago Press, 1985),* pp. ix-xix.

overgeneralisation as the results are not further analysed and dissected.[56] Although the previously mentioned research does suggest which areas might be interesting to investigate, it seems prudent that their findings should be further specified in order to be corroborated or rejected by other studies. Supporting this notion, Blatt argues instead that within classical literature of the twentieth century, women use the pronouns 'he' and 'she' almost equally, compared to men who use the pronoun 'he' more than twice as much as they use 'she'.[57] Blatt's conclusions are more elaborate and therefore seem more reliable than the general conclusions made in the previous study (which is more elaborately discussed in paragraph 1.2.3). It can thus be expected that similar developments occur in this research as the corpus contains similarities with the region, period and genre of the works selected by Blatt. In conclusion, it is important to note that some studies may unintentionally support gender-bias, as gender is not merely based on the biological distinction between the sexes, but a socio-cultural construct based on society's perceived notions of men and women. In order to exclude possible overgeneralisations that follow from bias, this research aims to predominantly focus on the data provided by the research corpus to answer the research questions and to test these hypotheses, thus aiming to avoid unfounded conclusions.

In conclusion, this research aims to uncover whether the suspected differences in writing style between female and male authors of the Victorian age are present in the corpus and what further gender-specific differences or similarities can be found by conducting and interpreting stylometric analyses of the research corpus. Furthermore, this study also aims to demonstrate and test the use and limits of quantitative research in the Literary Studies field. The next chapter will further delve into the specific analyses that will be conducted and will detail why these are relevant in answering the research question: is there a clearly distinguishable female writing style that forms the basis of female authors' works in the Victorian period?

---

[56] Argamon et al., 'Gender, Genre, and Writing Style in Formal Written Texts', pp. 321-346; Blatt, *Nabokov's Favorite Word is Mauve: What the Numbers Reveal about the Classics, Bestsellers, and Our Own Writing,* pp. 33-34.
[57] Ibidem, p. 44.

2. Methodology and Practicalities

This chapter will further delve into four practical aspects that need clarifying before the research data can be presented. Firstly, the limitations and the multitude of decisions that were made in forming the research corpus will be addressed. Secondly, the necessary terminology will be explained. Thirdly, the research questions shall be provided and shortly commented upon. Lastly, the specific analyses that were conducted – as well as their relevance in answering the research question: is there a clearly distinguishable female writing style that forms the basis of female authors' works in the Victorian period – will be examined as well. Moreover, the reasoning behind every decision will be addressed in order to argue their necessity.

2.1 Requirements of the Research Corpus

The research corpus contains a total of 1563 texts. All these texts were published in the Victorian Period (1837-1901) and written by an English-language author native to the United Kingdom, i.e. England, Scotland, Wales or Ireland. Ireland in its entirety has been included in the corpus since it was still a part of the United Kingdom in the Victorian age.[58] Here, a choice has been made to only include authors born in this region in order to limit the research to a specific geographical location and language. An inclusion of multiple languages and locations could provide multiple challenges, such as the inclusion or exclusion of translated works and their originals, non-native language works and, most importantly, differences in linguistic structures. The use and order of different semantic categories such as nouns, verbs and adverbs in a sentence is an inherent aspect of the grammatical structure of a language and can thus differ per language; an example of this opposition is found between the Spanish and English languages.[59] To ensure that a deviant form of grammatical use is not erroneously ascribed to writing style, it can be argued that the research should be limited to works that share the same available sets of grammatical structures, and thus one language. Furthermore, translated works are not included as the writing style of the original author could have influenced the writing style of the translator. Whether this is the case could be tested by comparing the original to the translated

---

[58] C. Townshend, 'Introduction' in *The Republic: The Fight for Irish Independence, 1918-1923* (London: Allen Lane, 2013), n.pag.
[59] R. P. Stockwell, J. D. Bowen and J. W. Martin, 'Basic Sentence Patterns', in *The Grammatical Structures of English and Spanish* (Chicago: University of Chicago Press, 1965), pp. 18-40.

work, however, this effort could prove to be quite time-consuming and is not vital to the current research. The choice to focus on English-language authors is then a practical one, since English is the dominant language in (computational) research and programming. The exclusion of other English-speaking countries such as Australia and the United States is predominantly based upon the geographical as well as social, cultural and historical differences between these countries and the United Kingdom. Secondly, their languages have large deviations (in vocabulary as well as in spelling) from the British English variant, which could perhaps impact the research. British English dialects have not been excluded from the corpus as the regions where these dialects are used do share the same socio-cultural history as the United Kingdom in its entirety. Moreover, the anomalies that occurred in this study – which are addressed in chapter three – could not be linked to dialect, thus there appears to be no immediate influence of British English dialects on this research. The corpus thus only includes works by identified native speakers of the English language who were born in the United Kingdom.

In order to further limit the scope of texts, a decision has been made to only include works of fiction in the corpus. However, including all works of fiction introduces new challenges. As an example, poetry has a distinctive composition which complicates its use in a large corpus with differently structured texts, such as prose. Moreover, poetry does not have the same sentence structure as prose, mostly because it does not require fully structured sentences in order to be read. These differences resulted in the exclusion of poetry from this research. It was then decided to solely focus on longer narrative works of fiction, i.e. novels – and thus excluding short-stories as well – in order to further limit anomalies in the research by focussing on works that largely share the same (linguistical) structure. Novels written explicitly for young children have been excluded from the corpus as well since these works often portray a simplified use of language, which could also possibly influence the data. Furthermore, co-authored novels have been excluded as well since the presence of multiple writing styles in one novel could possibly complicate the data, especially if a novel is co-authored by writers of both sexes. For example, both writing styles would have to be analysed separately and thus it would have to be determined which part of the novel was written by which author. Since this process could again

overcomplicate this research, the decision has been made to ensure that all texts only have one author and thus one writing style.

The final challenge in forming an adequate research corpus is the availability and accessibility of the eligible texts. Project Gutenberg is well-known for its extensive collection of freely accessible online literature, which is why the database of their website was used in order to collect the texts for the research corpus.[60] The decision has been made to solely select texts from Project Gutenberg in order to guarantee the same quality of the texts and to limit the chance of selecting duplicate texts from other databases. Project Gutenberg is an American initiative founded in 1971 by Michael Hart – yet it was not until the introduction of the Internet in the 1990s that it started growing exponentially.[61] Since the texts available via the Project Gutenberg website are free of costs, it is no surprise that the initiative relies heavily on the work of numerous volunteers from all over the world; it is estimated that the entire process of selecting a text and clearing the copyright through to proofreading and formatting takes a volunteer fifty hours on average.[62] Since this process relies so heavily on the work of various different volunteers, it is important that the same process and format is followed by all to ensure the quality of the texts. For instance, the texts are first digitised by making use of special scanners and then edited by at least two different volunteers, which results in an accuracy rate of 99.95%.[63] It can thus be assumed that the texts in the Project Gutenberg database are of a high quality. Moreover, the texts are all formatted in 'Plain Vanilla ASCII' without making use of any additional mark-up or typography.[64] This format makes the texts easily searchable and highly suitable for text and data mining.

Next, the process of compiling the corpus will be addressed. First, a list of eligible authors was compiled by filtering the list of authors on the website *At the Circulating Library: A Database of Victorian Fiction, 1837-1901*, based on their nationality.[65] This list was further expanded by comparing it to the list of authors and

---

[60] Project Gutenberg, 'Free Ebooks - Project Gutenberg', <http://www.gutenberg.org/> (11 February, 2018).
[61] M. Lebert, Project Gutenberg (1971-2008), *Project Gutenberg*, 26 October, 2008, n.pag. <http://www.gutenberg.org/cache/epub/27045/pg27045.html> (30 June, 2018).
[62] Ibidem.
[63] Ibidem.
[64] Ibidem.
[65] T. J. Bassett, 'At the Circulating Library: A Database of Victorian Fiction, 1837–1901', <http://www.victorianresearch.org/atcl/index.php > (23 January, 2018).

novels (from the period 1785-1895) that was used by Ryan Heuser and Long Le-Khac in their article 'Learning to Read Data: Bringing Out the Humanistic in the Digital Humanities'.[66] The next step was then to cross-reference this list with the 'complete Project Gutenberg Catalogue', which is a list of all the downloadable works and their authors on the Gutenberg website, including relevant metadata.[67] This resulted in a list of authors whose works, or a selection of their works, are accessible to the public. This list was then filtered to exclude non-English languages, and the genres Poetry and Drama. Furthermore, duplicate works had to be removed as well. Lastly, the publication dates of all titles were checked via the previously mentioned website *At the Circulating Library* and Google since Project Gutenberg does not always include an original publication date.[68] The list did not, however, include the sex of the authors in the metadata and this had to be added into the file in order to be able to conduct the analyses. This was a partially automated process – a programme was used to assign sex based on the probability of the authors' first names and prefixes such as Mrs, Miss and Sir belonging to either sex – which had to be thoroughly checked. Moreover, a significant amount of time was spent correcting other unexpected errors in the datafile such as missing titles, missing or incorrect author names, and discrepancies in the order of the data. After this list was compiled and corrected the works were downloaded by making use of the R-library 'rgutenberg', which enables the user to download the full texts without copyright notices and other disclaimers.[69] The works that could not be collected via this method are thus also excluded from this research due to their unavailability.

Applying all these requirements, the corpus thus consists of 1563 texts, of which 1195 texts were written by 149 male authors and 368 texts by 69 female authors. Of all 218 authors, 4 (3 male, 1 female) were born in Wales, 24 (15 male, 9 female) were born in Ireland, 21 (16 male, 5 female) were born in Scotland, and 169 (115 male, 54 female) were born in England. Moreover, the corpus has of a total of

[66] R. Heuser and L. Le-Khac, 'Online Companion to "Learning to Read Data: Bringing Out the Humanistic in the Digital Humanities," Victorian Studies 54.1; and Stanford Literary Lab Pamphlet 4', *Stanford Literary Lab*, May, 2012, n.pag. <http://litlab.stanford.edu/semanticcohort/#> (25 January, 2018).
[67] The 'Complete Project Gutenberg Catalogue' can be found at: Project Gutenberg, 'Feeds', <http://www.gutenberg.org/wiki/Gutenberg:Feeds> (11 February, 2018).
[68] Bassett, 'At the Circulating Library: A Database of Victorian Fiction, 1837–1901.
[69] Robinson, D., 'Gutenbergr: Search and Download Public Domain Texts from Project Gutenberg', *The Comprehensive R Archive Network*, 26 January, 2018, n.pag. <https://cran.r-project.org/web/packages/gutenbergr/vignettes/intro.html> (11 February, 2018).

1564 texts; 1215 of which were written by English authors, 172 by Scottish natives, 166 by Irish authors and 9 by Welsh writers. As these numbers indicate, there is a discrepancy between the number of texts collected of male and female authors, as well as differences between the number of authors (and texts) per country. Instead of excluding a number of texts by the larger groups of authors in order to create an artificial balance between all groups, the decision has been made to aim to stay true to the natural differences between the sizes of these groups. The corpus should therefore reflect the author environment in the Victorian Period more closely. Furthermore, the differences in number between these groups of authors should not gravely impact the results of the analyses that will be conducted in this research, as it is expected that the results should not rely on an even number of male and female authors or texts. A list of all the authors and their works that were used for this research can be found at the end of this paper in Appendix A.

2.2 Terminology and Application: Gender and Writing Style

In order to provide a sound basis for this research, it is vital to define the two primary terms, gender and writing style. Both terms can encompass varying sets of definitions and uses, which is why this section aims to narrow their meaning down to what is relevant for this research.

When referring to gender, male vs female, etc. this study refers to comparisons between the sexes, as well as gender differences. More explicitly, in this research sex refers to the biological categorisation of men and women and gender refers to the cultural categorisation of these sexes.[70] Elaborating on these two categories, this indicates that there are biological differences between men and women as well as culturally constructed notions of what it means to fit in either category. The term gender is thus often used to assign preconceptions to either sex. This study takes these preconceptions – some of which are listed in the first chapter – as a starting point to investigate whether gender translates into writing style. The reason why the term gender is used instead of sex when referring to writing style is because this research does not want to limit itself by stating that all differences between men and women are biologically determined and therefore universal in every aspect. Since the

---

[70] More extensive information on the subject of sex and gender: K. Deaux, 'Sex and Gender', *Annual Review of Psychology*, 36 (1985), pp. 49-81.

term gender does not have this inherent restriction, it is better suited for referring to cultural concepts than the term sex. Moreover, this research does not predominantly focus on biological differences between the sexes – except for the fact that sex determines in which category an author is placed; male or female – instead, it focusses on the perceptive differences in the way authors express themselves through the written word, which can also be argued to be a culturally constructed phenomenon. In short, both terms will be used throughout this study to either refer to the inherent difference between men and women or to refer to the culturally constructed differences between male and female authors.

The other primary term used in this research, and perhaps the most important one, is writing style. There have been many approaches to formulate an adequate definition of this term, which has only proved more difficult with the introduction of the Digital Humanities and thus new methods to attempt to analyse style. In an effort to formulate a definition that encompasses both the traditional and digital approaches to style, Hermann et al. argue that '[s]tyle is a property of texts constituted by an ensemble of formal features which can be observed quantitatively and qualitatively'; meaning that style can be detected by examining multiple (linguistic) features of a text or multiple texts – such as syntax and narrative perspective – and their contrasting or coordinated relations to each other.[71] This definition seems to accurately capture the meaning of the term writing style as it is intended in this research, yet before this definition can be adopted, it requires some elaboration and should be compared to the findings of other research. For instance, in 'Style at the Scale of the Sentence', Allison et al. question whether focussing solely on linguistic features is the best method to detect style as these are often functional choices and style is contrastingly described as adding something more than functionality to a text.[72] This argument then raises the question when a linguistic feature becomes a part of the author's writing style and how style can be detected via quantitative methods if it is not detectable solely through analysing linguistical features. Allison et al. approach this question by testing the above theories, which does not result in a definition of style that supports the notion that linguistical

---

[71] B. J. Hermann, K. van Dalen-Oskam and C. Schöch, 'Revisiting Style, a Key Concept in Literary Studies', *Journal of Literary Theory*, 9 (2015), p. 44.
[72] S. Allison, M. Gemma, R. Heuser, F. Moretti, A. Tevel and I. Yamboliev, 'Style at the Scale of the Sentence', *Pamphlets of the Stanford Literary Lab*, 5 (2013), p. 1.

features are just functional and therefore not stylistic; instead, they argue that style brings the functional elements together with a range of possibilities, thus making these individual elements suitable for research.[73] In conclusion, style consists of various (linguistic) choices and elements which by themselves may not be detected as portraying style, yet in comparison with other elements and choices that could have been made within the text and compared to other texts they can be. This indicates that, as Hermann et al. suggested, the relation of smaller segments can be used to investigate the presence of a certain style.

In addition to defining the term writing style, it should be investigated how this definition can be applied to this research, which will be illustrated by a few examples. For instance, in *Nabokov's Favorite Word is Mauve*, Blatt provides an interesting experiment on how the frequency of particular words in a text can be used to detect an author's writing style. He tested Mosteller and Wallace's method of predicting whether text X was written by author A or B by comparing the usage of certain words in texts from author A and texts from author B to their usage in text X; thus assuming that word choice is part of the fundamental core of an author's writing style.[74] Taking this notion as a starting point, Blatt collected a corpus of roughly 600 literary works written by 50 authors, including classic and modern bestselling novels from different periods in time and various different genres and calculated the usage of 250 words – such as the, and, these and then – in these texts.[75] He does not, however, indicate whether these words were copied from Mosteller and Wallace's method or if and how they were otherwise selected. Blatt then tested every book in the corpus by comparing it to other books by the same author, versus books by one of the remaining authors from the corpus; repeating this process until he had tested all authors and works against each other by conducting almost 29,000 tests.[76] It should also be stressed that Blatt compares word frequencies in the texts and does not analyse the words themselves; therefore, it can be argued that his level of analysis is, in fact, the entire text. Furthermore, seeing how Blatt's experiment provided an accuracy rate of 99.4%, it can be argued that the relation between words and word frequencies are suitable areas of study in order to investigate and compare different

---

[73] Ibidem, pp. 26-28.
[74] Blatt, *Nabokov's Favorite Word is Mauve: What the Numbers Reveal about the Classics, Bestsellers, and Our Own Writing*, pp. 59-63.
[75] Ibidem, pp. 63-67 and p. 264.
[76] Ibidem, p. 64.

texts and writing styles.[77] Moreover, this example illustrates that it is possible to detect the identity of the author by examining his or her writing style. It would therefore seem that, by making use of quantitative methods, every author's unique writing style can be discerned and compared to others. Furthermore, according to Blatt, an author's unique writing style – or 'literary fingerprint' as he calls it – does not fundamentally change if an author switches genres; for example, Blatt compared J.K. Rowling's detective novels, published under her pseudonym Robert Galbraith, to her young adult Harry Potter series published under her own name and was able to prove that out of the 50 authors, Rowling was the most likely author of both series.[78] These examples provide the necessary evidence to support the relational definition of writing style as proposed by Hermann et al. and to expand that definition by including that it is an author's unique fingerprint which is not influenced by genre. Moreover, as the above examples suggest, writing style can successfully be used as an identification method in computational research.

2.3 Methodology

2.3.1 Method

To provide an adequate answer to the research question if there is a clearly distinguishable female writing style that forms the basis of female authors' works in the Victorian period, this research will be divided in three manageable sections. The first section will focus on use of vocabulary by answering the question: do male and female authors have unique vocabulary traits compared to each other? This question shall be answered by investigating three sub-questions. Firstly, in order to determine why there could be possible differences in vocabulary between the authors, the following question should be answered: are there similarities or differences in the construction of texts by male and female authors? This approach to the first research question is relevant as it could possibly introduce fundamental differences between the relation of the texts written by men or women – or disprove this popular gender theory altogether. Secondly, which words are most frequently used by women and which by men? This question relates to the previous one as it should show whether the most frequent words fit into the certain subjects per gender, or whether these

---

[77] Ibidem, p. 64.
[78] Ibidem, pp. 70-71.

words are not bound by topic but another aspect of writing. Thirdly, do women or men use more varied language than the other? The answer to this question should portray whether male and female authors use an extensive vocabulary or if a lot of repetition occurs in one or both groups.

The second section will delve into sentence structure by answering the following question: are there similarities in sentence construction between female authors that differ from male authors? To aid this task, three sub-questions have been devised. The first one is: are the sentences of male and female authors similar in length? This question should indicate if either men or women are wordier or prefer conciseness compared to the other. The second question is: is there a difference in the frequency of certain grammatical categories? This sub-question will focus on, for instance, the use of nouns and verbs to test if one category is preferred over another by women or men. Thirdly, do women use some personal pronouns more frequently than men? The third question relates to the previous one as it delves into the use of personal pronouns specifically. Both these questions will test the evidence found by Blatt, as mentioned in chapter one.

The third section will investigate the use of tone by answering the question: Is there a difference in the use of tone between male and female authors? The answer will become evident by again focusing on three sub-questions. Firstly, how often do male and female authors make use of emotional language? This will be tested by focusing on which group uses the most positive, negative or neutral language. Secondly, do male authors more often use a higher level of loudness than female authors? This question will show if men's writing contains more loud voices – of the narrators and characters in the novels – and thus a louder tone compared to women's. Lastly, is there a difference in readability level of the texts written by men or women? Investigating this concept will not only bring to light if some texts are easier to read than others, it will also indicate how diverse the difficulty of novels is and if this is related to gender or genre. The analyses that were conducted to answer all research questions will be listed in detail below.

2.3.2 Techniques

A number of stylometric analyses will have to be conducted in order to answer the research questions presented above. This paragraph will elaborate on these analyses

and their relevance. Furthermore, the analyses are sorted per research section in order to provide a clear overview of the different aspects of the research and the sub-questions have been given numbers to avoid repetition.

Section One: Vocabulary

The first analysis that will be used to answer sub-question 1a is a Principal Component Analysis visualised in the R (or R Studio) software of all the texts in the corpus. The PCA scatterplot is created by comparing all of the data that will follow from the programmes described below; all this data will be collected in one CSV file which will be used to conduct the PCA analysis. All categories that label words either grammatically or that add tone – such as all types of verbs, pronouns, sentiment and loudness – have been used to generate the scatterplot. This scatterplot will visualise whether texts are closely related or not and provide an overview of the connections between the texts of male and female authors.

The programme that will be used to answer sub-question 1b is constructed in Python and will produce four lists: a list of the fifty most frequent words used by male authors, a list of the fifty most frequently used words by female authors, a list of the fifty most unique words used by female authors, and a list of the fifty most unique words used by male authors. The unique words are those words that are distinctive to a text compared to the other texts of the corpus. These two lists thus portray which words are uniquely used and how often these words occur in their respective texts. Moreover, in order to exclude the influence of standard words such as 'the' on the results of this analysis, the Glasgow list of stop words has been transformed into a TXT file and embedded into the code.[79] The programme has also been coded to exclude numbers from all the lists. These lists will then be displayed with the corresponding frequencies of the words in bar charts created in R.

In order to analyse the use of varied language and thus to answer sub-question 1c, the type-token ratio has to be calculated for all texts. This will be done by a programme which also makes use of the stop words filter explained in the previous section. Furthermore, since the research corpus consists of a number of texts that differ in length, it can be argued that the type-token ratio should be normalised to calculate, for instance, only the first 3,000 words of each text. This method has been

---

[79] University of Glasgow, 'Glasgow List of Stopwords',
<http://ir.dcs.gla.ac.uk/resources/linguistic_utils/stop_words> (12 February, 2018).

adopted to ensure that all ratios will be justly compared. This process creates a CSV file that can then be used to visualise the data in R by using programmes to create boxplots and scatterplots. Analysis of the scatterplot and boxplot then shows which texts have the highest or lowest type-token ratio and thus which texts use the most or least varied types of words. Moreover, this data can also be used to create an inverted type-token ratio which portrays how often different types of words are repeated in the texts.

Section Two: Sentence Structure

For sub-question 2a the average length of the sentences needs to be calculated. This is usually done by dividing the number of tokens by the number of sentences. The numbers of sentences and tokens can be calculated by using the same programme that will be needed to calculate the readability of the texts for sub-question 3c. The CSV file that is produced by this programme can again be used to create a scatterplot and a boxplot in R. These plots will illustrate which texts on average have the longest or shortest sentences and how this differs between the sexes.

The grammatical categories that sub-question 2b will focus on are: nouns, verbs, adjectives and adverbs ending in -ly. The reasons why these categories were chosen is to limit the number of categories and thus results, as well as to test whether the results from previous studies – as mentioned in chapter one – are similar or contrasting to the results from these analyses. Moreover, the focus on adverbs ending in -ly is to exclude the examination of adverbs that are more often used by all writers, such as 'not', and to focus on the adverbs that have the negative reputation of being superfluous.[80] Firstly, the percentages of nouns, verbs and adjectives will be calculated. Before these categories can be examined, the words in the texts must be categorised. This can be done by a part-of-speech tagger programme, which also counts the frequency of these tags in the individual texts. The Python programme that was developed to conduct these analyses uses the tags that were coined by the Penn Treebank Project. The tags that will be used for this research are: NN, singular or mass noun; NNS, plural noun; NNP, singular proper noun; NNPS, plural proper noun; JJ, adjective; JJR, comparative adjective; JJS, superlative adjective, VB, base form verb; VBD, past tense verb; VBG, gerund or present particle verb; VBN, past

---

[80] Blatt, *Nabokov's Favorite Word is Mauve: What the Numbers Reveal about the Classics, Bestsellers, and Our Own Writing,* pp. 12-13.

particle verb; VBP, non-third person singular present verb and VBZ, third person singular present verb.[81] In order to calculate the percentages of adjectives, nouns and verbs in the texts, the code to create a scatter plot in R must be adapted slightly by specifying that the variables verbs, nouns and adjectives are a combination of all their tags. These tags will also be analysed separately in order to determine where possible differences between the sexes originate. The process for analysing the adverbs ending in -ly is quite similar, however, slightly more complex: since there is no special tag for these types of adverbs, they have to be selected by adding a word filter focussing on the -ly suffix in Python. The data that follows from this programme can then be used in the same way as the data collected with the previous programme. Moreover, the nouns, adjectives, verbs and -ly adverbs will be provided in percentages in the boxplots and scatterplots to aid in the comparison of these categories.

The personal pronouns that sub-question 2c will investigate are: he, she, I, we, they and you. These were selected, and others excluded, for three reasons. The first is that at least one pronoun from each category – first, second and third person singular and plural – had to be selected. Secondly, he and she were both selected because of their connotation with gender and sex. The third reason is, as mentioned above, that some of these pronouns were used in previous research. The calculation of the frequency of these pronouns is similar to the method described above for calculating adverbs ending in -ly. A programme is used to filter on the specific personal pronouns which were mentioned before and R boxplots and scatterplots are used to display the results from the CSV file. These results can then be used to identify which personal pronouns are used more often by men or women and which are used least often by men or women.

Section Three: Use of Tone

Sub-question 3a will be answered by conducting a sentiment analysis with a programme created in Active Pearl. This programme will count the frequency of words in the texts that are either considered to be positive or negative by comparing the texts with two files: one is an alphabetical list of 2,718 words with positive connotations and the other an alphabetical list of 5,503 words with negative

---

[81] University of Pennsylvania Department of Linguistics, 'Alphabetical List of Part-of-Speech Tags Used in the Penn Treebank Project',
<https://www.ling.upenn.edu/courses/Fall_2003/ling001/penn_treebank_pos.htm> (12 February, 2018).

connotations – both can be found at the end of this paper in Appendix B.[82] The results of this programme will then be presented by comparing percentages of these frequencies in boxplots and scatterplots created in R. This analysis demonstrates whether men or women use a lot of words with positive or negative connotations and thus use a lot of emotion in their language; or if they use neither type of words frequently and thus do not use much emotion in their language.

Sub-question 3b will investigate the level of loudness in novels. In his 2014 paper, Holst Katsma classified speaking verbs into three groups – loud, neutral and quiet – in order to discover whether certain words are more associated with loud language.[83] It will be interesting to discover whether male authors use a higher number of loud words as this could indicate their dominance in language, as well as in the literary field, as discussed in chapter one. The following words, according to Katsma, are classified as loud: cried, exclaimed, shouted, roared, screamed, shrieked, vociferated, bawled, called, ejaculated, retorted, proclaimed, announced, protested, accosted, and declared; as neutral: said, replied, observed, rejoined, asked, answered, returned, repeated, remarked, enquired, responded, suggested, explained, uttered, and mentioned; and as quiet: whispered, murmured, sighed, grumbled, mumbled, muttered, whimpered, hushed, faltered, stammered, trembled, gasped, and shuddered.[84] Moreover, Blatt added first and third-person present tense to these groups in order to provide a complete analysis that includes multiple narrative styles and uses of tense.[85] This research will incorporate both Katsma's classification of the above words and Blatt's variations into the programme created in Python in order to analyse loudness. In this programme, all of the words will be listed in their corresponding category, their frequencies will be calculated and these frequencies will be added up to calculate the total number of loud, neutral or quiet words per text. The percentages of these three groups of words are then calculated per text in R and presented in different boxplots and scatterplots.

---

[82] These lists, as presented in Appendix B, have been taken from two web pages that appear to no longer be active: Book and Digital Media Studies, 'Negative', <http://www.bookandbyte.org/DTDP/Texts/Code/negative.txt> (12 February, 2018); Book and Digital Media Studies, 'Positive', <http://www.bookandbyte.org/DTDP/Texts/Code/positive.txt> (12 February, 2018).
[83] H. Katsma, 'Loudness in the Novel', *Pamphlets of the Stanford Literary Lab*, 7 (2014), pp. 1-25.
[84] Blatt, *Nabokov's Favorite Word is Mauve: What the Numbers Reveal about the Classics, Bestsellers, and Our Own Writing,* pp. 136-137.
[85] Ibidem, p. 137.

The answer to sub-question 3c can be discovered by applying a readability test to the corpus. An example of such a test is the Flesch-Kincaid Grade Level metric, which tests the complexity of texts with the following formula: 0.39 x (total words / total sentences) + 11.8 (total syllables / total words) − 15.59.[86] This metric is incorporated into a Perl programme which has been formulated to calculate the numbers of tokens, syllables, sentences and the Flesch-Kincaid index. The CSV file that is created by this programme can be used to create a scatterplot and boxplot in R which demonstrate the level of complexity of the texts in the corpus, as well as the differences in the Flesch-Kincaid Grade Levels between the sexes.

The next chapter will provide detailed illustrations and interpretations of the results that followed from the analyses mentioned in this segment of chapter two. Secondly, the next chapter will also attempt to answer the research questions that were posed in segment 2.3.1 of this chapter and will thus indirectly comment upon the hypotheses that were formulated in segment 1.3 of the first chapter. Following these analyses an answer will be constructed to the main research question: is there a clearly distinguishable female writing style that is a shared foundation of female authors' novels in the Victorian period?

---

[86] Ibidem, pp. 106-107.

3. Research Results and Interpretations

As the previous chapter explained, in order to provide adequate answers to the research questions, this research has been divided in three sections: vocabulary, sentence structure, and use of tone. This chapter will focus on portraying and interpreting the results of the stylometric analyses that were described in the previous chapter. Moreover, these results will lead to the formulation of an answer to the main research question.

3.1 Section One: Vocabulary

Do male and female authors have unique vocabulary traits compared to each other? First of all, the analysis that has been conducted to answer the first sub-question – are there similarities or differences in the construction of texts by male and female authors? – indicates that most texts are closely related (figure 1). Figure 1 portrays how closely connected all data that has been collected from the research corpus is. The proximity of the dots in the scatterplot signifies that the novels written by women are very closely related. On the other hand, the novels written by men seem to be less connected. A reason for the connectedness of female authors' novels could be that they share a similar construction and similar use of word types (such as adjectives and negative words) which the novels written by men may not share as much. Figure 1 also shows that there is an overlap between some texts written by male authors and most texts written by women, which means that these texts share similarities in their data as well and could thus also share similar textual constructions. The outliers in figure 1 demonstrate which texts are the least related to the other texts in the corpus. Of these outliers, only two texts (IDs 711 and 2166) were written by the same author, namely H. Rider Haggard (figure 1). No other connections between the outliers could be found.
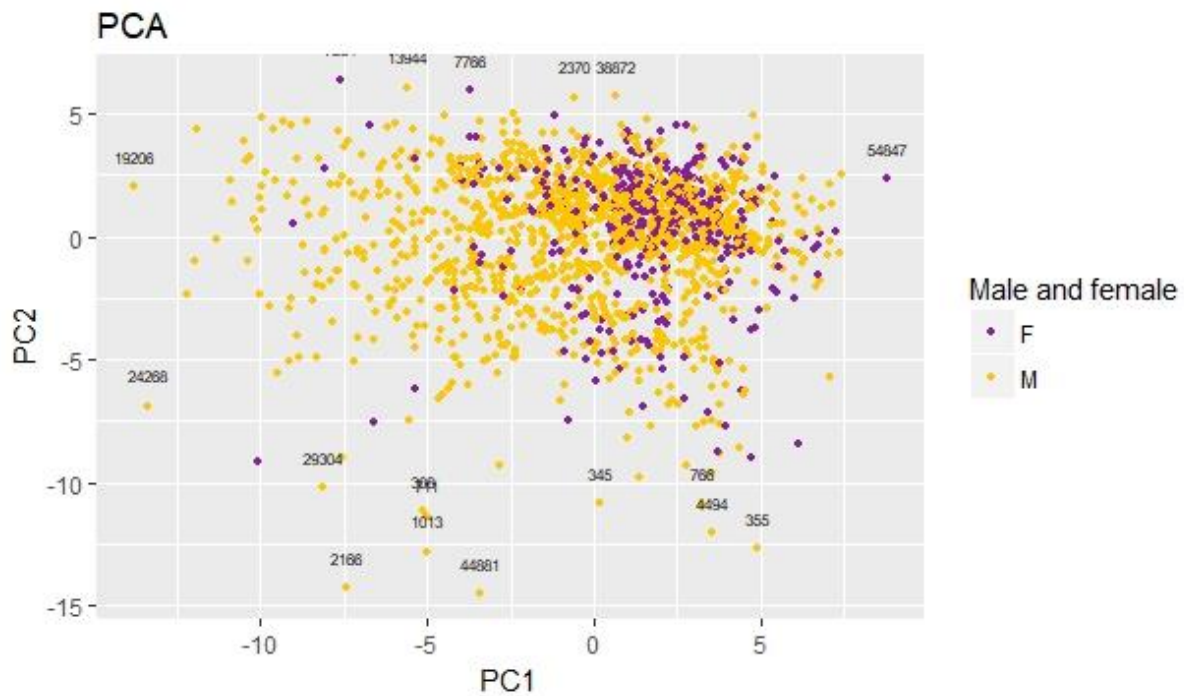
Figure 1: A PCA analysis and its outliers that portray the relations between all texts in the corpus

Sub-question 1b – which words are most frequently used by women and which by men? – can be answered by examining the next four bar charts. As figures 2 and 3 show, of the fifty most frequently used words by male and female authors, forty are used by both men and women at different frequencies. For instance, Mr is placed third on the list of most frequent words used by men and fifth on the list of words used most frequently by women; Mrs is on the thirty-fifth place on the men's list and on the thirteenth place on the women's list (figures 2 and 3). This seems a preliminary indication that the sexes might be more focussed on their own gender.

Another example can be found in the ten words that are unique for each list. For the female authors, those are: quite, dear, love, heart, oh, poor, mother, miss, home and woman (figure 2). For the male authors these are: sir, men, night, ll (the contracted form of 'will'), place, yes, head, moment, left, saw (figure 3). As can be deduced from these lists, women use three words – mother, miss and woman – and men use two words – sir and men – to refer to their own sex, yet they do not use any more words to refer to the other sex. These words thus corroborate the notion that both sexes might favour their own sex in writing as male and female authors both use words referring to their own sex more often and they use more different words to

refer to their own sex. Moreover, these lists of words could also indicate another difference between the two sexes: an inclination towards subjective or objective. The male authors frequently use words that can be classed under observations or descriptive words, such as: night, saw, place and head (figure 3). The female authors use words that can be classed under emotive or subjective words instead, such as: quite, love, dear, oh and heart (figure 2). It cannot yet be ascertained that this distinction solely originates from gender as it could also indicate that women and men prefer different topics. However, the corpus is not filtered on topic or genre as style is not genre bound, as was discussed in chapter one. These results thus indicate differences between the genders and the remaining analyses will provide the context – genre or style – for these results.

The lists with the fifty most unique words do not explicitly share the same somewhat stereotypical distinction as the most frequently used words (figures 4 and 5). Instead, both lists consist mainly of nouns referring to people and places. However, it appears that the list with most unique words used by female authors represents more male first names than female first names (figure 4). This signifies that last names and female first names are possibly used more often than male first names by female authors. The list of most unique words used by male authors does not seem to portray this preference or rejection of first names of either sex (figure 5).
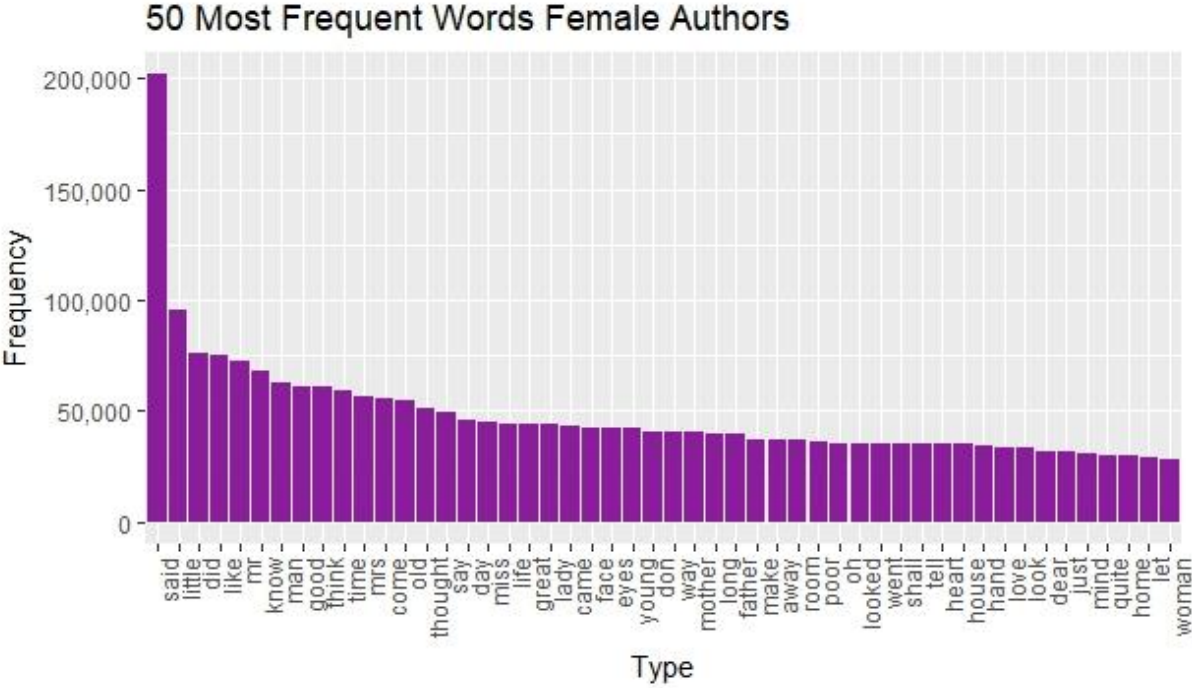
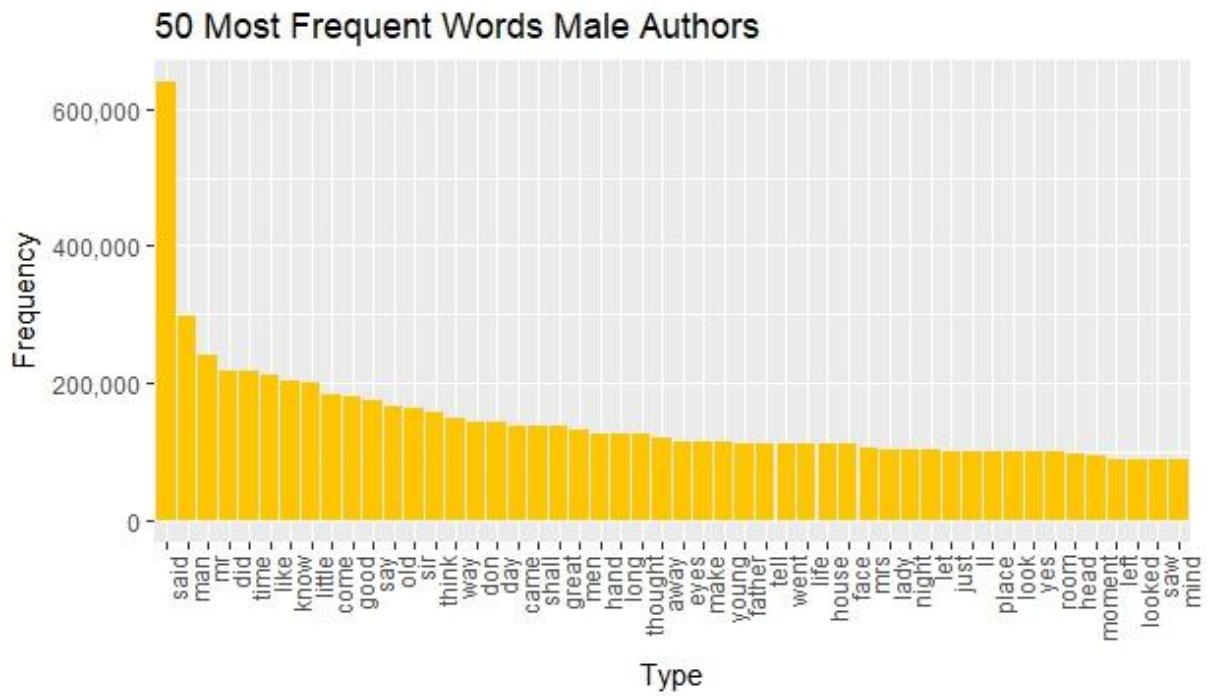*Figure 2: The 50 most frequently used words by female authors*

50 Most Frequent Words Male Authors

Figure 3: The 50 most frequently used words by male authors
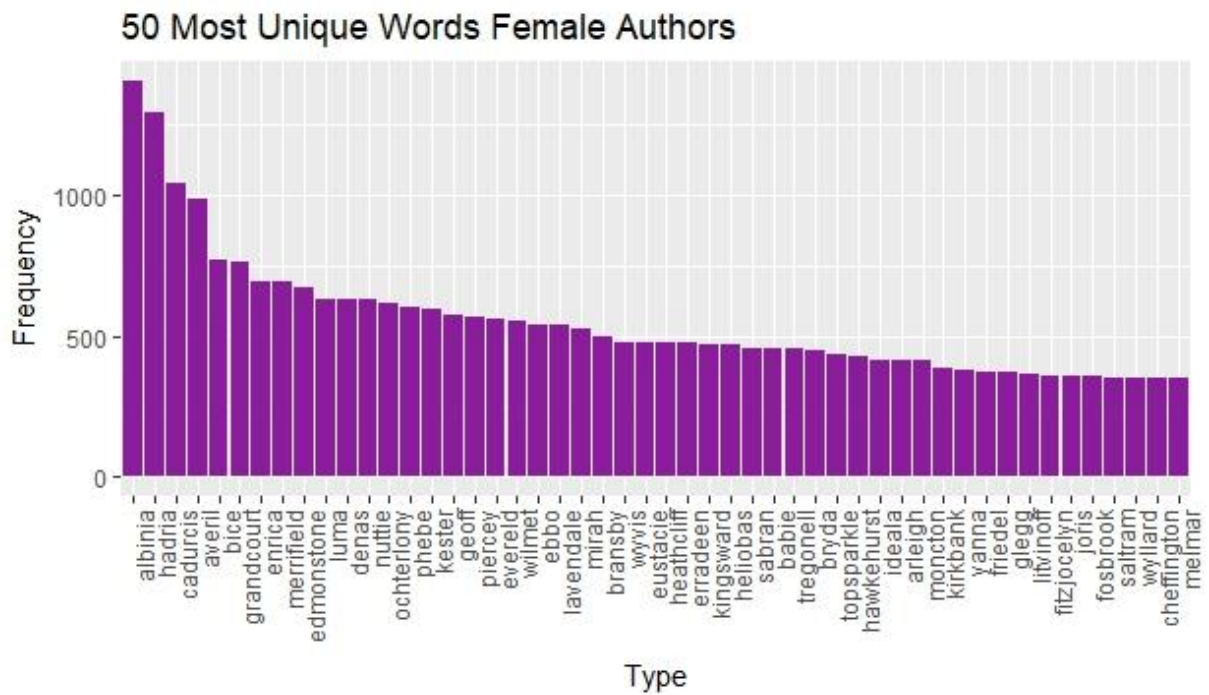
50 Most Unique Words Female Authors

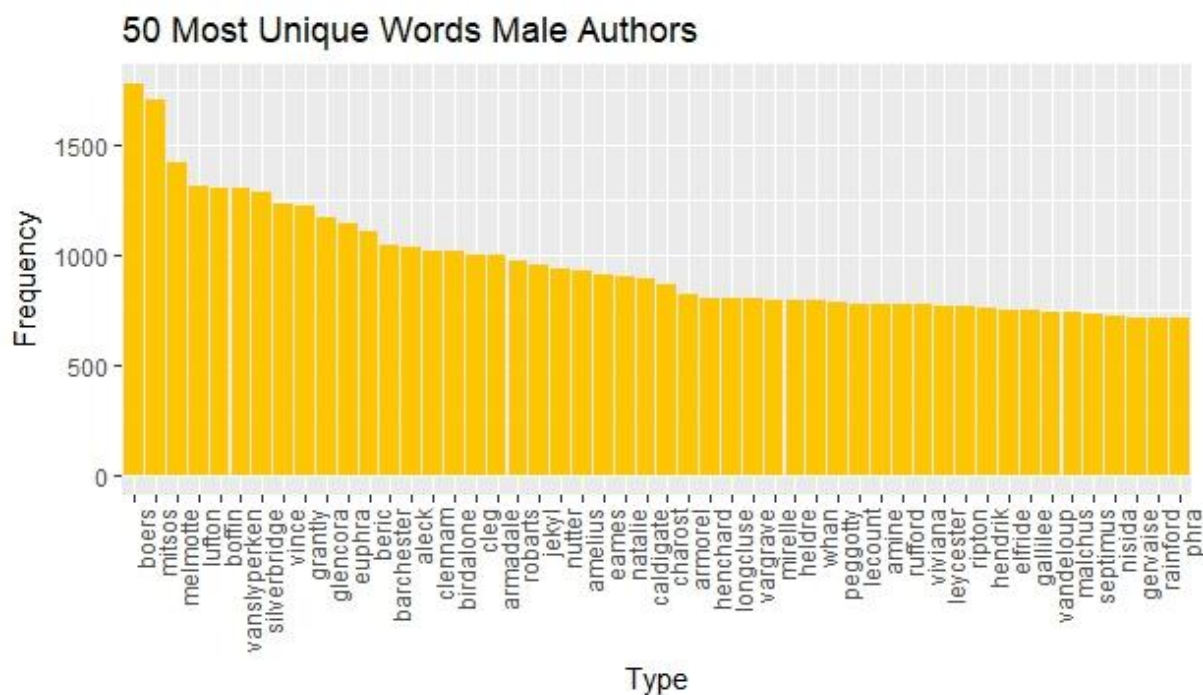Figure 4: The 50 most unique words used by female authors

Figure 5: The 50 most unique words used by male authors

The type-token analyses conducted to study the lexical variety of texts written by male and female authors indicate that the values do not greatly differ along with sex. A limit of 3000 words has been added to the calculation of the type-token ratio to be able to compare the texts of varying lengths on an equal footing. As figure 6 demonstrates, both sexes largely remain within the ratios of 0.25 and 0.45, with the highest number of texts concentrated between approximately 0.32 and 0.37. This indicates that most texts have thirty-two to thirty-seven percent distinct words or types. Furthermore, there is only a slight difference between the type-token ratios of male and female authors; mainly that the ratios of the female authors more frequently occur above the ratio of roughly 0.325 instead of 0.32 for male authors (figure 6). The boxplot also indicated that the type-token ratios of the male authors span over a larger scale than those of the female authors.

There are, however, a few outliers that do not conform to the above notions which are indicated in figure 7. A few examples are: *Waynflete* by Christabel Coleridge (ID 43149) and *Mr. Scarborough's Family* by Anthony Trollope (ID 122234) which fall below the norm and *The Master* by Israel Zangwill (ID 49795) and *The History of Sir Richard Calmady: A Romance* by Lucas Malet (ID 23784) which exceed the norm (figure 7). These outliers are texts written by different authors from

all regions except Wales. There are no apparent similarities between the genres of these texts; the only similarity seems to be that the texts were published near the end of the Victorian period. Besides this observation, it cannot be stated why these texts differ from the norm.

Another similarity between the texts in the corpus can be found in figure 8, the inverted type-token ratio, which is calculated by dividing the number of tokens by the number of types – again, a limit of 3000 tokens was used. This ratio depicts how often the types are repeated on average instead of portraying how much variation occurs. As figure 8 demonstrates, both sexes predominantly repeat their words less than four times. Moreover, on average both sexes repeat their words close to three times.
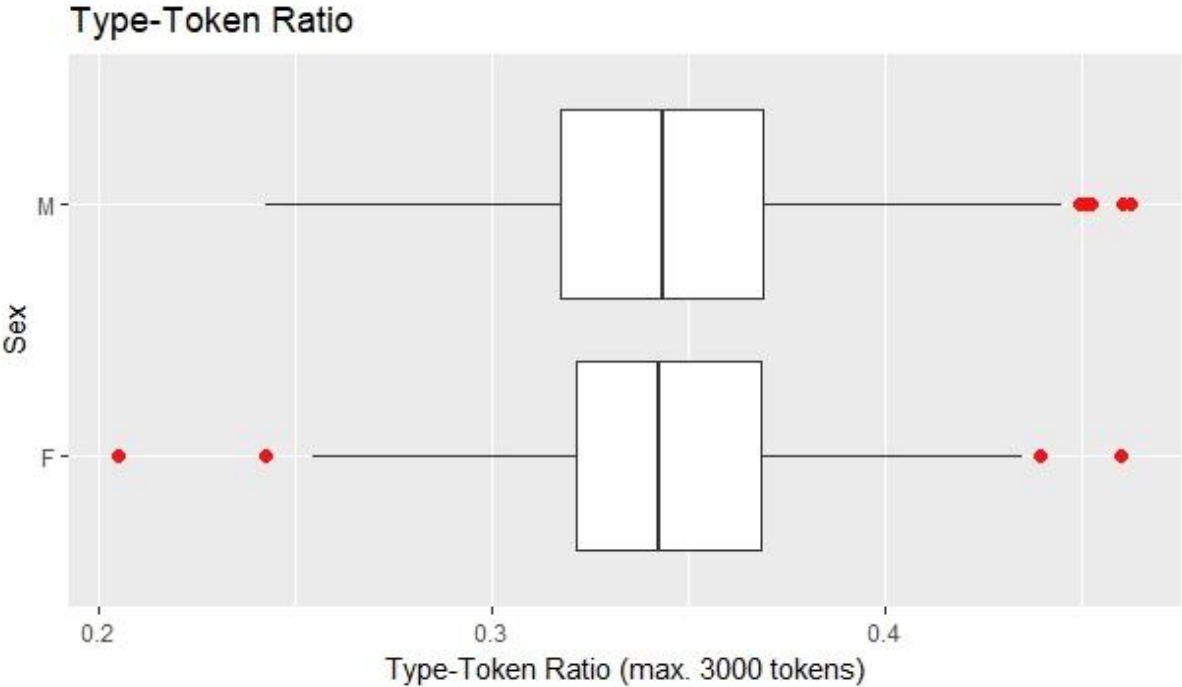
Figure 6: Type-Token ratios of texts written by male and female authors

Type-Token Ratio

Figure 7: Outliers of the Type-Token ratios of text written by female and male authors

Inverted Type-Token Ratio

Figure 8: Inverted Type-Token ratios of texts written by male and female authors

3.2 Section Two: Sentence Structure

Are there similarities in sentence construction between female authors that differ from male authors? Firstly, the analysis conducted in order to answer the sub-

question if the sentences of male and female authors are similar in length, shows that there are similarities between the average length of sentences written by female and male authors. As figure 9 depicts, the averages of both female and male authors are largely confined to the same range, excluding a few exceptions. For instance, the averages of female authors range between approximately close to 20 to just above 90 words, compared to averages of 12.5 to just under 125 words for male authors. This indicates that there is a slight difference in range between female and male authors. However, most sentences written by male authors share a length between 25 and approximately 38 words and most sentences written by women have an average length slightly higher than 25 words and slightly shorter than 37.5 words. It can thus be concluded that the average sentence lengths used by men and women are, overall, quite similar.

There are also some similarities between the texts with the longest and shortest sentences on average. As an example, four of the eight outliers which have a shorter average sentence length than the norm (IDs 35, 775, 5230 and 1264) are written by H. G. Wells (figure 10). Some of the titles in figure 10 that have a longer average sentence length also share the same authors (for instance IDs 36561, 36562 and 36563); however, these works are different volumes of a novel and it is thus to be expected that these volumes share a similar sentence length.
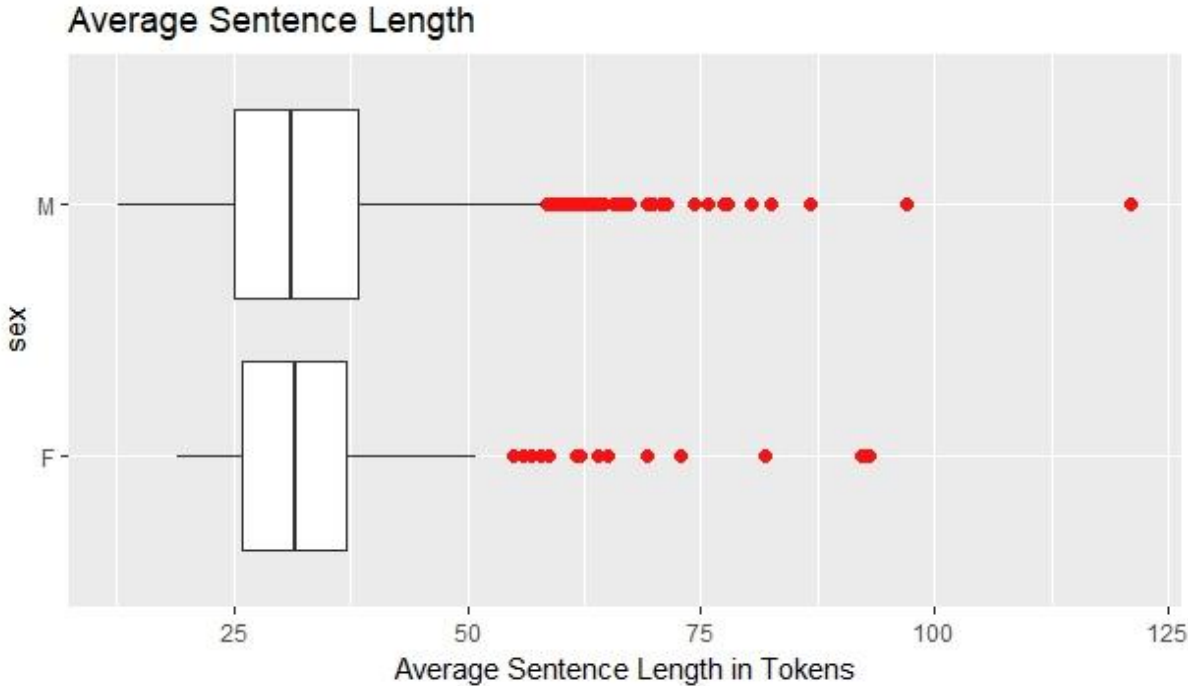

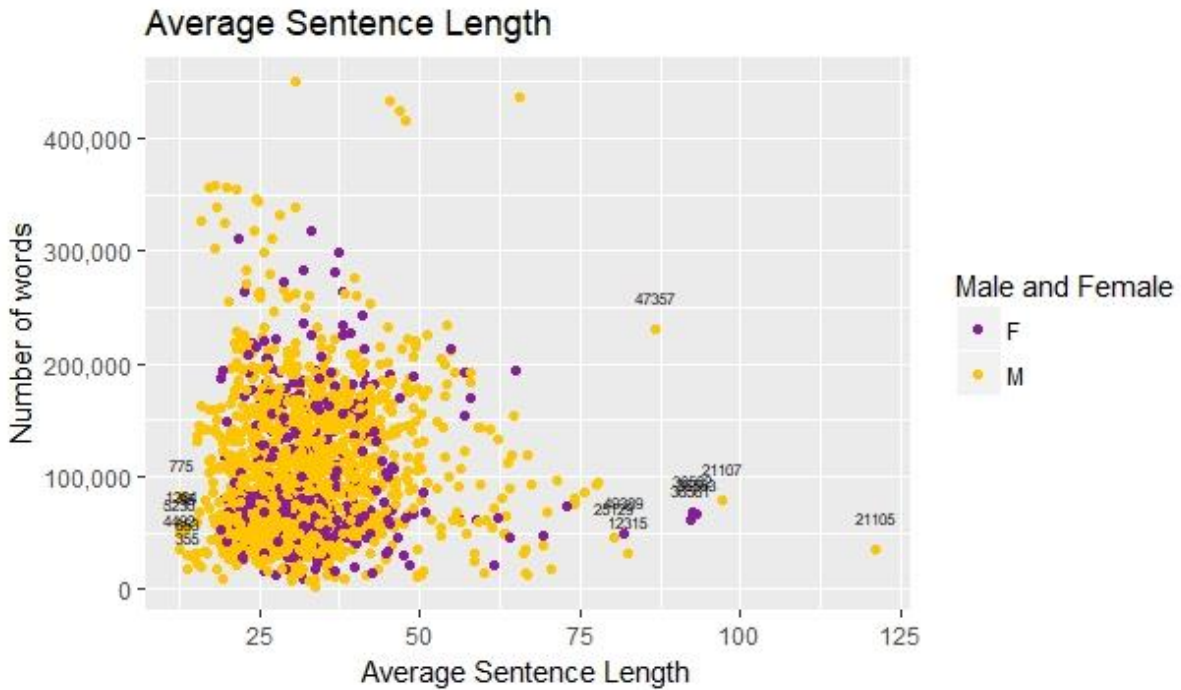Figure 9: Averages of sentence length of female and male authors compared

Figure 10: Outliers of the averages of sentence length of female and male authors compared

Secondly, figures 11 through to 22 focus on answering sub-question 2b: is there a difference in the frequency of certain grammatical categories between male and female authors? Figure 11 shows that although both sexes have most of the percentages in common, men tend to use slightly higher percentages of nouns than women: men most often use nouns between roughly twenty-three to twenty-six percent, whilst women use them most often in percentages of approximately twenty-two to slightly less than twenty-six percent, indicating a difference in the vicinity of one percent (figure 11). Figure 12 depicts the texts which do not fit into the pattern described above. Of these twenty-two outliers, twelve are texts that do not share an author, three (IDs 22000, 24103 and 4969) are written by Anthony Trollope, three (IDs 821, 967 and 580) are written by Charles Dickens, two (IDs 36103 and 36359) are written by G. A. Henty, two (IDs 43726 and 9320) are written by Ian Maclaren, and two (IDs 4495 and 3696) are written by George Meredith (figure 12). All these authors are English men; of the other texts four (IDs 15410, 46301, 8954 and 3696) are written by women and three (IDs 11901, 2291 and 8954) are written by Scottish authors (figure 12). The noun category consists of a number of separate components which were also analysed separately; however, only those results that illustrated palpable differences compared to the umbrella category will be presented. Contrary

to the representation of all nouns, the singular proper nouns (NNP) are predominantly used more often by female authors compared to male authors. As figure 13 indicates, the largest number of texts written by men use between 3.75 and less than 5.3 percent of NNPs and for women this ranges between approximately 4.3 and 5.9 percent.

The percentages of verbs are on the other hand practically identical; most texts are situated between approximately 16.5 and 18.5 percent, although the scale is slightly larger – approximately one percent or less either way – for texts written by male authors (figure 14). Figure 15 shows a remarkable pattern, which is that there is another cluster of texts besides the main cluster, located a lot higher on the scale. There is some overlap between the text IDs, making it more difficult to discern all the outliers, however, there are definitely still some interesting findings that can be discovered. For instance, fifteen of Charles Dickens's seventeen works, fourteen of Thomas Hardy's fifteen works and six of George Eliot's nine works are situated in this second cluster (figure 15). It can thus be stated that these three authors generally use a higher percentage of verbs compared to their contemporaries. Moreover, four works by George Meredith fall in the second cluster, whilst one (ID 4405) of his works is an outlier of the first cluster (figure 15). Lastly, *The Life of Sit John Falstaff* (ID 44900) a fictional biography by Robert B. Brough is an outlier of both clusters (figure 15). The past tense verbs tag (VBD) illustrated some interesting differences compared to the other tags and the entirety of the verb category. As figure 16 shows, the largest group of texts written by female authors use a higher percentage of VBDs compared to those texts written by male authors. Men use VBDs between approximately 5.9 and 7.2 percent, whilst women use them between approximately 6.1 and 7.3 percent (figure 16). Both these categories do not yet portray large significant differences between the sexes, however, the results provide a guideline for what might be expected when examining the other two grammatical categories which this sub-question focusses on.

Figures 17 through to 20 display the percentages of adjectives and adverbs ending in -ly respectively and provide additional palpable contrasts between male and female authors. For instance, as the boxplot indicates, women predominantly use between approximately 6.9 and 7.7 percent of adjectives and men between 6 and 7.2 percent (figure 17). This significant difference indicates that female authors in general tend to use either the same number of adjectives or – in most cases – more compared

to male authors. The outliers in figure 18 are predominantly written by men if they are situated before the main cluster and after the main cluster they are predominantly written by women. Of this latter group of outliers, only two texts (IDs 23784 and 34619) are written by the same author, namely Lucas Malet (figure 18). The separate tags that form the adjective category have also been analysed, however, all results indicated that women used these forms more often than man and will thus not be presented here. Figure 19 shows that both women and men use adverbs ending in -ly sparingly. Furthermore, female authors predominantly use them between 1 and 1.6 percent whilst men use these adverbs between just below 1 and 1.6 percent (figure 19). Again, both sexes share most of the percentages, however, female authors have a larger scale than male authors, namely 0.4 to 2 percent compared to just below 0.5 to 1.9 percent. Of the eighteen outliers in figure 20, eight works are written by an author who only appears once in these outliers and of the other ten texts, only two are volumes of a novel. Moreover, female texts do not appear in the same manner as described above in the adjectives scatterplot as less than half of the texts on both sides of the cluster are written by women (figure 20). It can thus be stated that, even though the differences are small, women tend to use a higher percentage of adverbs ending in -ly than men, and women use a higher percentage of adjectives compared to men.

Another interesting comparison is that of the relations between these grammatical groups and how these might affect their use by the authors. Figures 21 and 22 provide an overview of the correlations between the four categories and only those findings that are most interesting will be highlighted. As an example, in figure 21 there is a positive correlation between nouns and verbs used by female writers, which indicates that the use of a higher percentage of nouns correlates with a higher percentage of verbs. The correlation between the percentages of nouns and verbs used by male authors is, however, slightly lower (figure 22). Another example of a similar development can be discerned by examining the use of adjectives compared to nouns. Figures 21 and 22 show that for both sexes there is a positive correlation between these two categories. Moreover, there is a negative correlation between -ly adverbs and verbs for both sexes, whilst the correlation between adjectives and verbs is less negative for female authors than for male authors and the correlation between nouns and -ly adverbs is less negative for male authors compared to female authors

(figures 21 and 22). These developments are especially interesting since, as mentioned above, these grammatical categories are also used in varying degree by both sexes.
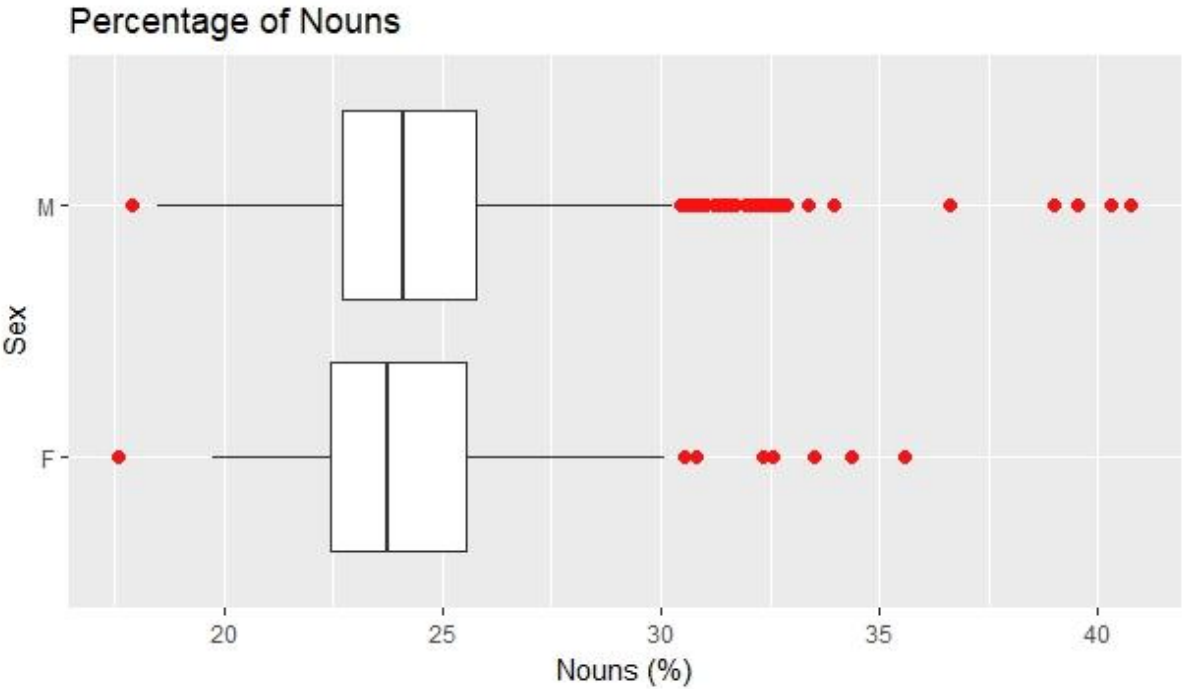
Percentage of Nouns

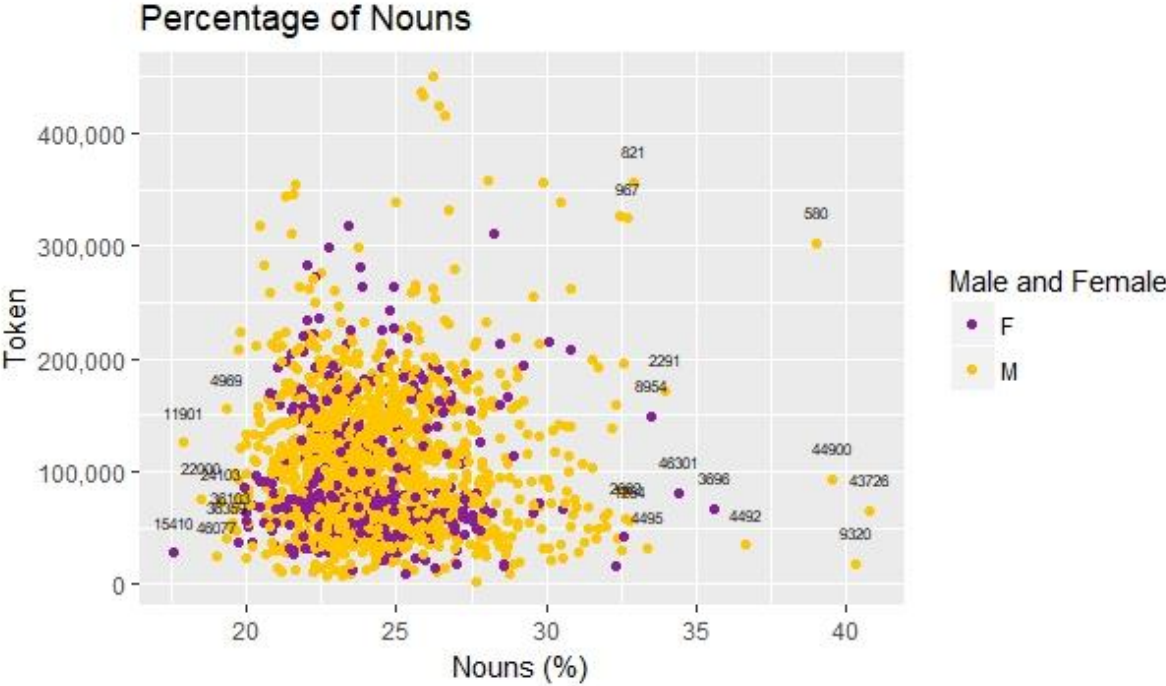*Figure 11: Percentages of nouns in texts written by male and female authors*

Percentage of Nouns

Figure 12: Outliers of the percentages of nouns in texts written by male and female authors

Percentage of Singular Proper Nouns
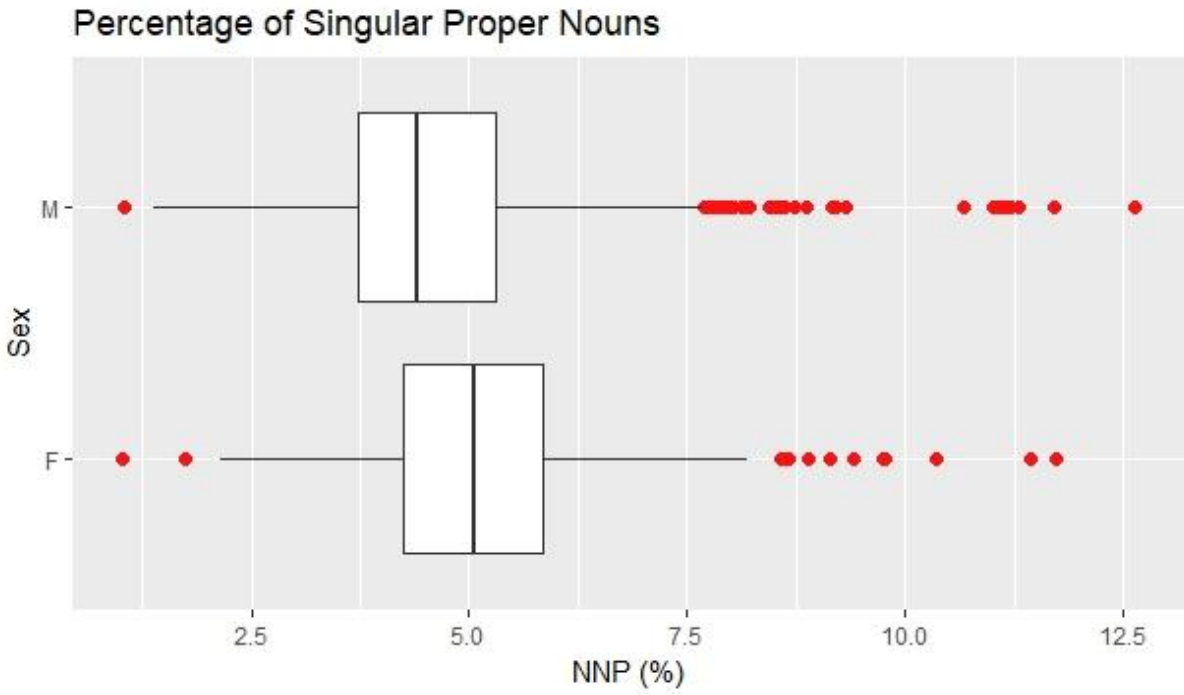
Figure 13: Percentages of singular proper nouns in texts written by male and female authors

Percentage of Verbs
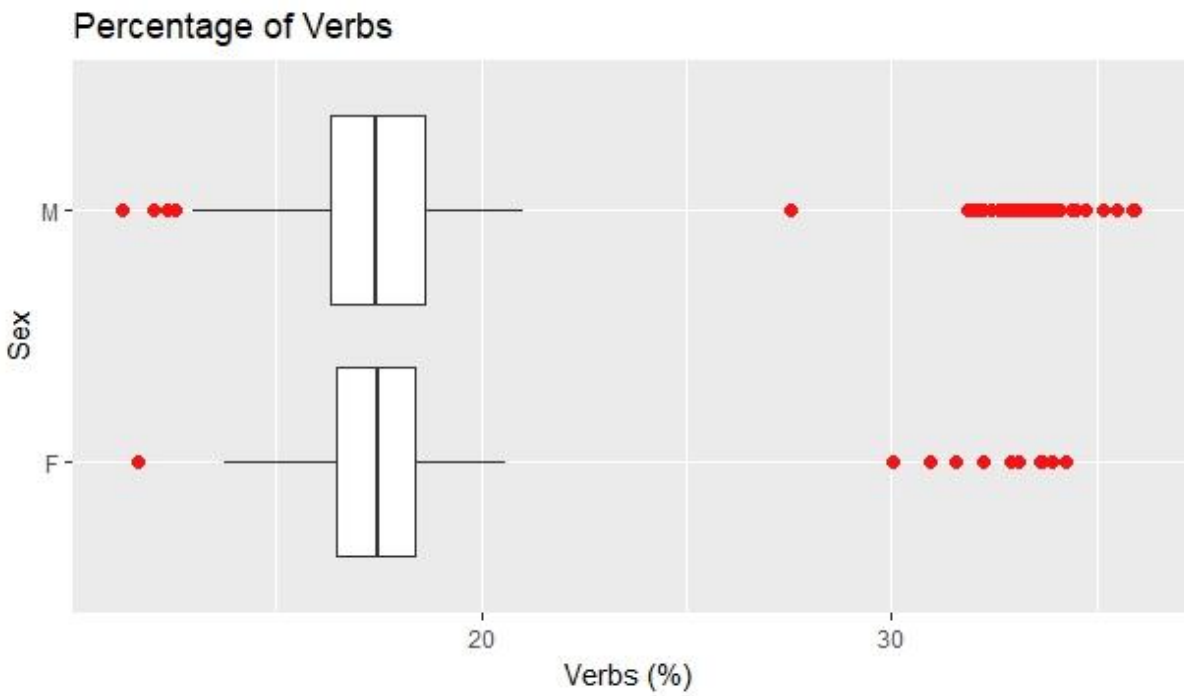
Figure 14: Percentages of verbs in texts written by female and male authors
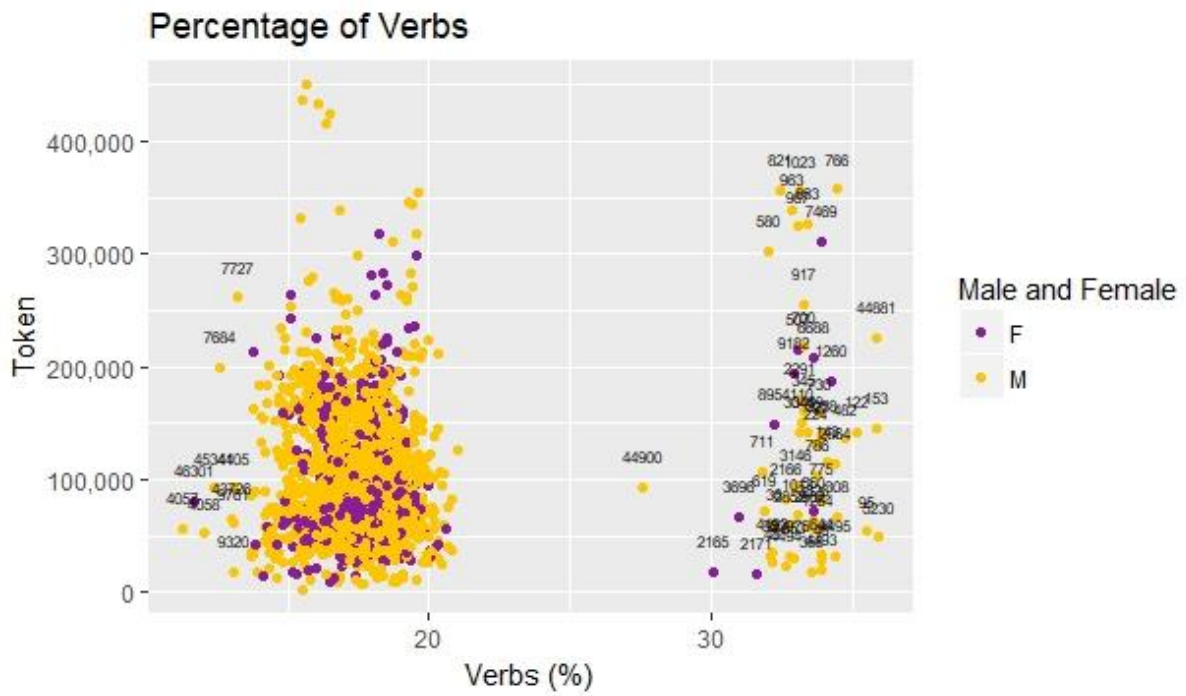
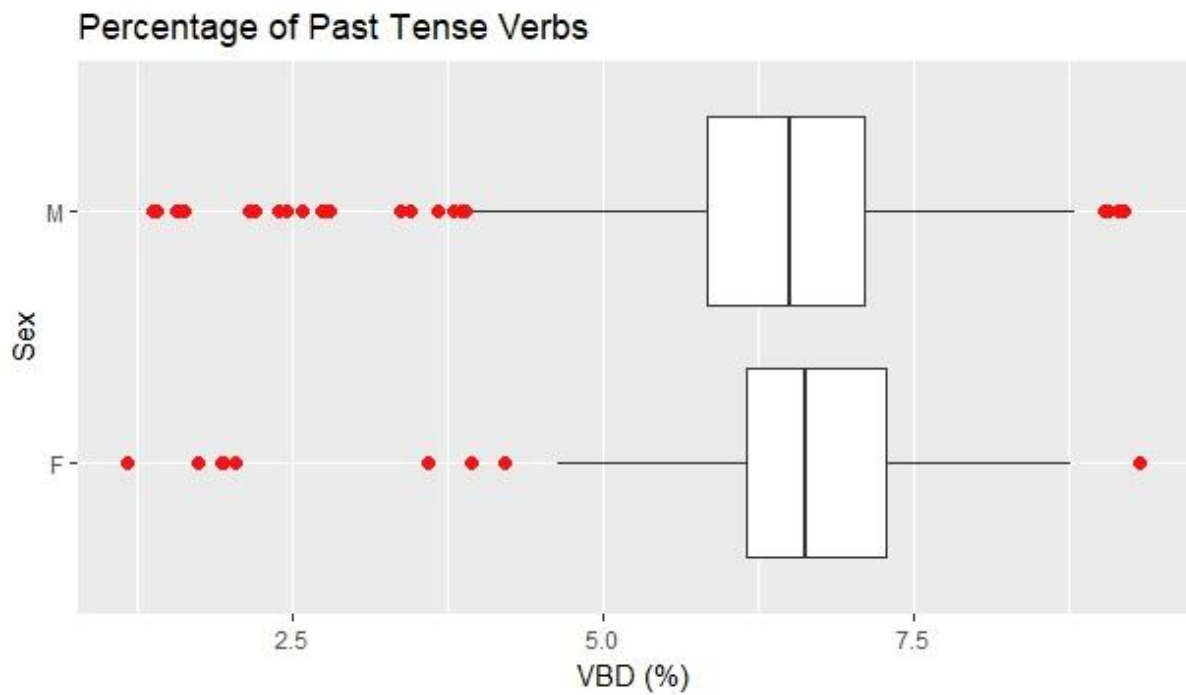*Figure 15: Outliers of the percentages of verbs in texts written by female and male authors*

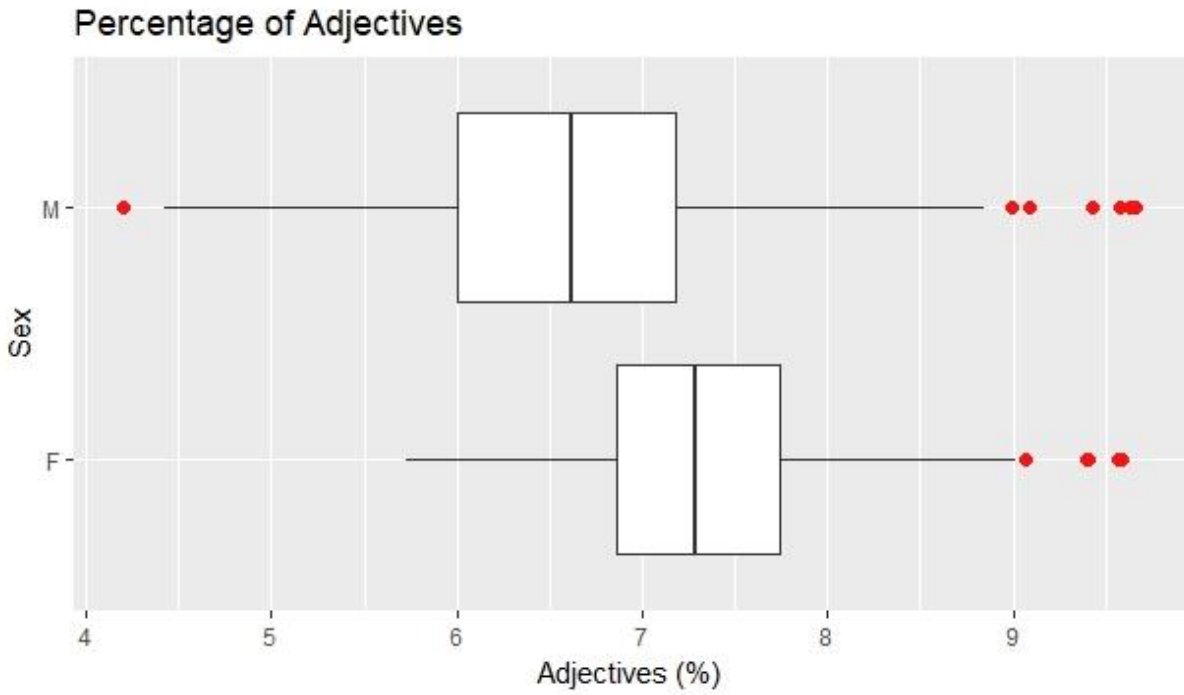*Figure 16: Percentages of past tense verbs in texts written by female and male authors*

Figure 17: Percentages of adjectives in texts written by male and female authors
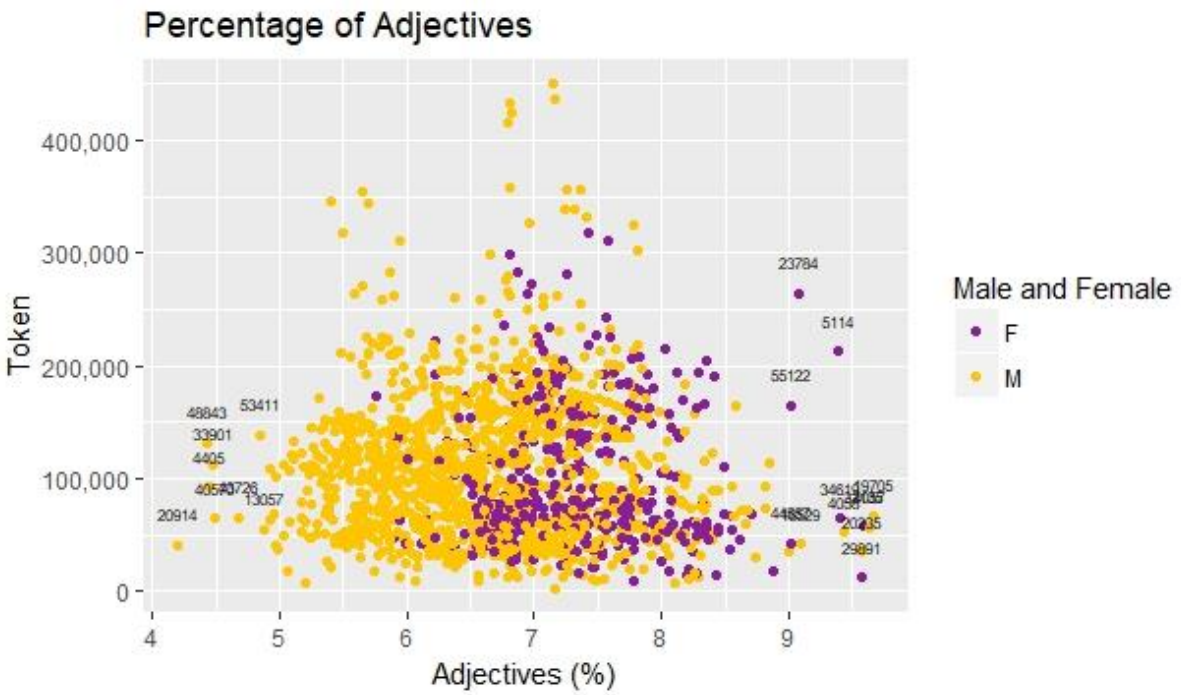

Figure 18: Outliers of the percentages of adjectives in texts written by male and female
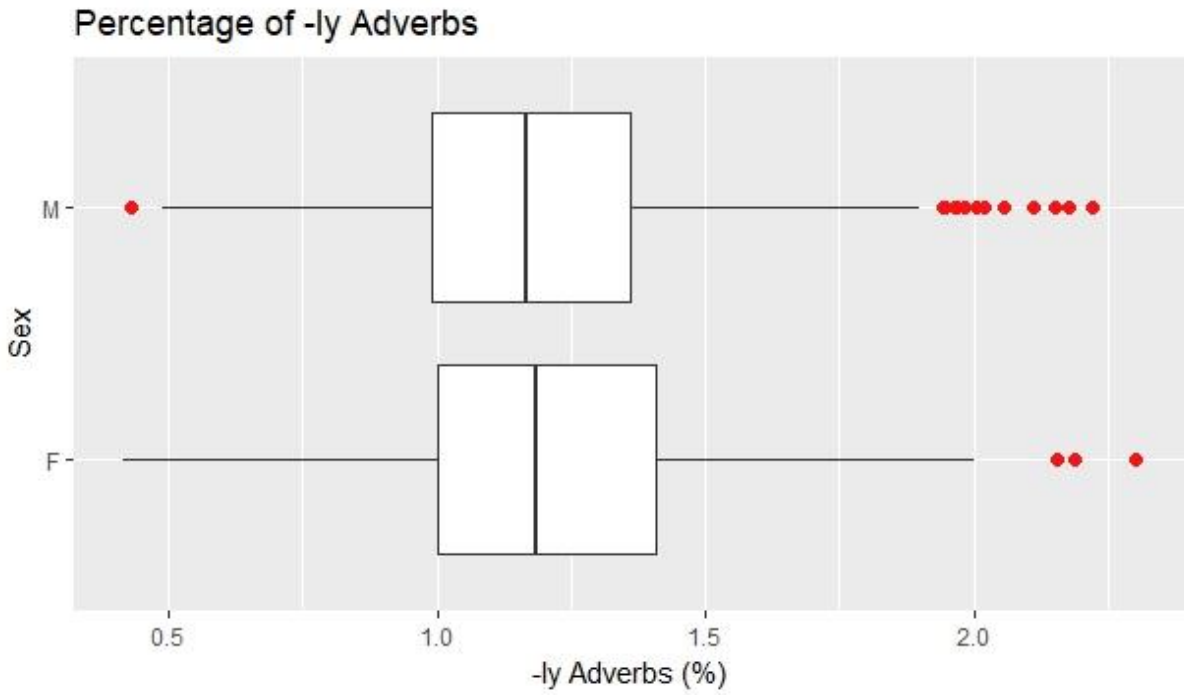*authors*

Figure 19: Percentages of adverbs ending with -ly in texts written by female and male authors
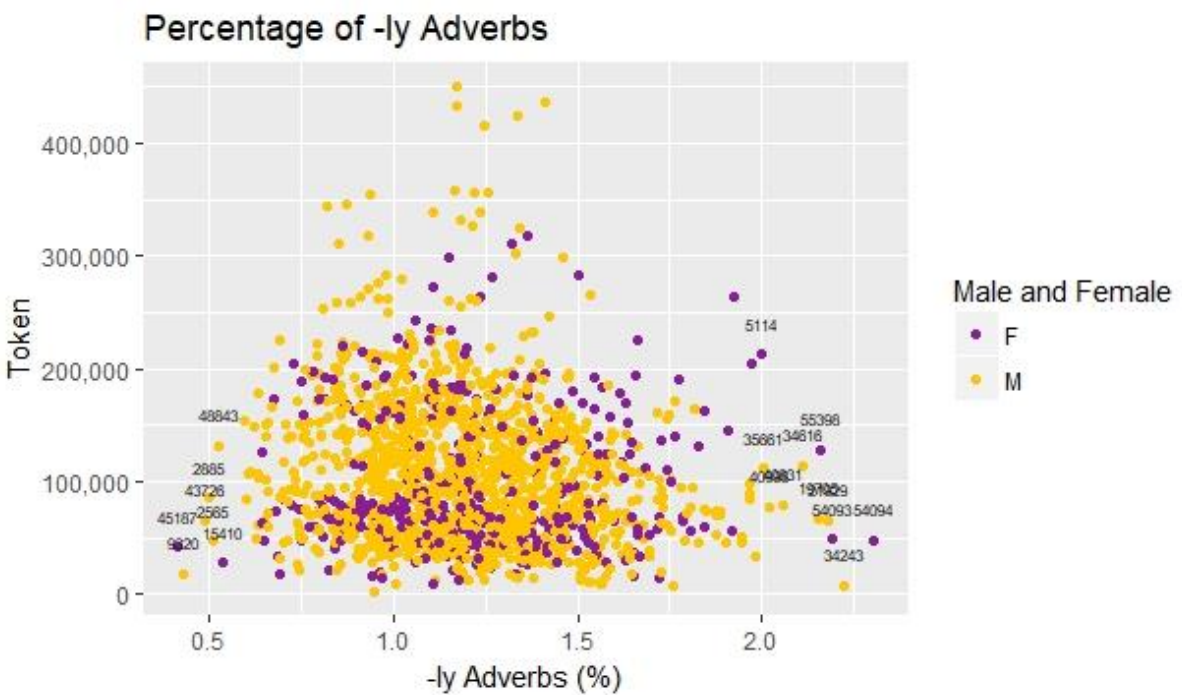

Figure 20: Outliers of the percentages of adverbs ending with -ly in texts written by female and male authors

Figure 21: The relation between the use of verbs, nouns, -ly adverbs and adjectives in texts written by female authors

Figure 22: The relation between the use of verbs, nouns, -ly adverbs and adjectives in texts written by male authors

Thirdly, sub-question 2c – do women use some personal pronouns more frequently than men? – shall be answered by examining each of the six personal pronouns separately at first and then by comparing their relations to each other. As figure 23 illustrates, the use of the personal pronoun 'I' does not differ greatly between both sexes. However, when examining the area where most tests are

concentrated, it can be discerned that women use this pronoun between approximately 1.2 and 1.9 percent, whilst men use it the most often between 1.3 and 2.2 percent (figure 23). This indicates that male authors are more likely to use a higher percentage of this pronoun in their texts compared to women. The outliers of the pronoun 'I' are predominantly written by male authors, excluding three texts (figure 24). Moreover, according to figure 24, Mayne Reid is the Irish author of two texts (IDs 34668 and 21238) that fall below the main cluster and one text (ID 25666) that is found at a higher percentage than the main cluster. Lastly, Joseph Hocking wrote three of the texts (IDs 13158, 27591 and 54239) that do not conform to the norm (figure 24).

Similar to the findings above is the use of the pronoun 'you' as the men predominantly use it between approximately 0.8 and 1.4 percent and the women on the other hand use it between approximately 0.9 and 1.3 percent (figure 25). Moreover, as the percentages suggest, the women in general seem to use this pronoun to a lesser extent than their male counterparts, even though the differences are small. Figure 26 indicates that fifty percent of the outliers that are close to zero are written by women and none of the outliers located above 2.5 percent are written by female authors. Of these four works two (IDs 9312 and 9379) were written by the Scottish author Robert Barr, whilst the other two were written by English authors (figure 26). Moreover, two (IDs 7284 and 24651) of the three novels written by women were authored by Charlotte Mary Yonge.

Figure 27 demonstrates that the personal pronoun 'she' is generally used more often by female authors than by male authors. For instance, most novels by male authors are predominantly situated between 0.3 and 0.9 percent, whilst most works written by women may be found between approximately 0.8 and just above 1.5 percent. This might corroborate the notion that both sexes tend to refer more often to their own sex, which was introduced by the process of solving sub-question 1b in the previous section. The scatterplot depicting the outliers in figure 28 portrays sixteen novels written by female authors and eight novels written by men. This supports the notion that women tend to refer more often to women than men do. Five of these outliers were written by Frances Hodgson Burnett and four of the eight works written by men were authored by Anthony Trollope (figure 28). Three of Trollope's novels (IDS 26002, 24000 and 8897) refer to women by name in the title and one (ID

22000) does not, namely *Kept in the Dark* (figure 28). The other novels written by men also refer to women in their titles, except for *The Man Who Was Good* (ID 43837) by Leonard Merrick (figure 28).

Corroborating the notion presented above, the use of the pronoun 'he' presents opposite – albeit slightly less striking – results to the pronoun 'she'. As an example, this pronoun is used predominantly by female authors between roughly 1.1 and 1.7 percent and by male authors between approximately 1.2 and 1.75 percent (figure 29). Interestingly, these percentages are higher than both sets of percentages that demonstrate the use of the pronoun 'she', which could perhaps indicate that both sexes are slightly more predisposed towards the use of male characters or representation instead of female characters or representation. The outliers that are demonstrated in figure 30 are predominantly written by male authors, with the exception of three texts (IDs 36561, 32135 and 15538) which are located below 0.5 percent. Furthermore, two of the outliers (IDs 38872 and 39215) that are located at or above three percent are written by the same author, namely Stanley John Weyman (figure 30). Lastly, the novel *Tommy and Grizel* (ID 11901) by J. M. Barrie which is located between 2.5 and 3 percent also appeared as an outlier between 2 and 2.5 percent in the scatterplot analysing the use of 'she' (figures 28 and 30). The high use of both 'he' and 'she' might be explained by the title as it indicates that the novel follows two main characters, one male and one female.

Figure 31 shows that the pronoun 'we' is most often used by male authors between approximately 0.19 and 0.4 percent and by female authors between approximately 0.16 and just above 0.25 percent. These percentages indicate that in most texts men tend to use 'we' more often than women. This is corroborated by the outliers presented in figure 32 since only one text written by a woman scores above 1.5 percent. Moreover, four texts (IDs 23497, 21356, 21303 and 24909) were written by George Manville Fenn (figure 32). The personal pronoun 'they' is also used more often by male authors: men use it between approximately 0.3 and 0.5 percent, whilst women use 'they' between 0.25 and roughly 0.4 percent (figure 33). The outliers in figure 34 that are located below the norm do not share any striking similarities. The outliers that score above 1.3 percent, however, are all written by either G.A. Henty or Mayne Reid – four and five novels respectively – with the exception of two novels

(IDs 2885 and 13276) which were written by William Morris and Frederick Marryat (figure 34).

Next, some interesting relations between these pronouns shall be examined more closely. The decision has again been made to only highlight those results that illustrate striking developments. For instance, as figures 35 and 36 depict, the correlation between the pronouns 'they' and 'she' is close to negative for male authors, whilst for female authors the correlation between these pronouns is close to positive. Moreover, both heatmaps indicate that there is a negative correlation between the pronouns 'she' and 'we' (figures 35 and 36). Two more examples where the correlation between two pronouns are higher for women and lower for men are the correlations between the pronouns 'I' and 'she' and the pronouns 'I' and 'he' (figures 35 and 36). It can thus be concluded that women tend to use these pronouns both increasingly or decreasingly.
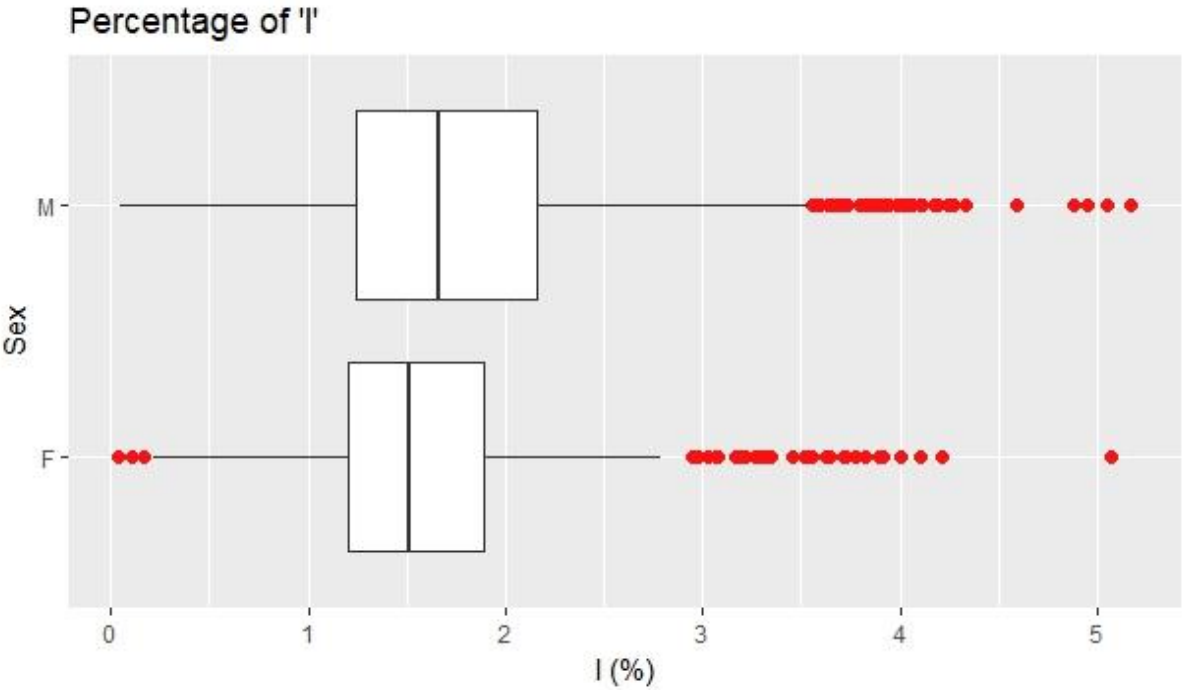

Figure 23: Percentages of the pronoun 'I' in texts written by male and female authors
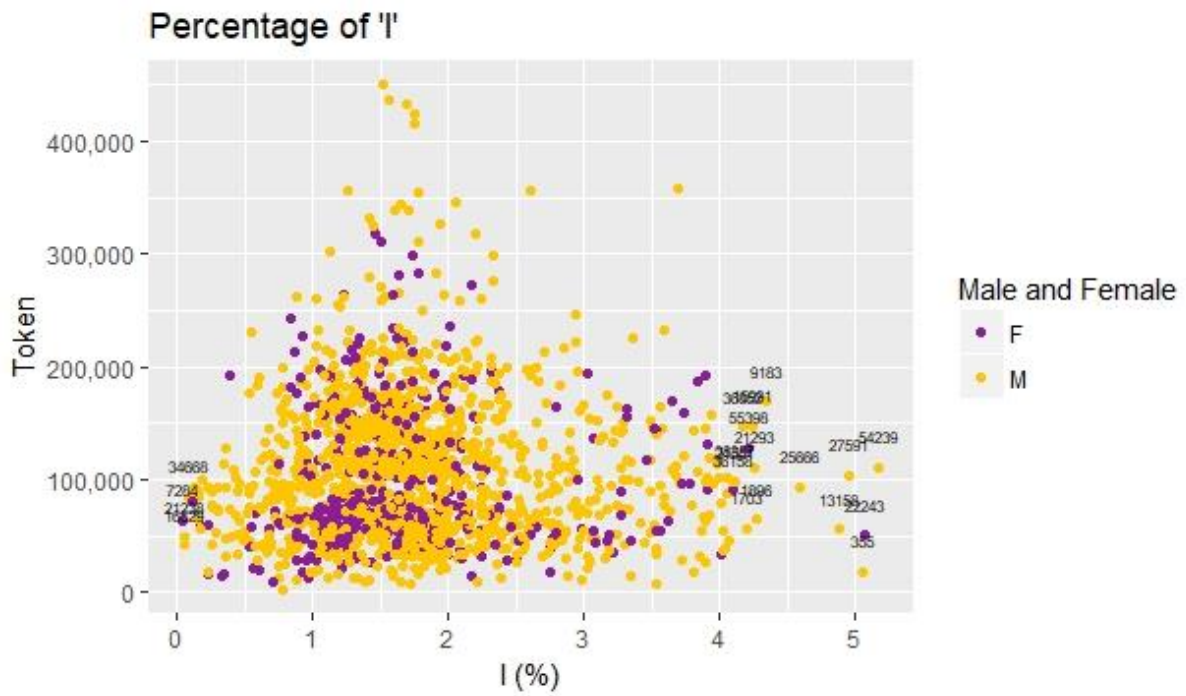
Percentage of 'I'

Figure 24: Outliers of the percentages of the pronoun 'I' in texts written by male and female authors
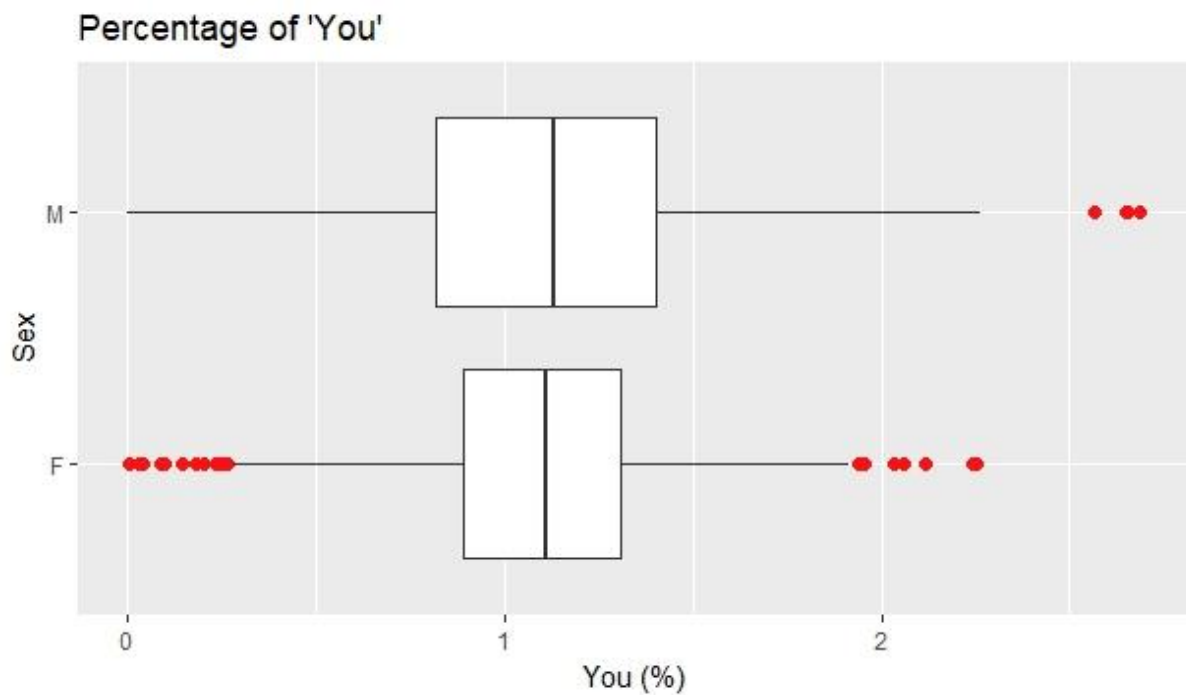
Percentage of 'You'

Figure 25: Percentages of the pronoun 'you' in texts written by male and female authors

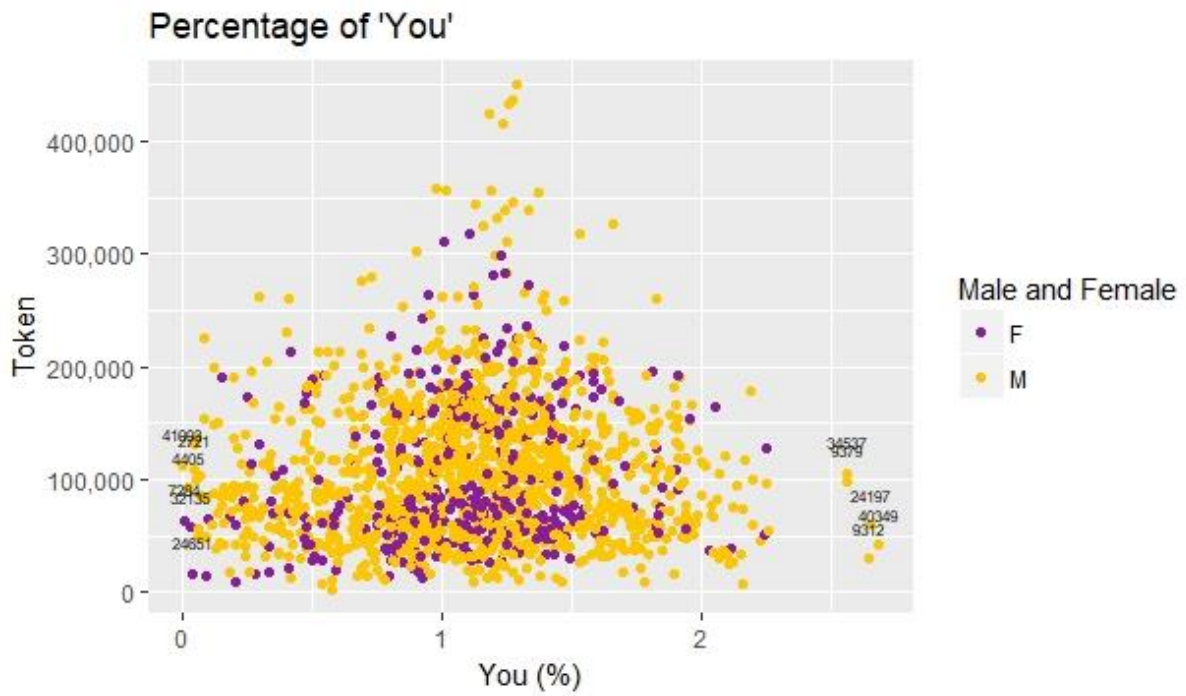*Figure 26: Outliers of the percentages of the pronoun 'you' in texts written by male and female authors*

Figure 27: Percentages of the pronoun 'she' in texts written by male and female authors

Figure 28: Outliers of the percentages of the pronoun 'she' in texts written by male and female authors

Figure 29: Percentages of the pronoun 'he' in texts written by male and female authors

Figure 30: Outliers of the percentages of the pronoun 'he' in texts written by male and female authors

Figure 31: Percentages of the pronoun 'we' in texts written by male and female authors
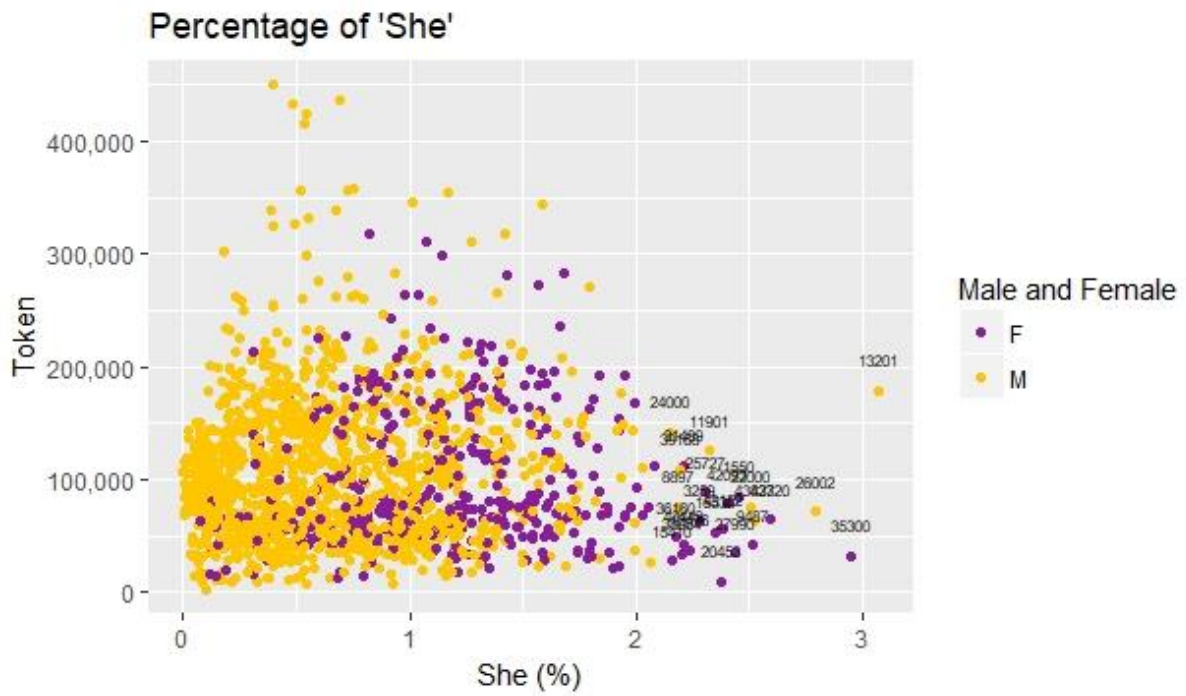
Figure 32: Outliers of the percentages of the pronoun 'we' in texts written by male and female authors

Figure 33: Percentages of the pronoun 'they' in texts written by male and female authors

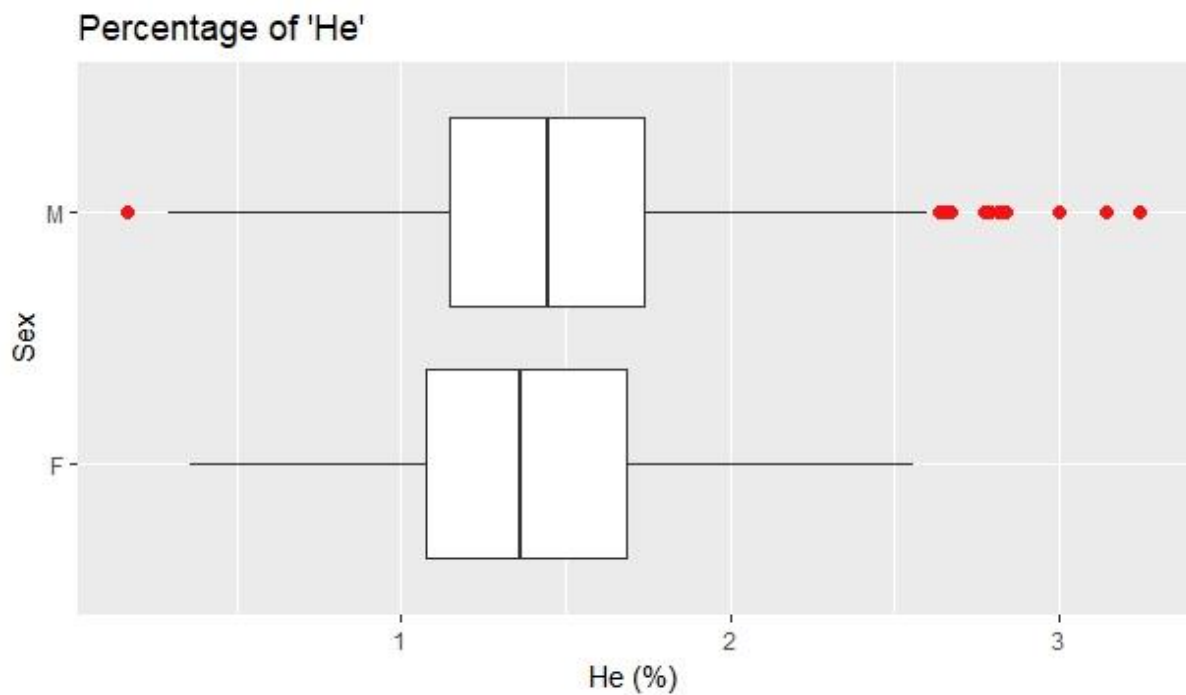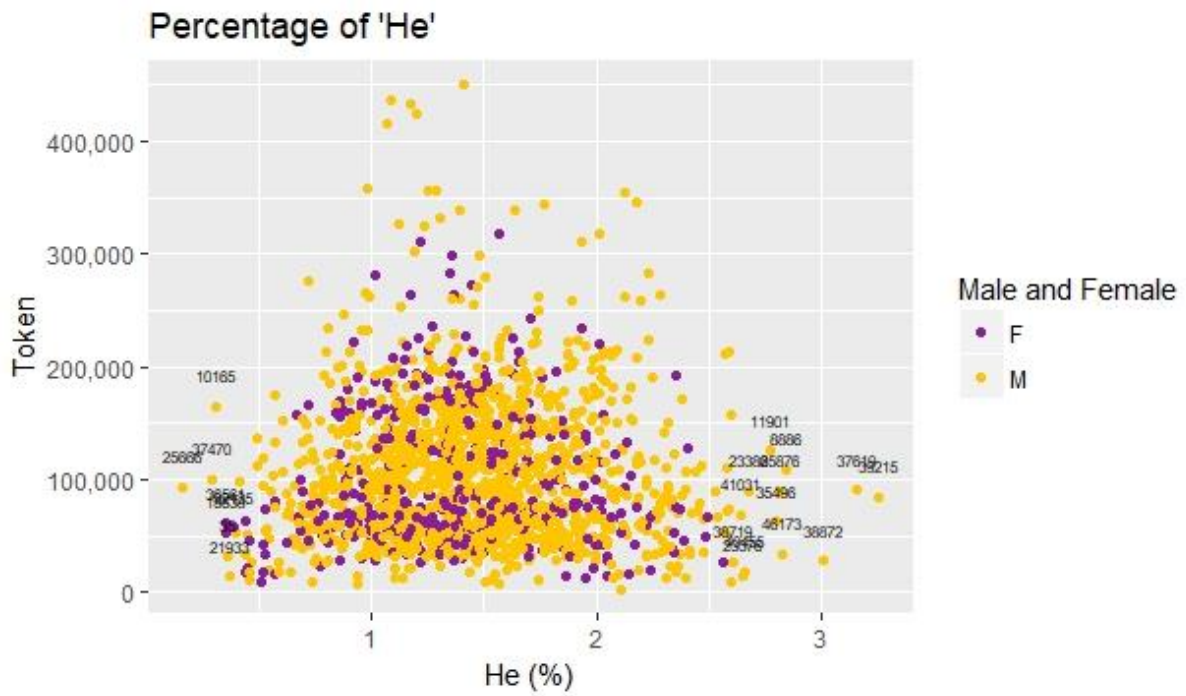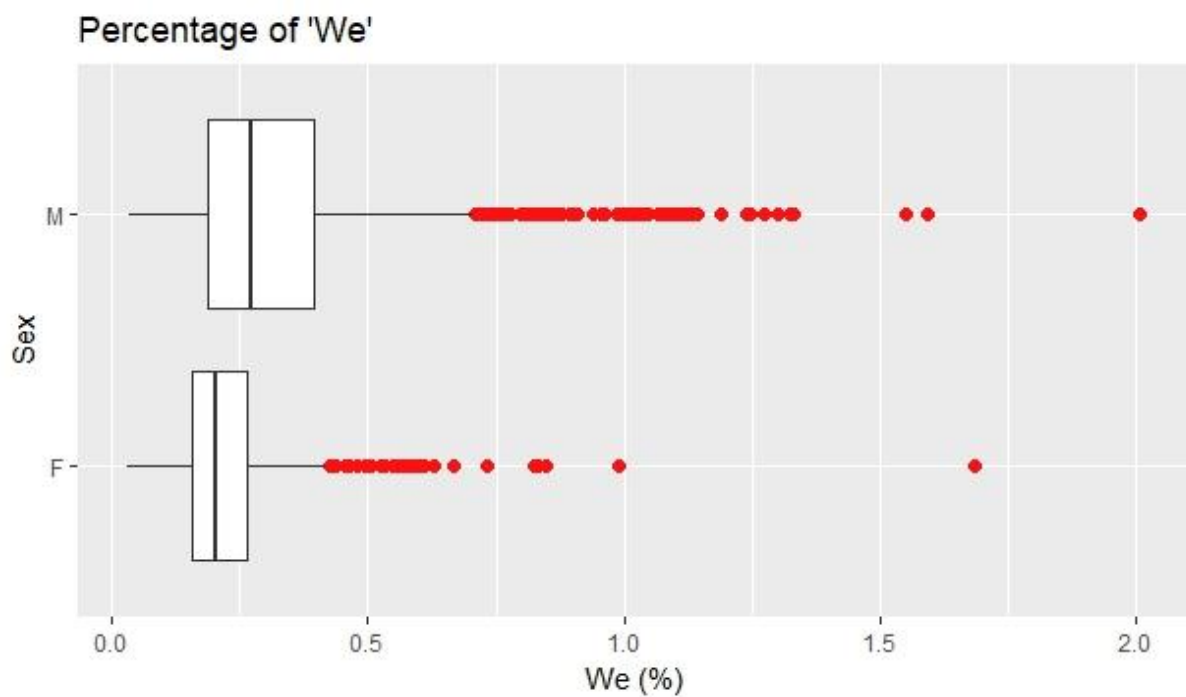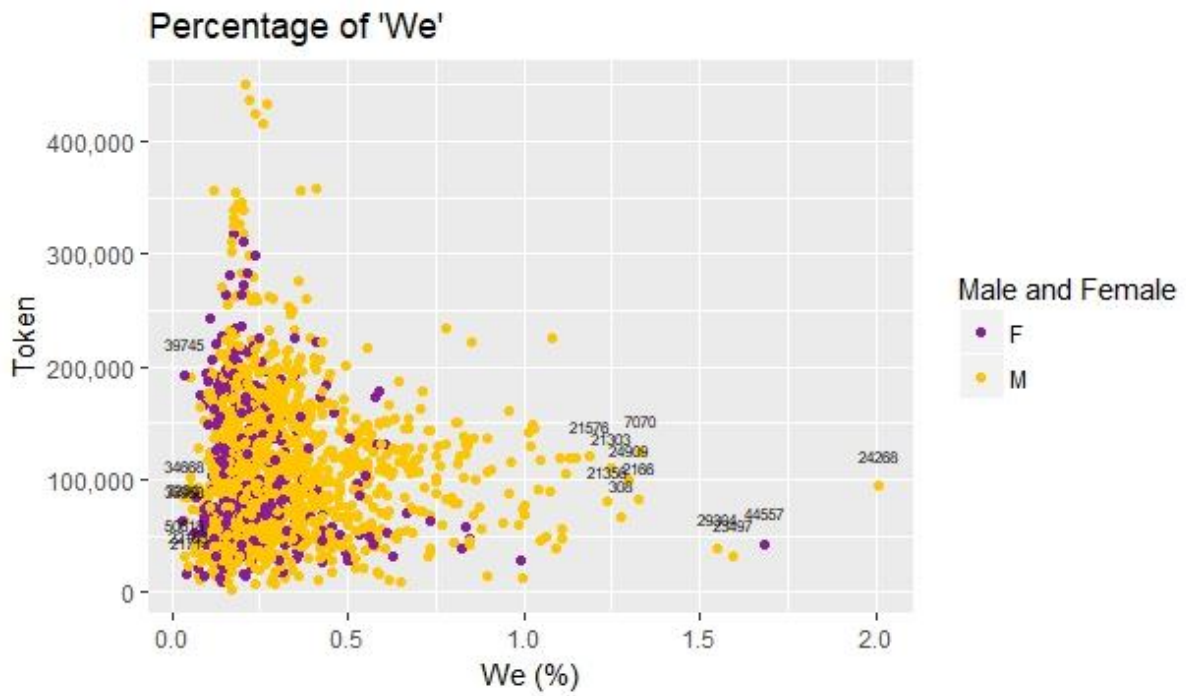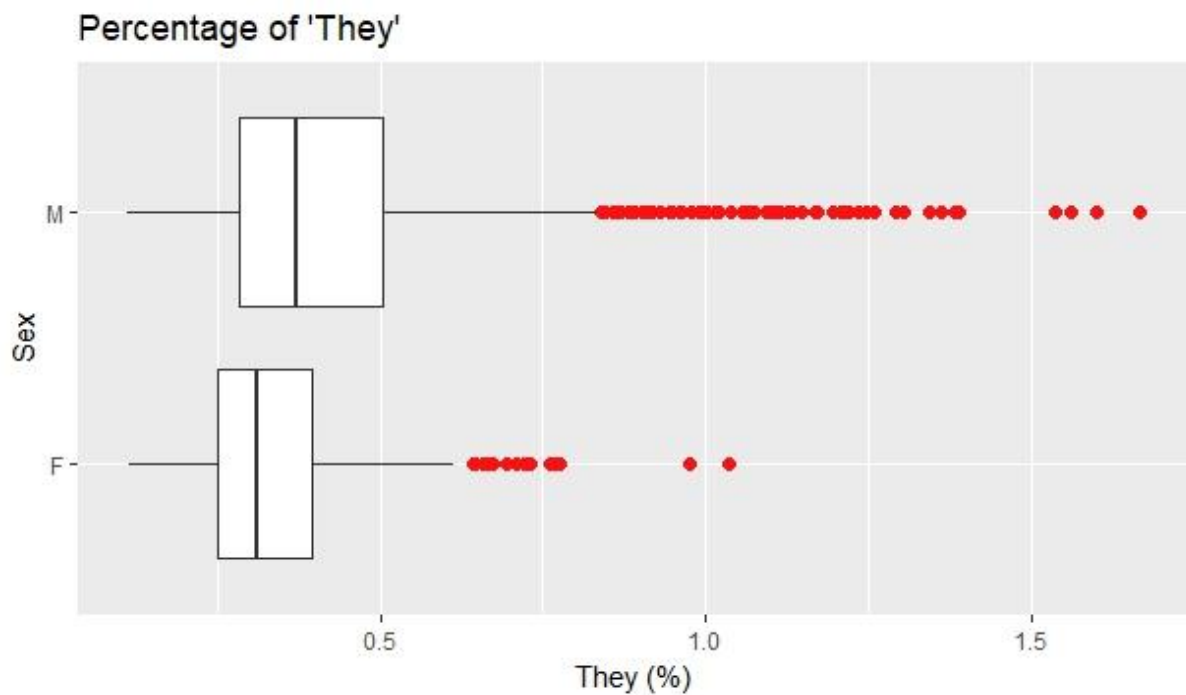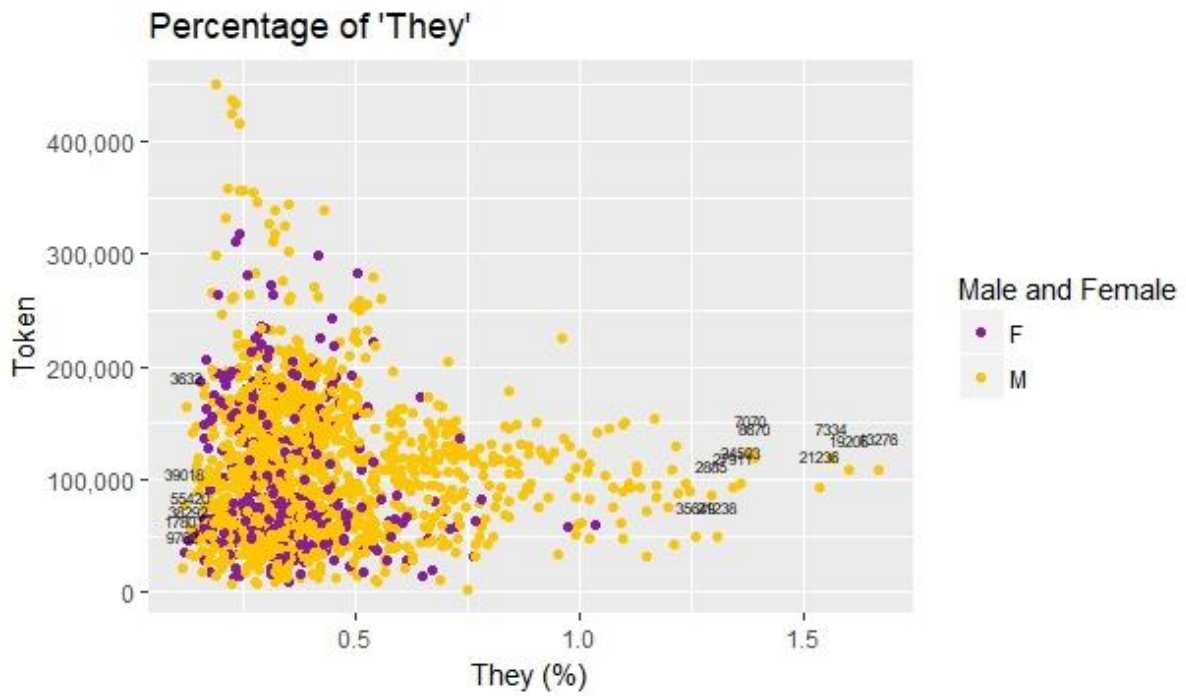*Figure 34: Outliers of the percentages of the pronoun 'they' in texts written by male and female authors*
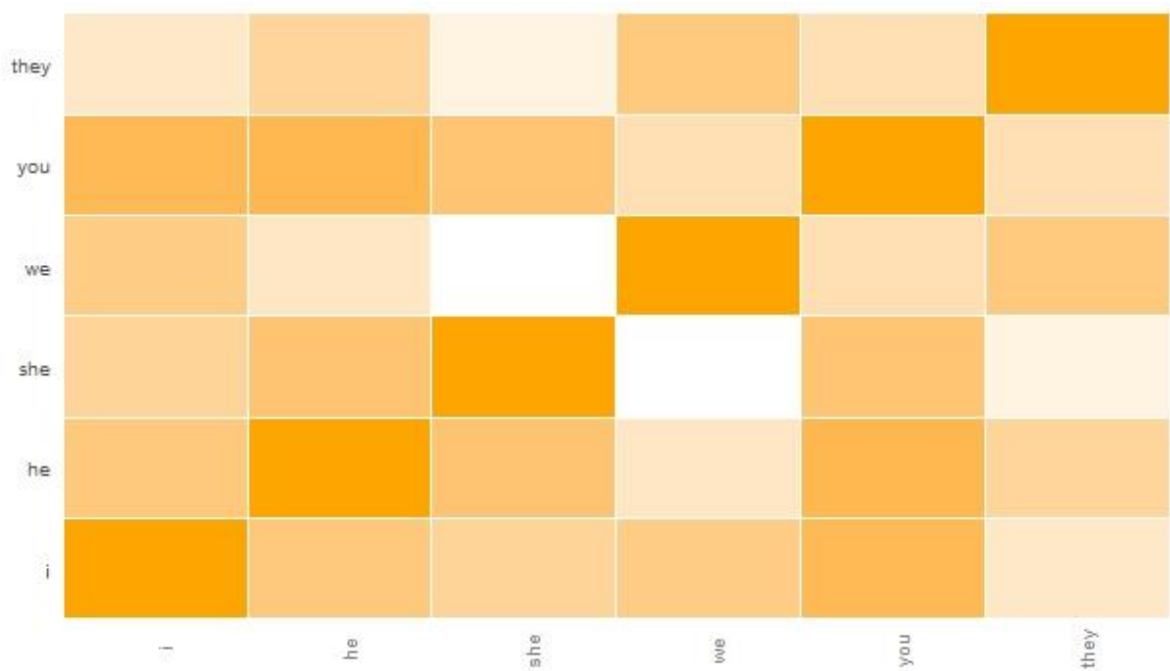
Figure 35: The relation between the percentages of pronouns used in texts written by male authors
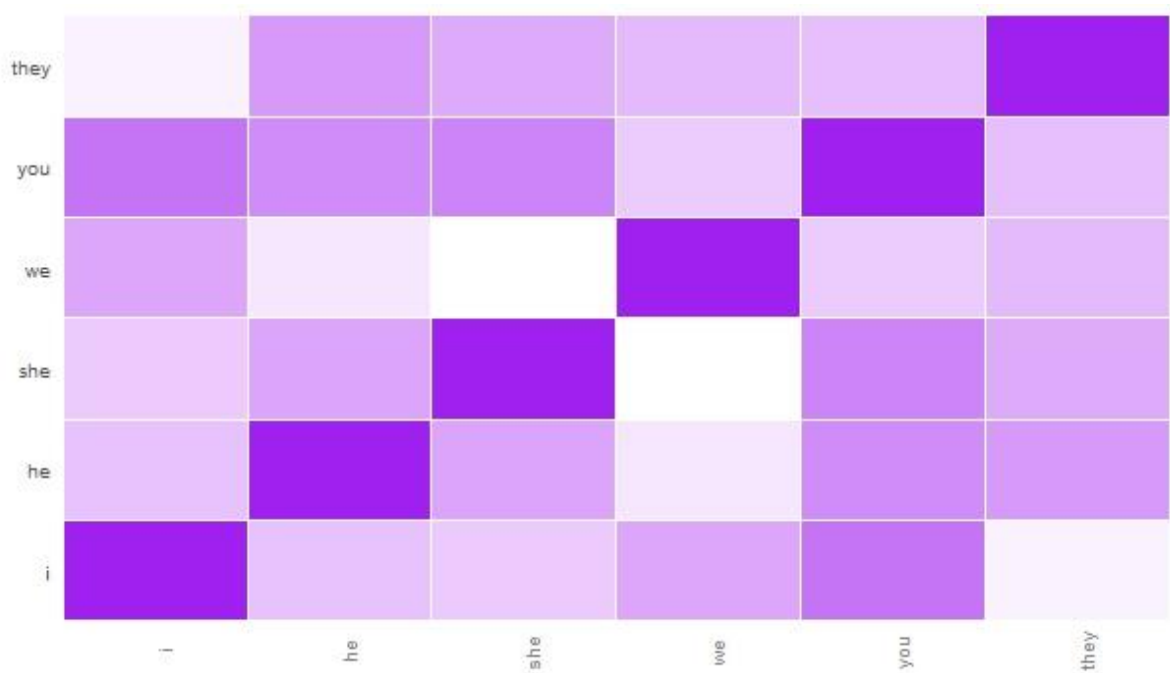
Figure 36: The relation between the percentages of pronouns used in texts written by female authors

3.3 Section Three: Use of Tone

Is there a difference in the use of tone between male and female authors? First of all, the answer to the sub-question how often male and female authors make use of emotional language can be found in the next four graphs. As figure 37 illustrates, male authors generally use between close to 4.8 and 5.8 percent of words that have been classed as positive and female authors use positive words between just below 5.5 and approximately 6.4 percent; indicating that women are predominantly more likely to use a higher percentage of positive words than men. Figure 38 supports this discovery since the outliers that score lower than the main cluster are all written by male authors – with the exception of *Old Times at Otterbourne* (ID 24651) by Charlotte Mary Yonge – and eight of the 12 novels that score higher than the main cluster are written by women. Of these eight texts, four (IDs 11970, 31489, 2374 and 33989) were written by Charlotte M. Brame (figure 38).

To assume that women must also be more inclined to use negative words as they use more positive words seems to be correct; according to figure 39, men predominantly use between approximately 21.9 and 24.5 percent of words classed as negative and female authors use these words between 22.5 and slightly below 25

percent. The differences between male and female authors' use of negative words is also larger than the differences between both sexes' use of positive words. Contrary to the outliers of positive words, the outliers of negative words are predominantly male; only two novels (IDs 8954 and 54847) were written by women (figure 40). Furthermore, three of the works that score lower than the norm (IDs 169, 8778 and 234) were written by William Morris and three of the works that score higher than the norm (IDs 45749, 40583 and 14755) were written by Anthony Hope (figure 40).

Figures 41 and 42 show the relation between the use of negative and positive words, which suggests that there is a predominantly positive correlation between these words for both male and female authors. It thus seems that even though women tend to use a higher percentage of positive and negative words compared to men, both sexes use positive and negative words in the same manner.

Figure 37: Percentages of words classed as positive in texts written by male and female authors

Figure 38: Outliers of the percentages of words classed as positive in texts written by male and female authors

Figure 39: Percentages of words classed as negative in texts written by male and female authors

*Figure 40: Outliers of the percentages of words classed as negative in texts written by male and female authors*

Figure 41: The use of positive and negative words compared to each other in texts written by female authors

Figure 42: The use of positive and negative words compared to each other in texts written by male authors

Sub-question 3b focusses on whether male authors more often use a higher level of loudness than female authors, which is illustrated by figures 43 through to 50. As figure 43 portrays, both sexes use similar percentages of loudness. Male authors mostly use between just above 0.05 and approximately 0.08 percent of words classed as loud and female authors mostly use between approximately 0.06 and just below 0.08 percent of these words (figure 43). These results indicate that men's usage of loud words has a slightly larger scale than women's use of these words. The differences in range are, however, very slim and it cannot be argued based on these results alone that there are significant differences in use of tone between male and female authors. As figure 44 indicates, there are fifteen male outliers and 8 female outliers. Three of the female outliers were written by the Welsh author Rhoda Broughton and three of the male outliers were written by George Manville Fenn (figure 44). No other connections can yet be traced, however, there are some similarities between the three classes of loudness, which shall be discussed below.

More differences can be found when comparing the use of words classed as quiet by both sexes; women predominantly use these words between approximately 0.02 and 0.04 percent and men between approximately 0.013 and 0.03 percent

(figure 45). These results suggest that women might generally use more quiet words than men; however, the differences are very small. As figure 46 demonstrates, there is again a discrepancy in the number of male and female outliers; of the ten texts only two were written by women. Six of the texts were written by George Manville Fenn, whose novel *The Powder Monkey* (ID 21362) is also an outlier in the scatterplot with loud words (figures 44 and 46).

Figure 47 demonstrates that male authors mostly use between approximately 0.09 and just below 0.15 percent of words classed as neutral, whilst female authors use between just below 0.1 and approximately 0.14 percent of these words. The range of percentages predominantly used by women is smaller than the one used by men, which is similar to the analyses of loud words above. In accordance with the previous two scatterplots, figure 48 shows that the number of male outliers is higher than those written by women. Eighteen novels were written by men, of which six by Charles Dickens and four by George Meredith; compared to six novels written by women, of which three were written by Rhoda Broughton – the same three novels that were also noted as outliers of loud words (figure 48). Another similarity between the three analyses is that *Phyllis* (ID 55398) by Margaret Hamilton Hungerford and *Miss Dividends: A Novel* (ID 39824) by Archibald Clavering Gunther score higher than the norm in all three scatterplots (figures 44, 46 and 48). Furthermore, Fenn's *The Powder Monkey* scores lower than the norm in figure 48, whilst it scores higher than the norm in the other two scatterplots (figures 44 and 46).

When comparing the relations between the use of these three types of words, some interesting developments can be discerned. For instance, figures 49 and 50 show that the use of the three types of loudness by male and female authors has the same relation. There is a positive correlation between loud and quiet words, a negative correlation between neutral and quiet words, and a slightly less negative correlation between loud and neutral words (figures 49 and 50). This indicates that the relation between loud and neutral words is close to the relation between quiet and neutral words, but the effect is slightly less apparent.

Percentage of Loud Words
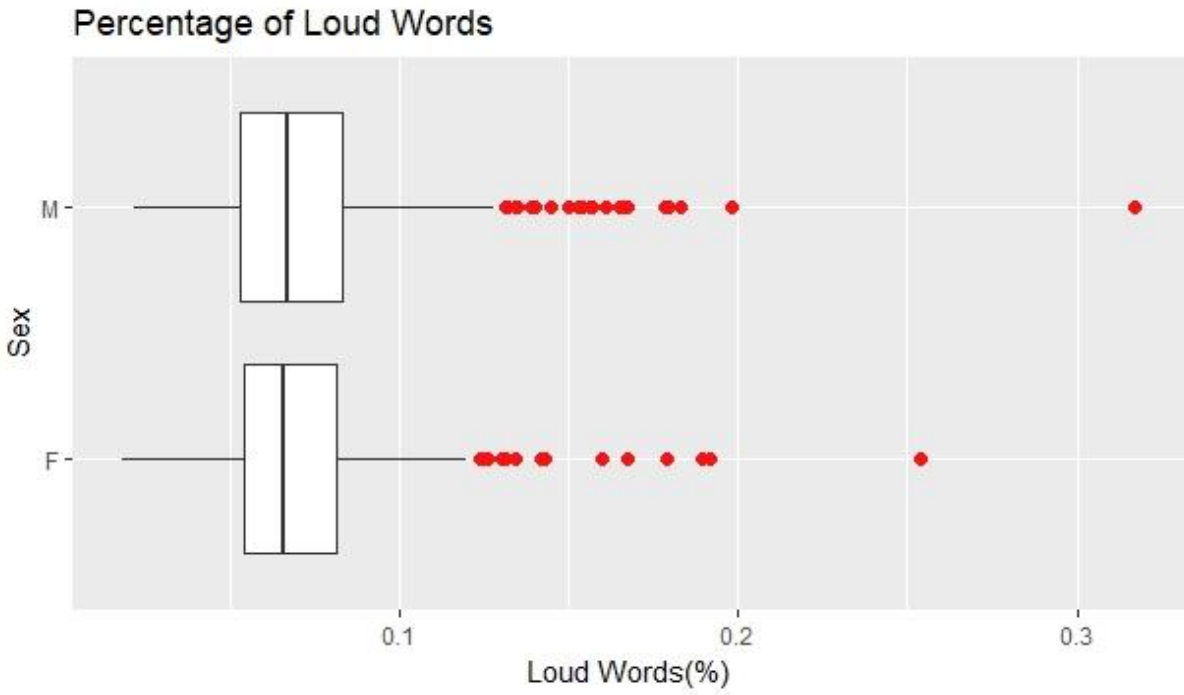
Figure 43: Percentages of words classed as loud in texts written by male and female authors

Percentage of Loud Words

Figure 44: Outliers of the percentages of words classed as loud in texts written by male and female authors
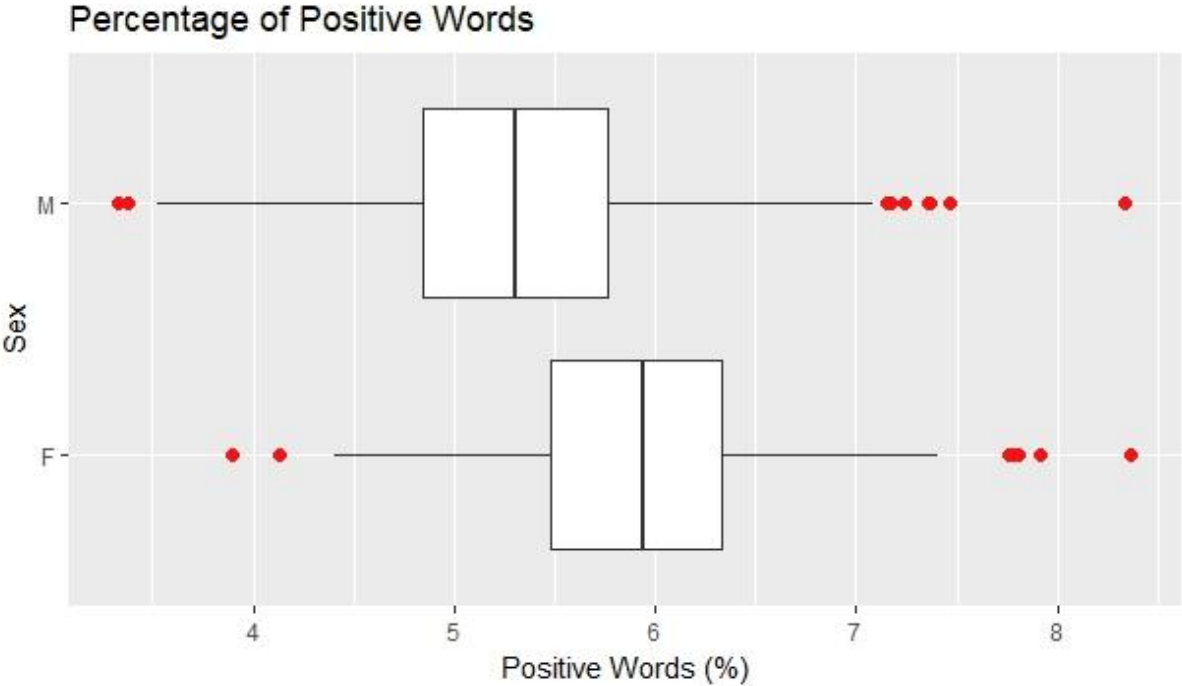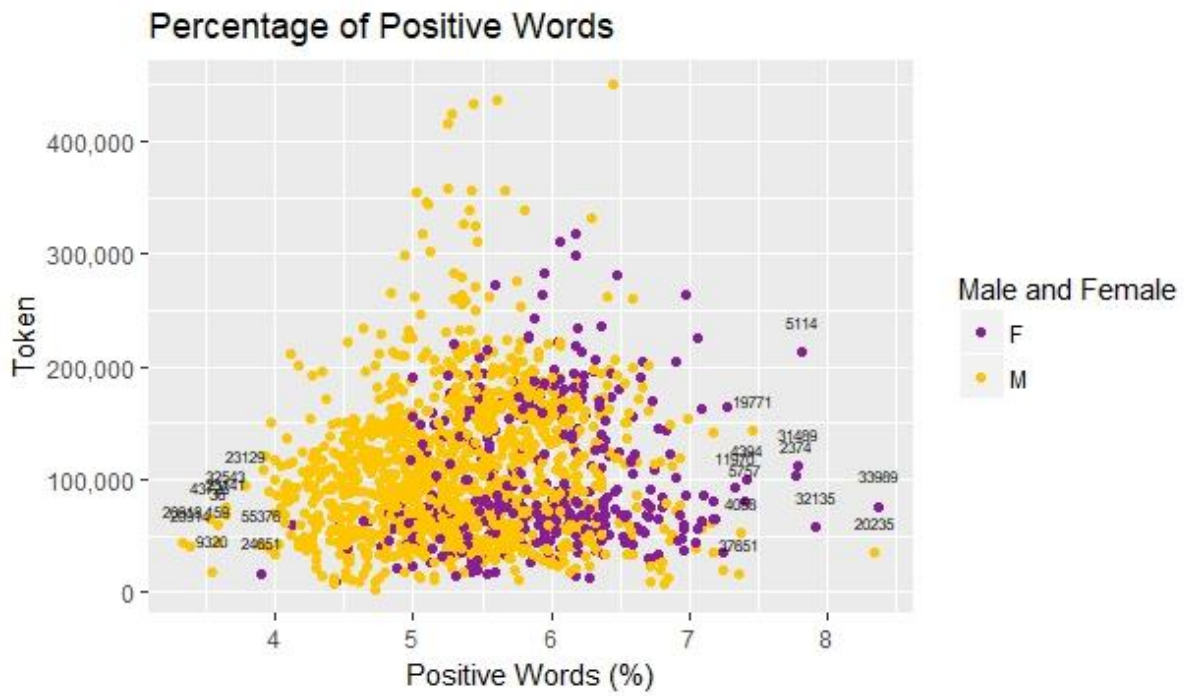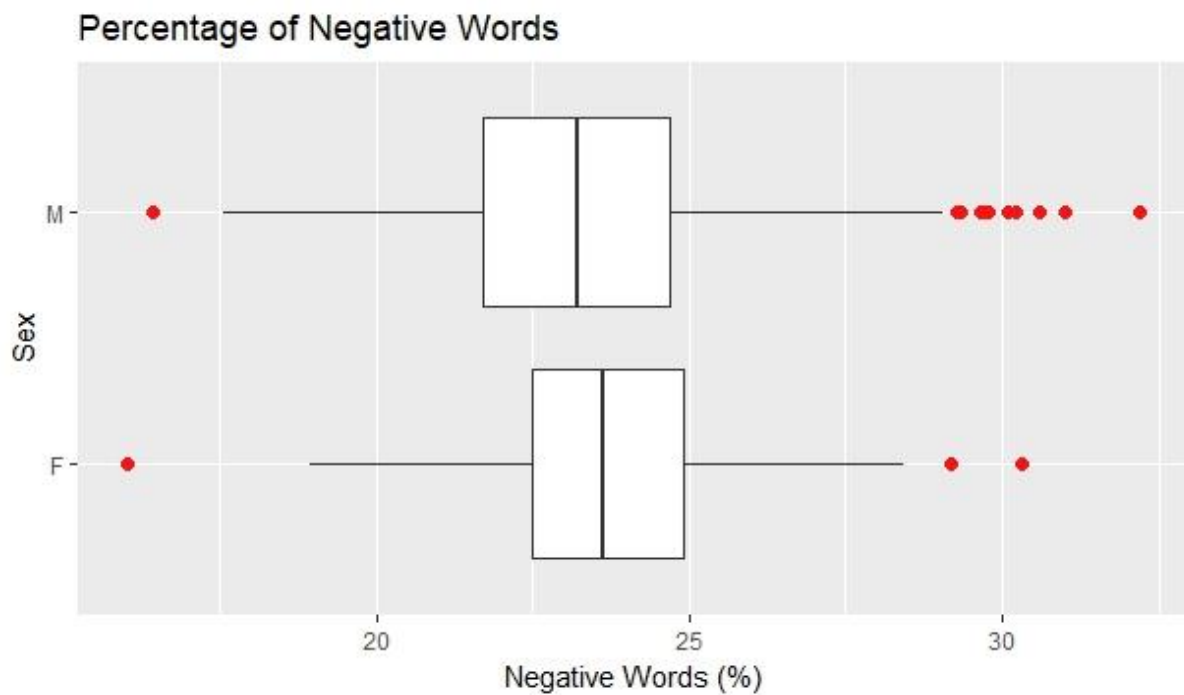
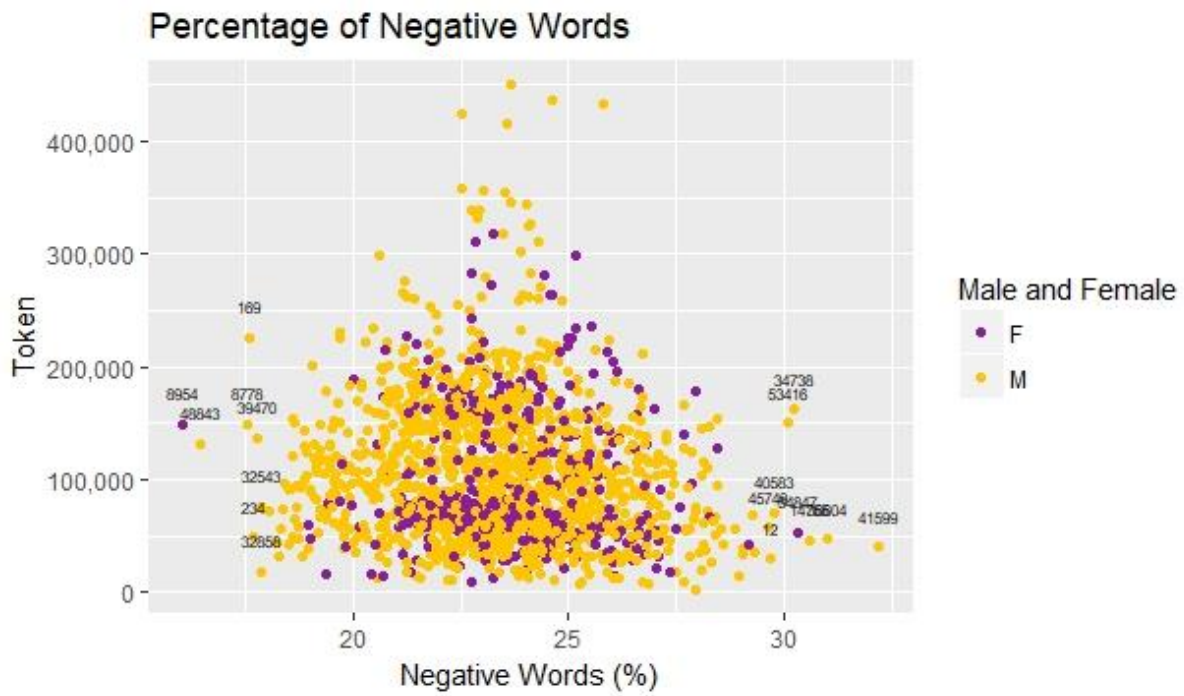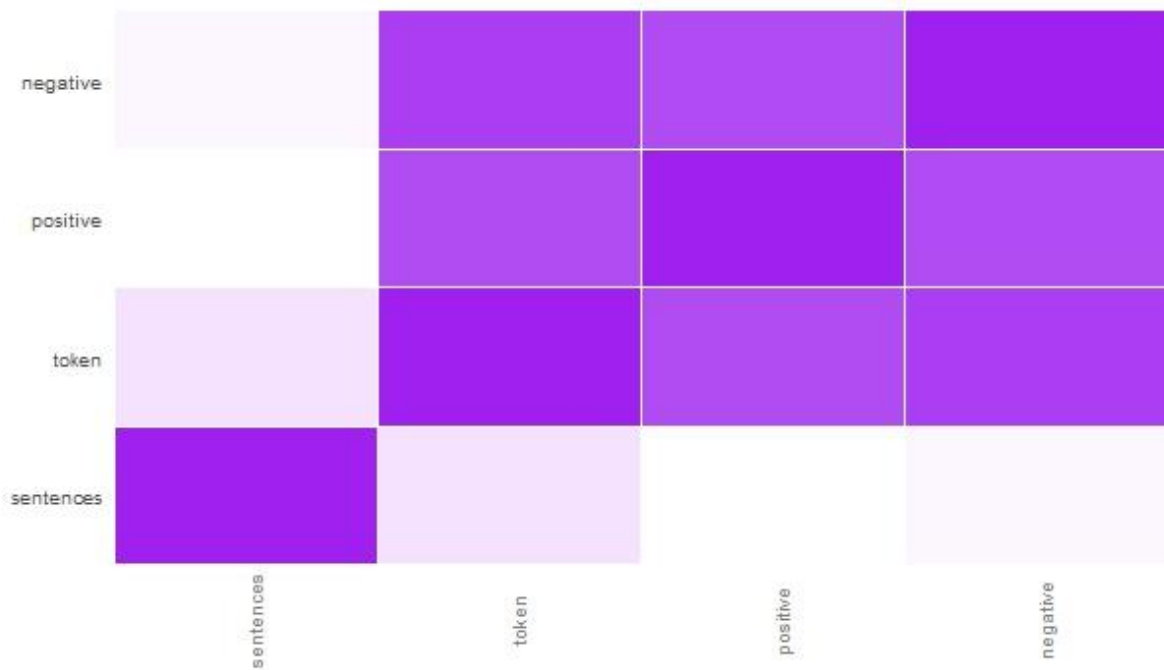*Figure 45: Percentages of words classed as quiet in texts written by male and female authors*
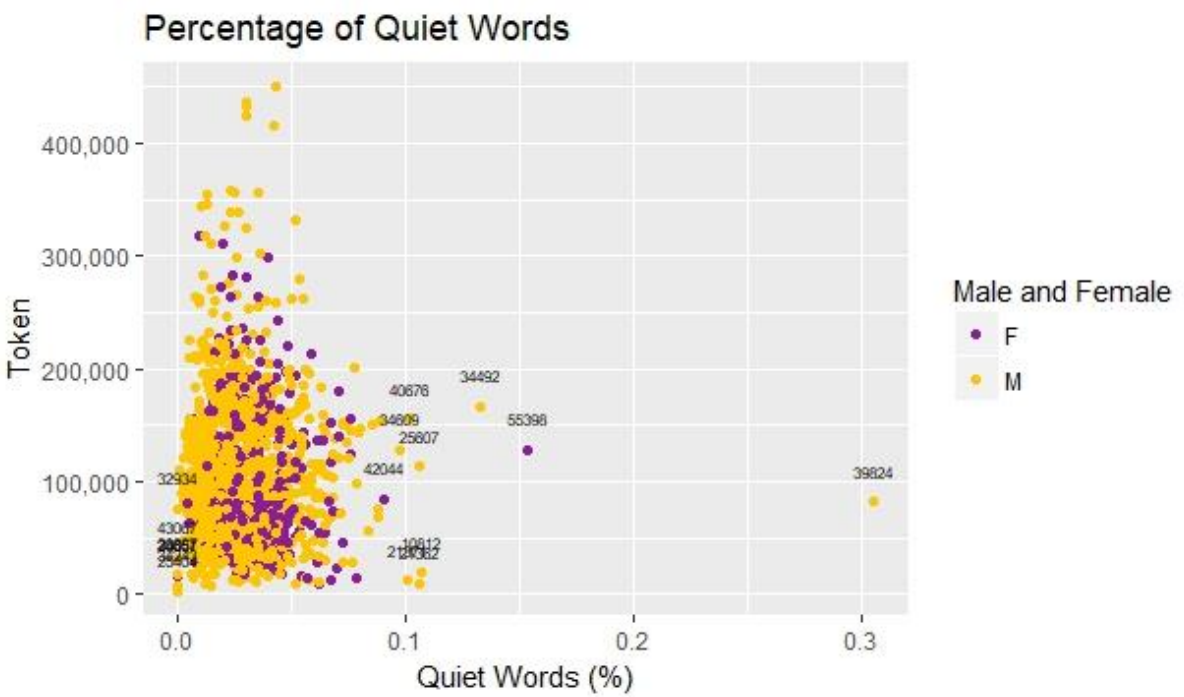
Figure 46: Outliers of the Percentages of words classed as quiet in texts written by male and female authors
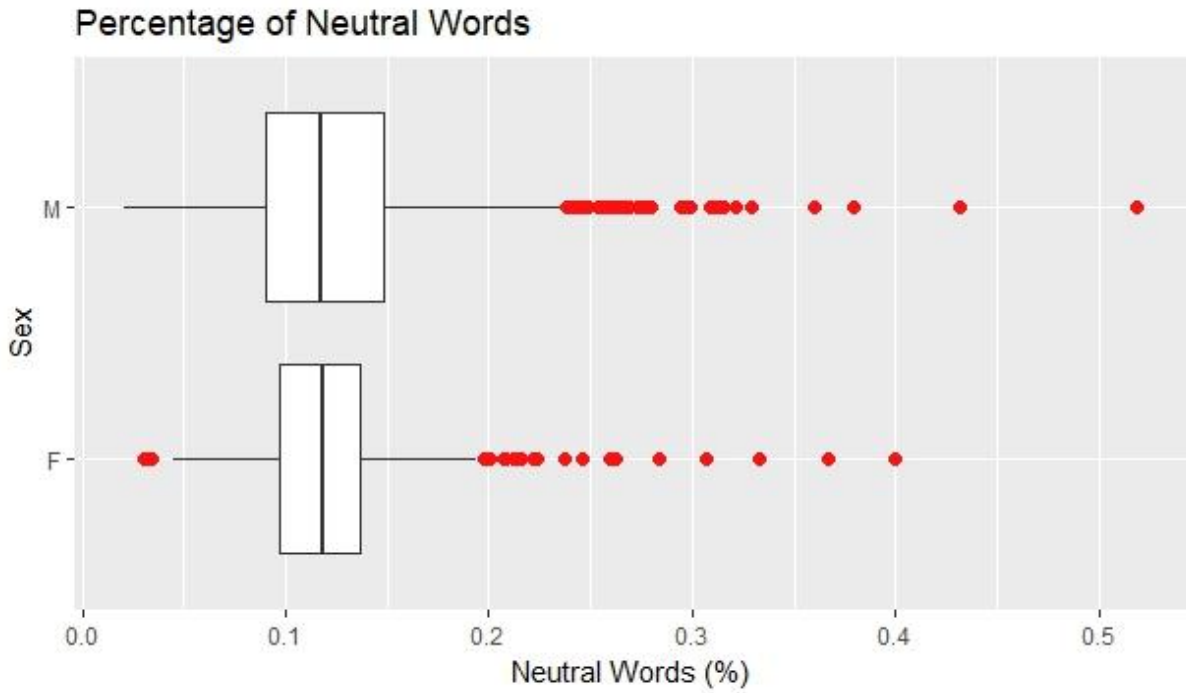
Figure 47: Percentages of words classed as neutral in texts written by male and female authors
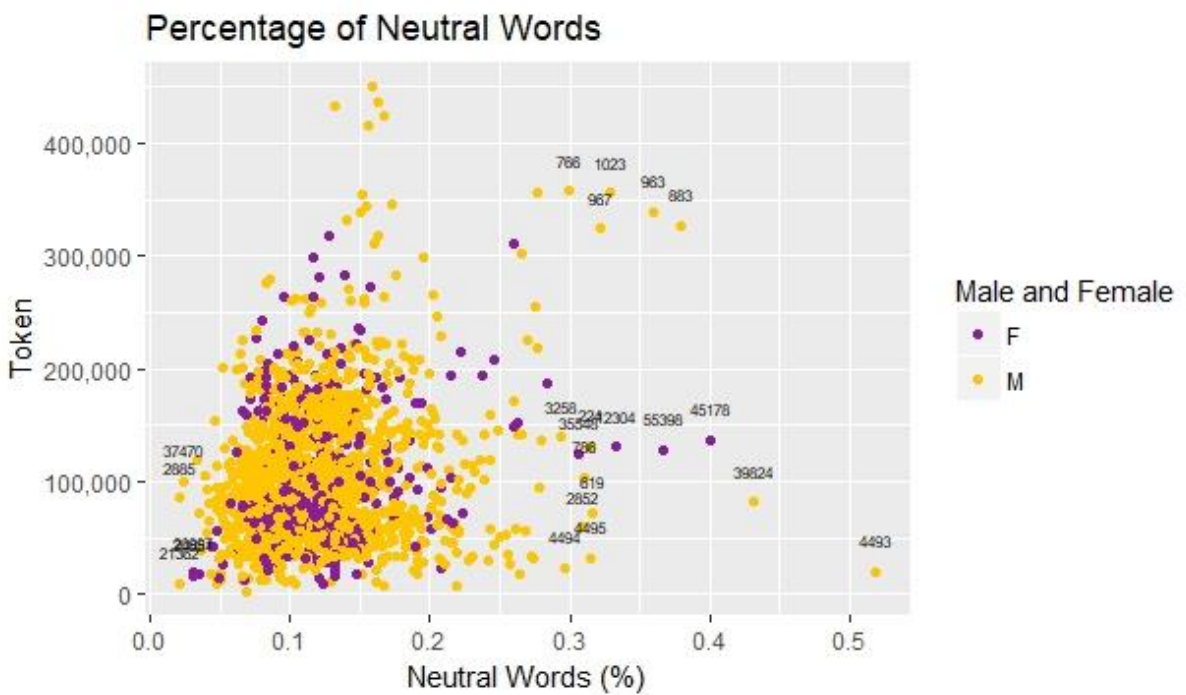
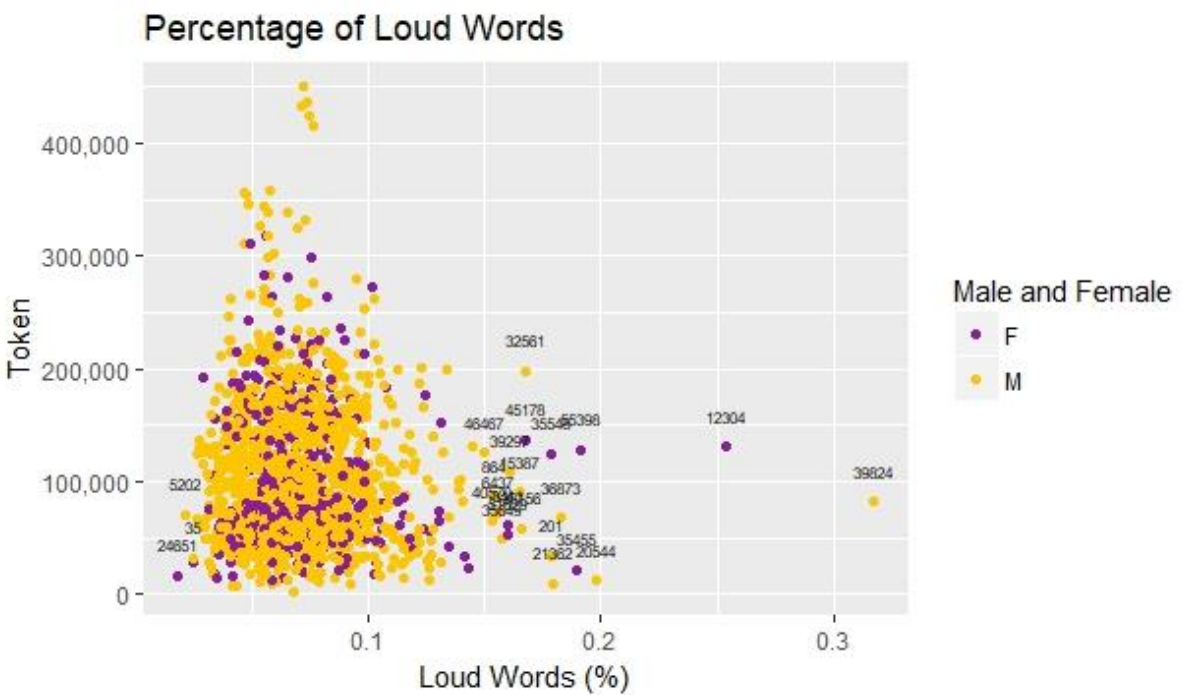*Figure 48: Outliers of the percentages of words classed as neutral in texts written by male and female authors*
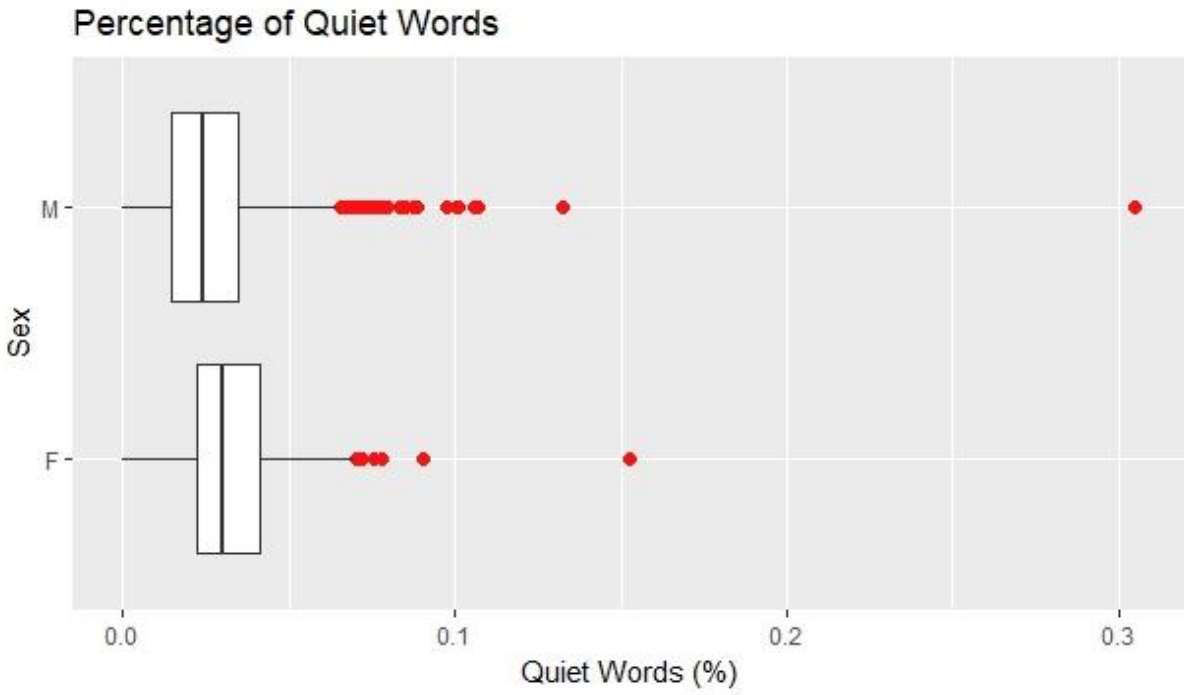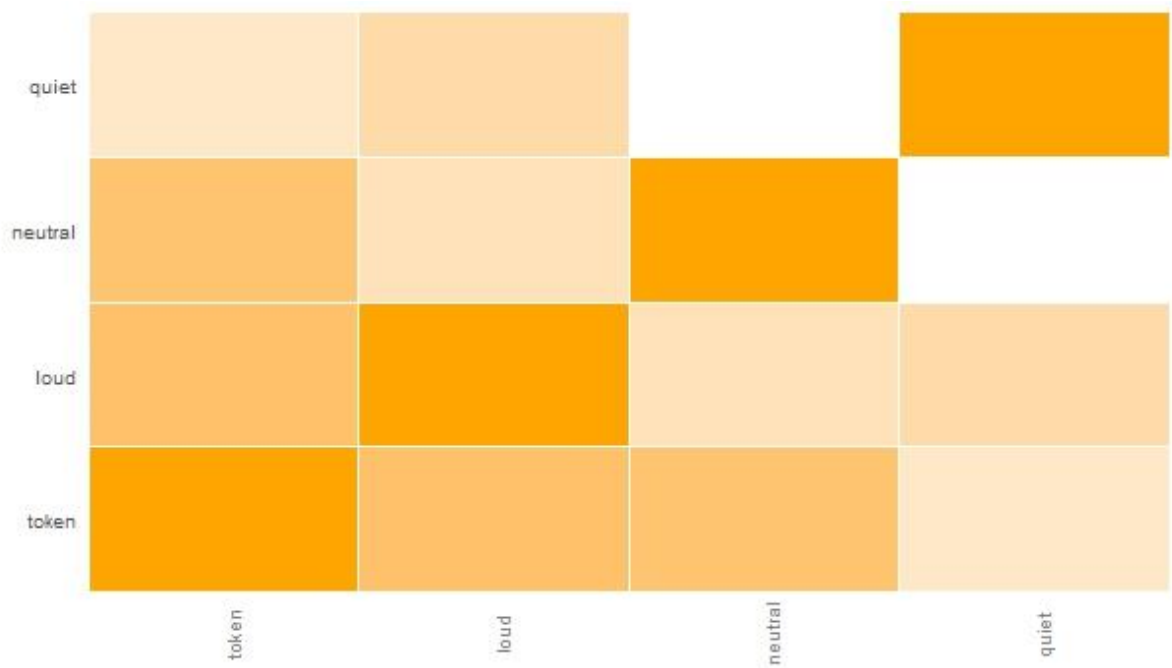
Figure 49: The use of loud, neutral and quiet words compared to each other in texts written by male authors
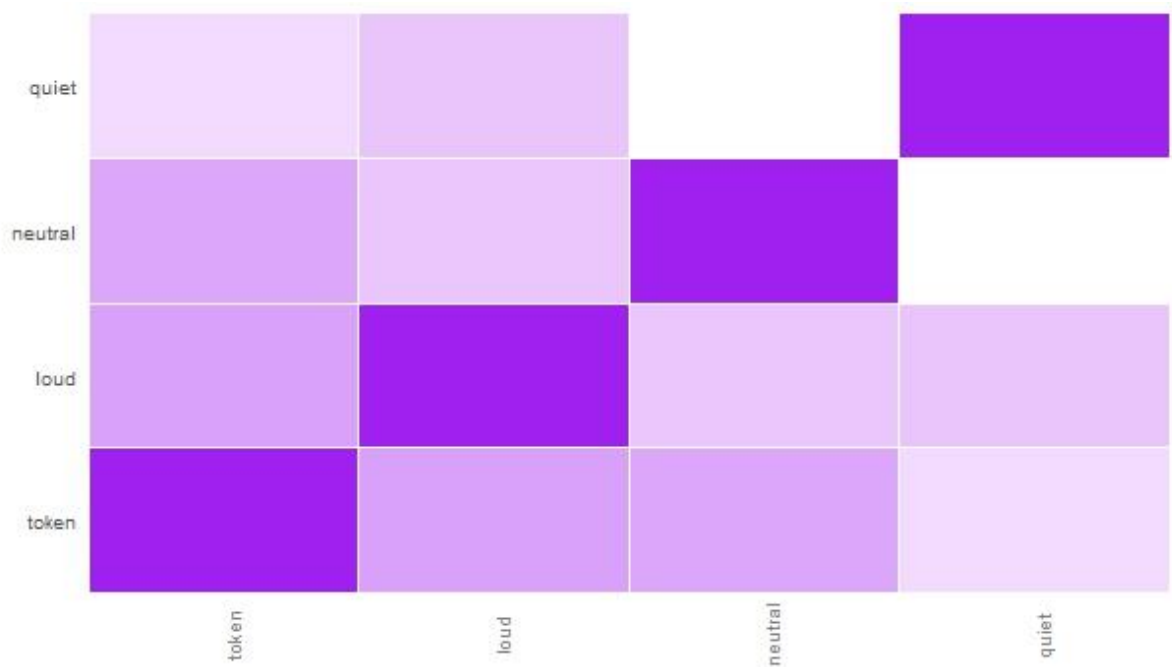
Figure 50: The use of loud, neutral and quiet words compared to each other in texts written by female authors

Finally, the next figure will offer an insight into sub-question 3c: is there a difference in readability level of the texts written by men and those written by women? As Ben Blatt states in his book *Nabokov's Favorite Word is Mauve*, the norm for novels written for common readers on the Flesch-Kincaid index is to score between four and eleven.[87] It is a popular assumption that higher quality texts are more complex and more difficult to read; thus suggesting that a higher Flesch-Kincaid index corresponds with texts – and thus novels – of a higher quality.[88] If this assumption is true, that would mean that the sex that scores the highest on the Flesch-Kincaid index produces the highest quality novels. As stated in chapter one, men in the Victorian period generally believed that their novels had a higher quality than those written by women.[89] The Flesch-Kincaid index might thus be able to assist in confirming or contradicting this theory. If this assumption is false, then it is still interesting to discover whether the writing styles of men and women differ in complexity as this will aid in answering the main research question.

As figure 51 reveals, men's novels predominantly score between 5 and 8 on the Flesch-Kincaid index and women's novels mostly score between approximately 5.6 and 8 on the index. This signifies that both sexes adopt various degrees of complexity mostly within the same range on the index. However, the main difference is that the scale of the indexes most often given to texts written by female authors is approximately 0.6 smaller compared to male authors, thus indicating that these texts' levels of complexity are slightly closer related to one another than those written by men. Another interesting observation is that neither the largest groups of women nor men exceed or score below the limit of what Blatt has stated to be the norm of complexity for popular novels (figure 51). If the full scale is considered, there are instances when authors of both sexes score higher and lower than this norm. As figure 52 highlights, all seventeen outliers are written by male authors, three of which score below the norm. This corroborates the above finding that male authors use a larger scale of complexity and that their works are less closely related in levels of complexity compared to female author's works. Two of these texts (IDs 40348 and 40349) are written by Richard Marsh (figure 52). No other connections could be

[87] Blatt, *Nabokov's Favorite Word is Mauve: What the Numbers Reveal about the Classics, Bestsellers, and Our Own Writing*, p. 108.
[88] Ibidem, pp. 108-109.
[89] Tuchman and Fortin, 'Gender Segregation and the Politics of Culture', p. 3.

made between the novels which scored above the norm, except that two of these texts (IDs 2885 and 6050) are written by William Morris and two (IDs 50760 and 47357) are written by Sir Charles Augustus Murray (figure 52).
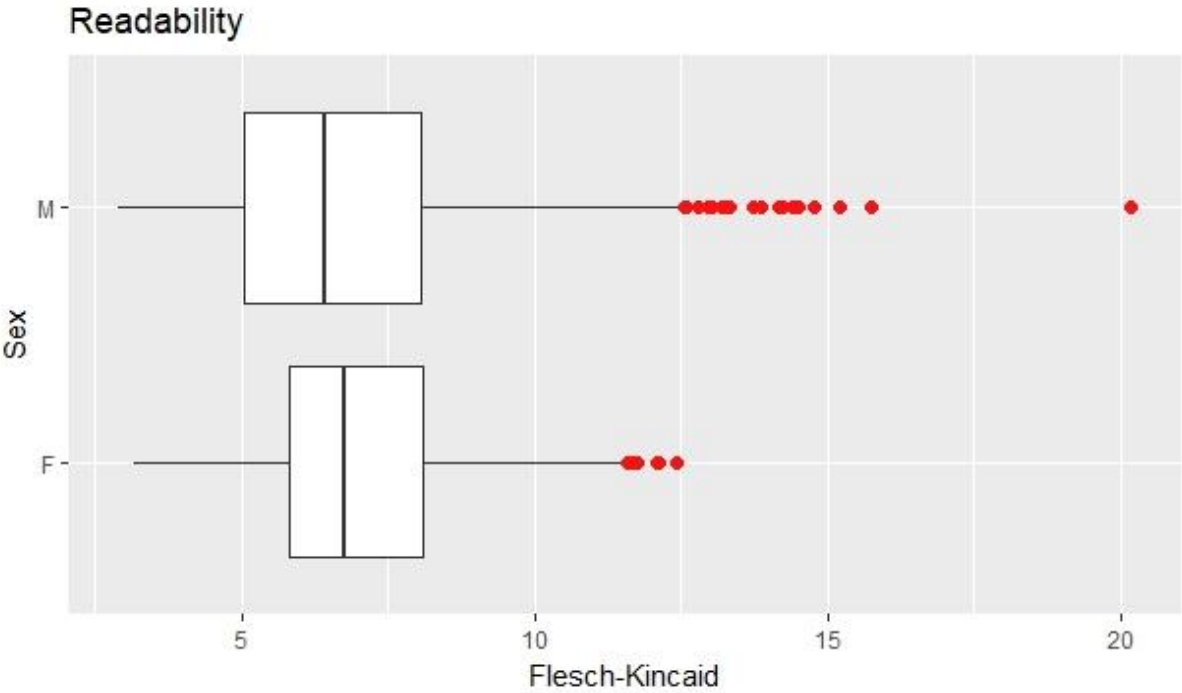
Figure 51: Flesch-Kincaid indexes of texts written by male and female authors
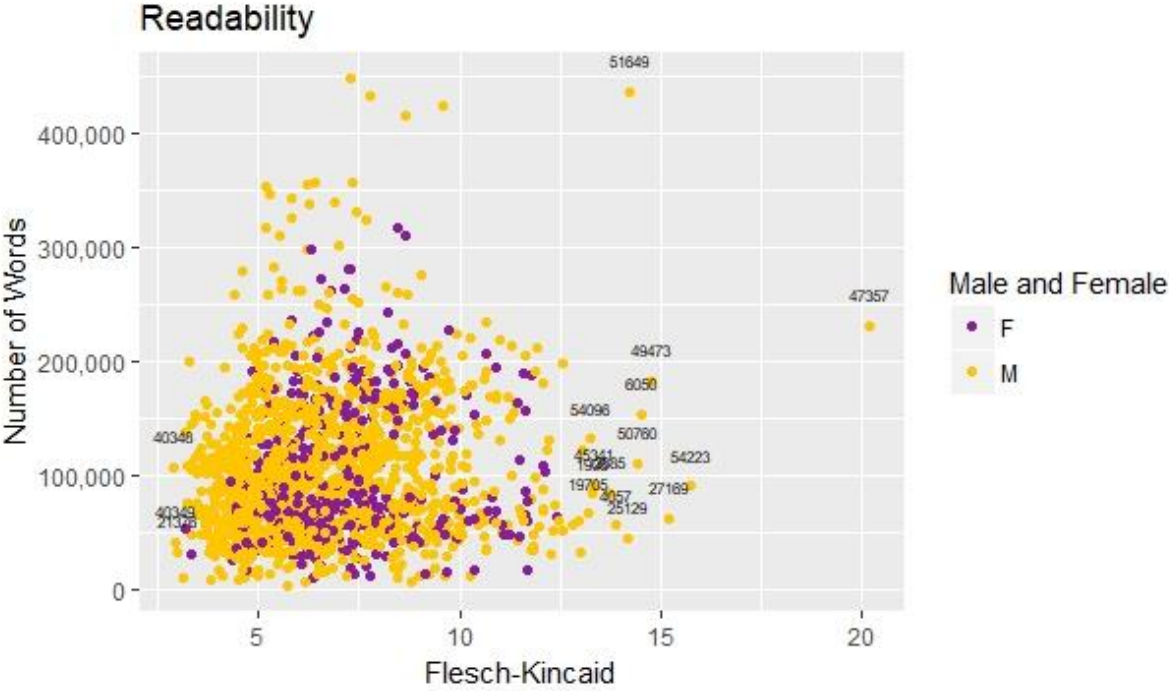
Figure 52: Outliers of the Flesch-Kincaid indexes of texts written by male and female authors

3.4 Conclusion

In summary, according to the results as portrayed above, the following answers to the research questions can be formulated. Firstly, male and female authors both have unique and shared vocabulary traits compared to each other. This becomes evident as, for instance, the PCA analysis showed that there seems to be a close relation between the novels written by women in the corpus compared to those written by men. During the Victorian age, both sexes share 39 of the 50 words that they use most frequently, however, these words are not used at the same frequency for both sexes. Moreover, in general they tend to use more words that refer to their own sex more frequently compared to the other sex. There is also a similarity between the most unique words used by both sexes: they consist predominantly of nouns that refer to places or people that are specific to individual texts. Furthermore, both the type-token ratio and the inverted type-token ratio suggest that the use of a diverse vocabulary does not differ greatly between men and women in the Victorian period.

In answer to the second question, there are similarities in sentence construction between female authors in the Victorian period that in general subtly differs from male authors. As an example, the average sentence length predominantly used by male and female authors is very similar even though the limits of the scales differ between the sexes. The use of grammatical categories, however, shows subtle differences between the sexes. Focussing on the areas where most texts are concentrated, the boxplots indicate that men use nouns and verbs slightly more frequently than women, except for the singular proper nouns and past tense verbs which are more often used by female authors. On the other hand, the largest palpable difference is that female authors use adjectives in general and adjectives in the comparative and superlative form more often than men. The words that share the most similar percentages between the sexes are the adverbs ending in -ly, which are only used approximately 0.1 less by male authors. Moreover, the correlations between these grammatical categories differed on occasion between the sexes. For instance, the positive correlation between nouns and verbs – both increase or decrease together – used by female authors was lower for male authors and the negative correlation between verbs and adjectives – one increases whilst the other decreases and vice versa – used by male authors was less negative for female authors. This indicates that the relation between these grammatical groups differs slightly between

the sexes. The use of personal pronouns also differs moderately between female and male writers. For instance, male authors predominantly use a higher percentage than female authors of the pronouns 'I', 'you', 'he', 'we' and 'they' on average, whilst women on the other hand tend to use a higher percentage as men of the pronoun 'she' on average. Furthermore, most correlations between pronouns are more positive for female authors and more negative for male authors; as an example: 'they' and 'she', 'I' and 'he', and 'I' and 'she'.

The third answer is that there are some differences and similarities in the use of tone of male and female authors. For instance, women use either the same or higher percentages of positive words compared to men, which would indicate that women use emotional language more often than men. This notion is corroborated by the higher percentages of negative words used by women on average compared to men. Nevertheless, there seems to be a positive correlation between negative and positive words regardless of sex. Next, it was expected that male authors use a higher level of loudness, which is only partially true. Men do not use more loud words on average compared to women in the Victorian period, yet they can still be categorised as louder than female authors. For instance, women use higher percentages of quiet words than men, which means that male authors are louder because female authors are quieter. Moreover, men on average use a higher percentage of neutral words compared to women. It can thus be stated that male writers, whilst predominantly neutral, are louder than female writers because the women are quieter than the men. Furthermore, there is a negative correlation between neutral and quiet words, a slightly less negative correlation between loud and neutral words and a positive correlation between loud and quiet words for both sexes which corresponds with the findings presented above. Lastly, the results of the Flesch-Kincaid analysis reveal that both sexes employ various levels of complexity and readability within a similar range on the index. However, female authors predominantly score higher than 5.6 on the index, whilst the ratios of the largest area of texts written by male authors start at level 5. The norm for these types of novels is to score between 4 and 11 on the index, which suggests that both groups generally follow this norm.

In conclusion, is there a clearly distinguishable female writing style that forms the basis of female authors' works in the Victorian period? This question cannot be sufficiently answered with a simple yes or no. As this research demonstrates, works

written by female authors have a number of distinctive qualities, which indicates the use of a shared writing style. However, there are also similarities between works written by men and women, suggesting that there might also be a universal style used by all authors of the Victorian period or in general. Examining the three sections that have been investigated separately, most differences between the sexes appear as subtle nuances. However, adding all these subtle differences together signifies that there is, in fact, an evidently perceivable difference between female writing styles and male writing styles during the Victorian age. The next chapter will provide suggestions for further study and reflect upon this research in its entirety.

4. Further Research and Reflection

This chapter will propose and discuss the need for further research that can be done on the subject of gender and writing style, both within quantitative research as well as beyond the restrictions of this type of research. Paragraph 4.1 will provide and discuss suggestions for further research on this subject in the near future and will explain why these suggestions have not been implemented in the current method of research as detailed in chapter two. Next, 4.2 will reflect upon this research and comment on the value of quantitative research as presented above.

4.1 Further Research

Firstly, other areas of research using the quantitative method will be suggested. This specific study can be used as a basis for additional research and can be adapted by either expanding it or by limiting its scope; both approaches provide many possible modifications to the research corpus and method – of which numerous examples will be illustrated. For instance, this research can be expanded by including different textual forms and genres, such as short stories and non-fiction works in the corpus to provide a more complete overview of the Victorian period. Moreover, works from different English-speaking regions – for example America, Canada and Australia – could also be included in the corpus. Another condition that could be widened or altered is that of time: the research corpus could be expanded to include texts published in the period from the invention of the printing press through to contemporary times. These additions would, however, introduce new difficulties such as variations in spelling and perhaps meaning of words that would have to be addressed and solved. Lastly, the corpus could also include works without author information such as sex and place of birth. These texts' authorship could then be tested by comparing their writing styles to those of known male or female authors, thus determining the sex of the unknown author by testing if these texts conform to either the female or male writing styles. However, all these additions could be entire studies by themselves and have been excluded from this research in an attempt to refrain from unnecessarily overcomplicating the corpus and the data. This research could also be expanded by focussing on different aspects of the analyses of the corpus. As an example, the use of other grammatical categories such as determiners and prepositions were not examined in depth in this research as the decision was

made to focus on a select number of grammatical categories with expected differences. The remaining grammatical categories could thus also be examined in depth, as well as the usage of other pronouns which have not been individually addressed in this research, such as: myself, her and his. Furthermore, other analyses could also be added to this kind of research: the use of colourful language (i.e. how often do authors refer to colours), the use of numbers and the use of affectionate language (e.g. words such as dear, love and gratitude). These analyses have not been included in this research in order to be able to discuss a select number of research questions in depth and to limit the scope of this project. They would, however, quite possibly provide interesting insights into this subject as well.

A different approach to using this research as a starting point for future study, is by limiting the scope of this research so that it can be further restricted into a smaller segment – or multiple smaller segments – of the subject. This research could thus also be conducted by focussing on one specific genre, on one specific region, and / or on a smaller period in time, as an example: romance novels written in England between 1840-1850. Moreover, without changing the predominant conditions of this research, the corpus could still be reshaped by adding new limitations. For instance, the decision can be made to only include authors with at least five novels; or, if authors published more than a given number of novels in the Victorian period, the decision can be made to exclude the excess number of novels. It could also be decided to create a corpus consisting of ten male and ten female authors per region – this would consequently also exclude those regions which do not meet this criterium – in order to create a more balanced corpus. However, these limitations all create an artificial balance and it would have to be amply justified why the authors and works in question were excluded or included. Another niche that could be explored and warrants the use of a smaller corpus is to investigate if the use of pseudonyms has any influence on the writing styles of female authors. This topic – even though it makes use of a rather small corpus – is a large enough endeavour to deserve its own study, which is why it has not been included in this research.

Secondly, another method to further elaborate on this research is by implementing a hybrid construction that combines distant and close reading. For studies that make use of large corpora – such as the one used for this research – it is not feasible to apply the close reading method to the entire corpus. This should,

however, not necessarily be the goal of using a hybrid model. One of the most efficient ways to combine distant and close reading is, for instance, to use distant reading to identify interesting connections and patterns and to examine these findings in detail by making use of close reading. Moreover, the inclusion of close reading could provide arguments for and interpretation of the occurrence of the discovered patterns. By starting with distant reading techniques, the researcher could discover patterns that would remain hidden or ambiguous otherwise and this data could then be interpreted and either dispelled or corroborated by using the close reading technique. The order of this hybrid model could also be applied reversed, thus using distant reading techniques to corroborate the findings exposed by close reading. By limiting the distant reading analyses to what has already been found, however, there is a higher chance that some interesting data is left undiscovered.

There are two main approaches to selecting a sample for close reading: either select works based on the results of the analyses – such as outliers – or select them individually based on conditions construed by the researcher. Both approaches have some advantages and are quite effective. A sample consisting of works selected individually could be used to make sure that each different group within the corpus is equally represented in the close reading analyses. It is important when using this method that the choices have to be motivated in order to portray an accurate reflection of the limitations of these choices. It also has to be stated that this is an artificial representation of the corpus based on the researcher's conditions and different requirements could result in different results; thus, it is a somewhat subjective representation. However, this method would perhaps be more desirable when dealing with smaller corpora. A statistically picked sample, on the other hand, would be easily justifiable and could also lead to unexpected discoveries. Another reason for selecting statistical samples is to investigate, for instance, why some works deviate from the norm and if these works have something in common. This method seems to be best suited for combining distant and close reading when using large corpora: the works are selected through the process of distant analyses of the corpus and the deviant works, or outliers, that are then further analysed do not represent the corpus directly, but rather the limits of the corpus and the relation with the corpus. The corpus thus forms the context which can allow for a better analysis of individual texts. Since this method focusses on why certain novels do not follow the same

patterns as the collective, it has not been applied in this research as it did not aid in discovering similarities between female authors.

Numerous studies combine both quantitative research and traditional literary criticism in different way. An example of a method not previously discussed in detail is the 2013 article '"She Exploded into a Million Pieces": A Qualitative and Quantitative Analysis of Orgasms in Contemporary Romance Novels' written by Christine Cabrera and Amy Dana Ménard. Their research focusses on romance novels that received the Romance Writers of America Award for Best Contemporary Single Title Romance between 1989 and 2009, resulting in a corpus of sixteen novels.[90] Since their corpus is significantly smaller than the one compiled for this research, it is slightly better suited for their use of a hybrid approach. Cabrera and Ménard used a quantitative analysis to determine the frequency with which both sexes were represented as reaching their climax and then proceeded to use close reading in order to, for instance, interpret the imagery that was used to describe the experience.[91] Their approach is a good example of how distant and close reading can be combined in a study of a small corpus of texts and could perhaps also be applied to a larger corpus. The above hybrid models have primarily been excluded from this research because they did not sufficiently support the approach of this research and because there was simply not enough time or space to do them justice.

4.2 Reflection and Concluding Statements

In conclusion, even though the interest in the Digital Humanities is increasing, there is still a lot of hesitation towards computational quantitative analyses in the Literary Studies field, predominantly because of the inquisitive nature of Humanities scholars. It is precisely this inquisitive nature that has led this research in the direction of quantitative study. As detailed in chapter one, the role of quantitative research in the Humanities has increased over time alongside the development of new technologies. It can only be speculated that this process will continue in the future and will aid in the further rise of the Digital Humanities. However, it seems unlikely that this method will replace the qualitative method, which should also not be the aim as both are indispensable to the future of the Humanities. It should therefore be stressed that

---

[90] C. Cabrera and A. D. Ménard, '"She Exploded into a Million Pieces": A Qualitative and Quantitative Analysis of Orgasms in Contemporary Romance Novels', *Sexuality & Culture*, 17 (2013), pp. 193-212.
[91] Ibidem, pp. 193-212.

this research does not aim to promote quantitative research over qualitative research, it is an attempt at demonstrating and analysing the quantitative approach to literary criticism and its use in the Digital Humanities.

In order to achieve this goal a number of steps had to be taken. First, it was necessary to establish a foundation for this research's case study. This has been done by explaining the socio-cultural history of women writers in the Victorian period and by detailing the history of the Digital Humanities and computational research. Furthermore, in order to avoid unwarranted generalisations, it was a primary concern to establish transparency of the expectations and possible bias that was present at the beginning of this research. Secondly, in accordance with the notion of transparency, the compilation of the corpus and the methodology of the case study had to be elaborately explained and all decisions justified. The goal was to remain as objective as possible and to explain when this was not entirely possible because of expectations that were already present beforehand. The predominant terminology – the terms writing style and gender – had to be clarified as well in order to exclude confusion or multiple interpretations of these elements. Thirdly, the results of the case study were presented and interpreted. Moreover, context had to be provided by examining the outliers of these results. Here a conscious decision has been made to only discuss these outliers briefly instead of examining them with close reading as the focus of this case study was predominantly on similarities in writing style between women and not the abnormalities. Lastly, the limits of this study have been discussed in detail, as well as the decisions that have been made to neither expand nor further limit this research; both of these options will, however, prove to be interesting research for in the near future as is detailed in this chapter. Instead, this research aims to provide a foundation for further inquiries into this subject – both by making use of quantitative and qualitative approaches – and it will be fascinating to discover what can be discovered from the proposed future research.

Bibliography

Published Secondary Literature

Allison, S., M. Gemma, R. Heuser, F. Moretti, A. Tevel and I. Yamboliev, 'Style at the Scale of the Sentence', *Pamphlets of the Stanford Literary Lab*, 5 (2013), pp. 1-29.

Argamon, S., M. Koppel, J. Fine and A. R. Shimoni, 'Gender, Genre, and Writing Style in Formal Written Texts', *Text - Interdisciplinary Journal for the Study of Discourse*, 23 (2003), pp. 321-346.

Blatt, B., *Nabokov's Favorite Word is Mauve: What the Numbers Reveal about the Classics, Bestsellers, and Our Own Writing* (New York: Simon & Schuster, 2017).

Cabrera, C. and A. D. Ménard, '"She Exploded into a Million Pieces": A Qualitative and Quantitative Analysis of Orgasms in Contemporary Romance Novels', *Sexuality & Culture*, 17 (2013), pp. 193-212.

Daelemans, W., 'Explanation in Computational Stylometry', in A. Gelbukh (ed.), *Computational Linguistics and Intelligent Text Processing* (Berlin/Heidelberg: Springer, 2013), pp. 451-462.

Deaux, K., 'Sex and Gender', *Annual Review of Psychology*, 36 (1985), pp. 49-81.

Gilmour, R., *The Victorian Period: The Intellectual and Cultural Context of English Literature 1830-1890* (London/New York: Routledge, 1993).

Graff, H. J., *The Legacies of Literacy: Continuities and Contradictions in Western Culture and Society* (Bloomington/Indianapolis: Indiana University Press, 1987).

Hermann, B. J., K. van Dalen-Oskam and C. Schöch, 'Revisiting Style, a Key Concept in Literary Studies', *Journal of Literary Theory*, 9 (2015), pp. 25-52.

Hockey, S., 'The History of Humanities Computing', in S. Schreibman, R Siemens and J. Unsworth (ed.), *A Companion to Digital Humanities* (Oxford: Blackwell Publishing, 2004), pp. 3-19.

Juola, P., 'The Rowling Case: A Proposed Standard Analytic Protocol for Authorship Questions', *Digital Scholarship Humanities,* 30 (2015), pp. 100-113.

Katsma, H., 'Loudness in the Novel', *Pamphlets of the Stanford Literary Lab*, 7 (2014), pp. 1-25.

Kirschenbaum, M. G., 'The Remaking of Reading: Data Mining and the Digital Humanities', *NGDM 07: National Science Foundation* (2007), n.pag.

Koppel, M., S. Argamon and A. R. Shimoni, 'Automatically Categorizing Written Texts by Author Gender', *Literary and Linguistic Computing*, 17 (2002), pp. 401-412.

Madigan, D., A. Genkin, D. D. Lewis, S. Argamon, D. Fradkin and L. Ye, 'Author Identification on the Large Scale', *CSNA 05: Classification Society of North America* (2005), pp. 1-20.

Mohammad, S., 'From Once Upon a Time to Happily Ever After: Tracking Emotions in Novels and Fairy Tales', *LaTeCH 11: Proceedings of the 5th ACL-HLT Workshop on Language Technology for Cultural Heritage, Social Sciences, and Humanities* (2011), pp. 105-114.

Poovey, M., *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austen* (Chicago: University of Chicago Press, 1985), pp. ix-xix.

Rommel, T., 'Literary Studies', in S. Schreibman, R Siemens and J. Unsworth (ed.), *A Companion to Digital Humanities* (Oxford: Blackwell Publishing, 2004), pp. 88-96.

Schwartz, H. A., J. C. Eichstaedt, M. L. Kern, L. Dziurzynski, S. M. Ramones, M. Agrawal, A. Shah, M. Kosinski, D. Stillwell, M. E. P. Seligman, L. H. Ungar, 'Personality, Gender, and Age in the Language of Social Media: The Open-Vocabulary Approach', *Public Library of Science One*, 8 (2013), pp. 1-16.

Stockwell, R. P., J. D. Bowen and J. W. Martin, 'Basic Sentence Patterns', *The Grammatical Structures of English and Spanish* (Chicago: University of Chicago Press, 1965), pp. 18-40.

Townshend, C., *The Republic: The Fight for Irish Independence, 1918-1923* (London: Allen Lane, 2013).

Tuchman, G. and N. E. Fortin, *Edging Women Out: Victorian Novelists, Publishers and Social Change* (Abingdon: Routledge, 2012).

Warhol, R. R., 'The Victorian Place of Enunciation: Gender and the Chance to Speak' *Gendered Interventions: Narrative Discourse in the Victorian Novel* (New Brunswick/London: Rutgers University Press, 1989), pp. 159-191.

Websites

Bassett, T. J., 'At the Circulating Library: A Database of Victorian Fiction, 1837–1901',
<http://www.victorianresearch.org/atcl/index.php> (23 January, 2018).

Book and Digital Media Studies, 'Negative',
<http://www.bookandbyte.org/DTDP/Texts/Code/negative.txt> (12
February, 2018).

Book and Digital Media Studies, 'Positive',
<http://www.bookandbyte.org/DTDP/Texts/Code/positive.txt> (12 February,
2018).

Collins, P., 'Poe's debut, hidden in plain sight?', *The New Yorker: Page-Turner*, 4
October, 2013, n.pag. <https://www.newyorker.com/books/page-turner/poes-
debut-hidden-in-plain-sight> (8 January, 2018).

Heuser, R. and L. Le-Khac, 'Online Companion to "Learning to Read Data: Bringing
Out the Humanistic in the Digital Humanities," Victorian Studies 54.1; and
Stanford Literary Lab Pamphlet 4', *Stanford Literary Lab*, May, 2012, n.pag.
<http://litlab.stanford.edu/semanticcohort/#> (25 January, 2018).

Krawetz, N., 'Gender Guesser' <http://hackerfactor.com/GenderGuesser.php> (29
August 2018).

Lebert, M., Project Gutenberg (1971-2008), *Project Gutenberg*, 26 October, 2008,
n.pag. <http://www.gutenberg.org/cache/epub/27045/pg27045.html> (30
June, 2018).

Project Gutenberg, 'Free Ebooks - Project Gutenberg', <http://www.gutenberg.org/>
(11 February, 2018).

Project Gutenberg, 'Feeds', <http://www.gutenberg.org/wiki/Gutenberg:Feeds> (11
February, 2018).

Robinson, D., 'Gutenbergr: Search and Download Public Domain Texts from Project
Gutenberg', *The Comprehensive R Archive Network*, 26 January, 2018, n.pag.
<https://cran.r-project.org/web/packages/gutenbergr/vignettes/intro.html>
(11 February, 2018).

University of Glasgow, 'Glasgow List of Stopwords',
<http://ir.dcs.gla.ac.uk/resources/linguistic_utils/stop_words> (12 February,
2018).

University of Pennsylvania Department of Linguistics, 'Alphabetical List of Part-of-Speech Tags Used in the Penn Treebank Project', <https://www.ling.upenn.edu/courses/Fall_2003/ling001/penn_treebank_pos.htm> (12 February, 2018).

Alphabetical lists of female and male authors and their works, including the corresponding Gutenberg IDs of the novels.

Female Authors

Deborah Alcock 1835-1913 (I):

49915 *By Far Euphrates: A Tale*

49782 *The Czar: A tale of the Time of the First Napoleon*

40346 *The Spanish Brothers: A Tale of the Sixteenth Century*

Mrs. Alexander 1825-1902 (I):

18418 *A Crooked Path: A Novel*

47338 *Kate Vernon: A Tale. Vol. 1 (of 3)*

53356 *Kate Vernon: A Tale. Vol. 2 (of 3)*

53668 *Kate Vernon: A Tale. Vol. 3 (of 3)*

41740 *Ralph Wilton's Weird*

Phoebe Allen 1858-1933 (EN):

49389 *The Forbidden Room 'Mine Answer was my Deed'*

Jane Barlow 1856-1917 (I):

18957 *Strangers at Lisconnel*

Amelia E. Barr 1831-1919 (EN):

7062 *A Daughter of Fife*

9374 *A Knight of the Nets*

33599 *A Rose of a Hundred Leaves: A Love Story*

29909 *A Singer from the Sea*

34628 *I Thou and the Other One: A Love Story*

32144 *Jan Vedder's Wife*

32135 *Maids, Wives and Bachelors*

31835 *Prisoners of Conscience*

287 *Remember the Alamo*

17173 *The Bow of Orange Ribbon: A Romance of New York*

6806 *The Hallam Succession*

50978 *The Lion's Whelp A Story of Cromwell's Time*

5757 *The Maid of Maiden Lane*

16258 *The Squire of Sandal-Side: A Pastoral Romance*

33195 *Was It Right to Forgive? A Domestic Romance*

Anne Beale 1816-1900 (EN):

15315 *Gladys the Reaper*

Mary Elizabeth Braddon 1835-1915 (EN):

48020 *Aurora Floyd Vol. 1 Fifth Edition*

48021 *Aurora Floyd Vol. 2 Fifth Edition*

48022 *Aurora Floyd Vol. 3 Fifth Edition*

9362 *Birds of Prey*

9259 *Charlotte's Inheritance*

11720 *Fenton's Quest*

9189 *Henry Dunbar: A Novel*

34542 *John Marchmont's Legacy Volumes 1-3*

8954 *Lady Audley's Secret*

9377 *London Pride or When the World Was Younger*

17801 *Milly Darrell*

41374 *Mohawks: A Novel. Volume 1 of 3*

41375 *Mohawks: A Novel. Volume 2 of 3*

41376 *Mohawks: A Novel. Volume 3 of 3*

41339 *Mount Royal: A Novel. Volume 1 of 3*

41340 *Mount Royal: A Novel. Volume 2 of 3*

41341 *Mount Royal: A Novel. Volume 3 of 3*

10905 *Phantom Fortune: A Novel*

9102 *Run to Earth: A Novel*

35485 *The Doctor's Wife: A Novel*

9052 *The Golden Calf*

50676 *The Infidel: A Story of the Great Revival*

9475 *The Lovels of Arden*

26236 *Vixen: Volume I*

26237 *Vixen: Volume II*

26238 *Vixen: Volume III*

50037 *Wyllard's Weird: A Novel*

Charlotte M. Brame 1836-1884 (EN):

31489 *A Mad Love*

2374 *Dora Thorne*

33989 *Love Works Wonders: A Novel*

42320 *The Shadow of a Sin*

11970 *Wife in Name Only*

Anne Brontë 1820-1849 (EN):

767 *Agnes Grey*

969 *The Tenant of Wildfell Hall*

Charlotte Brontë 1816-1855 (EN):

1260 *Jane Eyre*

30486 *Shirley*

1028 *The Professor*

9182 *Villette*

Emily Brontë 1818-1848 (EN):

768 *Wuthering Heights*

Rhoda Broughton 1840-1920 (W):

34428 *Alas! A Novel*

35548 *Doctor Cupid: A Novel*

12304 *Nancy: A Novel*

45178 *Red as a Rose is She: A Novel*

Frances Hodgson Burnett 1849-1924 (EN):

9487 *A Fair Barbarian*

1550 *A Lady of Quality Being a Most Curious Hitherto Unknown History as Related by Mr. Isaac Bickerstaff but Not Presented to the World of Fashion Through the Pages of The Tatler and Now for the First Time Written Down*

25810 *In Connection with the De Willoughby Claim*

35300 *Louisiana*

25725 *That Lass O' Lowrie's 1877*

27990 *Theo: A Sprightly Love Story*

25727 *Vagabondia 1884*

Mona Caird 1854-1932 (EN):

21858 *The Daughters of Danaus*

Ada Cambridge 1844-1926 (EN):

37866 *A Humble Enterprise*

38083 *A Mere Chance: A Novel. Vol. 1*

38084 *A Mere Chance: A Novel. Vol. 2*

38085 *A Mere Chance: A Novel. Vol. 3*

40659 *Materfamilias*

50476 *The Three Miss Kings: An Australian Story*

Rosa Nouchette Carey 1840-1909 (EN):

48228 *Averil*

22883 *Doctor Luttrell's First Patient*

4005 *Herb of Grace*

35901 *Heriot's Choice: A Tale*

28925 *Lover or Friend*

40083 *Mollie's Prince: A Novel*

28463 *Not Like Other Girls*

28651 *Our Bessie*

16080 *Uncle Max*

28717 *Wee Wifie*

Mary Elizabeth Carter 1853-1935 (EN):

43449 *Mrs. Severn: A Novel Vol. 1 (of 3)*

Elizabeth Rundle Charles 1828-1896 (EN):

36433 *Chronicles of the Schonberg-Cotta Family*

Mary Cholmondeley 1859-1925 (EN):

40408 *A Devotee: An Episode in the Life of a Butterfly*

37973 *Diana Tempest: Volume I*

37974 *Diana Tempest: Volume II*

37975 *Diana Tempest: Volume III*

14885 *Red Pottage*

19020 *The Danvers Jewels and Sir Charles Danvers*

Christabel Rose Coleridge 1843-1921 (EN):

43121 *Amethyst: The Story of a Beauty*

43148 *An English Squire*

43162 *Hugh Crichton's Romance*

43158 *Kingsworth*

43117 *Maud Florence Nellie*

43149 *Waynflete*

Marie Corelli 1855-1924 (EN):

5114 *Ardath: The Story of a Dead Self*

4394 *A Romance of Two Worlds: A Novel*

3823 *Thelma*

4285 *The Master-Christian*

53097 *The Murder of Delicia*

42332 *The Sorrows of Satan or: The Strange Experience of One Geoffrey Tempest Millionaire: A Romance*

4360 *Vendetta: A Story of One Forgotten*

5079 *Ziska: The Problem of a Wicked Soul*

Dinah Maria Mulock Craik 1826-1887 (EN):

21767 *Agatha's Husband: A Novel*

47997 *A Life for a Life Volume 1 (of 3)*

48482 *A Life for a Life Volume 2 (of 3)*

48483 *A Life for a Life Volume 3 (of 3)*

14373 *A Noble Life*

44557 *An Unsentimental Journey through Cornwall*

14687 *Christian's Mistake*

2351 *John Halifax Gentleman*

13461 *Mistress and Maid: A Household Story*

22121 *Olive: A Novel*

14708 *The Laurel Bush: An Old-Fashioned Love Story*

Mary Angela Dickens 1862-1948 (EN):

54093 *A Valiant Ignorance: Vol. 1 of 3*

54094 *A Valiant Ignorance: Vol. 1 of 2*

Sarah Doudney 1843-1926 (EN):

28237 *A Vanished Hand*

54596 *Nelly Channell*

George Eliot 1819-1880 (EN):

507 *Adam Bede*

2171 *Brother Jacob*

7469 *Daniel Deronda*

40882 *Felix Holt the Radical*

145 *Middlemarch*

24020 *Romola*

550 *Silas Marner*

2165 *The Lifted Veil*

6688 *The Mill on the Floss*

Frances Minto Dickinson Elliot 1820-1898 (EN):

12385 *The Italians: A Novel*

Jessie Fothergill 1851-1891 (EN):
29219 *The First Violin: A Novel*

Ellen Thorneycroft Fowler 1860-1929 (EN):
19798 *The Farringdons*

Georgiana Fullerton 1812-1885 (EN):
40151 *Constance Sherwood: An Autobiography of the Sixteenth Century*
31180 *Ellen Middleton: A Tale*

Elizabeth Cleghorn Gaskell 1810-1865 (EN):
2522 *A Dark Night's Work*
394 *Cranford*
2153 *Mary Barton*
2524 *My Lady Ludlow*
4276 *North and South*
4275 *Ruth*
4537 *Sylvia's Lovers: Complete*
4274 *Wives and Daughters*

Rosa Mulholland Gilbert 1841-1921 (I):
15538 *Hetty Gray Nobody's Bairn*
18991 *The Late Miss Hollingford*

Elinor Glyn 1864-1943 (EN):
10959 *The Visits of Elizabeth*

Sarah Grand 1854-1943 (I):
6855 *Ideala*
8676 *The Heavenly Twins*

Beatrice Harraden 1864-1936 (EN):

12476 *Ships That Pass in the Night*

Mrs. Catherine-Anne Austen Hubback 1818-1877 (EN):

54066 *The Younger Sister Volumes 1-3*

Margaret Hamilton Hungerford 1855-1897 (I):

55398 *Phyllis*

54847 *The Red House Mystery: The Piccadilly Novels*

Jean Ingelow 1820-1897 (EN):

12303 *Fated to Be Free: A Novel*

Julia Kavanagh 1824-1877 (I):

36157 *Daisy Burns (Volume 1)*

36158 *Daisy Burns (Volume 2)*

36160 *Rachel Gray: A Tale Founded on Fact*

Amy Le Feuvre 1861-1929 (EN):

22243 *Dwell Deep*

11470 *His Big Opportunity*

22232 *The Carved Cupboard*

Edna Lyall 1857-1903 (EN):

1665 *Derrick Vaughan Novelist*

55324 *In Spite of All: A Novel*

1273 *The Autobiography of a Slander*

54100 *Wayfaring Men: A Novel*

2007 *We Two: A Novel*

Hannah Lynch 1859-1904 I):

46301 *Toledo the Story of an Old Spanish Capital*

Annette Marie Maillard 1832-1890 (EN):

41275 *Miles Tremenhere: A Novel. Vol. 1 of 2*

41276 *Miles Tremenhere: A Novel. Vol. 2 of 2*

Anne Manning 1807-1879 (EN):

13896 *Jacques Bonneval*

42296 *The Duchess of Trajetto*

45187 *The Household of Sir Thomas More*

51829 *The Old Chelsea Bun-House: A Tale of the Last Century*

49290 *The Year Nine: A Tale of the Tyrol*

Emma Marshall 1830-1899 (EN):

35455 *A Flight with the Swallows*

25026 *Bristol Bells: A Story of the Eighteenth Century*

33055 *Her Season in Bath: A Story of Bygone Days*

33465 *Little Miss Joy*

28616 *Penshurst Castle in the Time of Sir Philip Sidney*

37126 *Salome*

33257 *Under the Mendips: A Tale*

Harriet Martineau 1802-1876 (EN):

24210 *Deerbrook*

23277 *Feats on the Fiord The third book in The Playfellow*

23115 *The Billow and the Rock*

24120 *The Hour and the Man: An Historical Romance*

23275 *The Peasant and the Prince*

Florence Montgomery 1843-1923 (EN):

55222 *Misunderstood*

Susanna Moodie 1803-1885 (EN):

27373 *Flora Lyndsay; or, Passages in an Eventful Life, Vol. I.*

33167 *Flora Lyndsay; or, Passages in an Eventful Life, Vol. II.*

16836 *Mark Hurdlestone*

20835 *The Monctons: A Novel. Volume 1 (of 2)*

38798 *The Monctons: A Novel. Volume 2 (of 2)*

42165 *The World Before Them: A Novel. Volume 1 (of 3)*

42145 *The World Before Them: A Novel. Volume 2 (of 3)*

42174 *The World Before Them: A Novel. Volume 3 (of 3)*

Edith Nesbit 1858-1924 (EN):

55244 *The Prophet's Mantle*

Mrs. Margaret Oliphant 1828-1897 (S):

11521 *A Beleaguered City Being a Narrative of Certain Recent Events in the City of Semur in the Department of the Haute Bourgogne*

30835 *A Country Gentleman and his Family*

55140 *A House in Bloomsbury*

15410 *A Little Pilgrim in the Unseen*

54882 *A Rose in June*

47618 *At His Gates: A Novel. Vol. 1 (of 3)*

47619 *At His Gates: A Novel. Vol. 2 (of 3)*

47620 *At His Gates: A Novel. Vol. 3 (of 3)*

54841 *Brownlows*

53645 *Heart and Cross*

48197 *Hester: A Story of Contemporary Life Volume 1 (of 3)*

48198 *Hester: A Story of Contemporary Life Volume 2 (of 3)*

48199 *Hester: A Story of Contemporary Life Volume 3 (of 3)*

49597 *It Was a Lover and His Lass*

55125 *Madam: A Novel*

44080 *Madonna Mary*

43811 *Merkland*

41286 *Miss Marjoribanks*

55155 *Old Mr. Tredgold*

53583 *Ombra*

28629 *Phoebe Junior*

42013 *Salem Chapel V. 1/2*

42044 *Salem Chapel V. 2/2*

53744 *Sir Robert's Fortune*

30692 *Sir Tom*

54108 *Squire Arden Vol. 1 (of 3)*

54122 *Squire Arden Vol. 2 (of 3)*

54186 *Squire Arden Vol. 3 (of 3)*

55122 *The Athelings*

52575 *The Cuckoo in the Nest V. 1/2*

52756 *The Cuckoo in the Nest V. 2/2*

42045 *The Curate in Charge*

29890 *The Doctor's Family*

45816 *The House on the Moor V. 1/3*

45817 *The House on the Moor V. 2/3*

45818 *The House on the Moor V. 3/3*

47591 *The Ladies Lindores Vol. 1 (of 3)*

47592 *The Ladies Lindores Vol. 2 (of 3)*

47593 *The Ladies Lindores Vol. 3 (of 3)*

54053 *The Laird of Norlaw*

51265 *The Last of the Mortimers: A Story in Two Voices*

28637 *The Marriage of Elinor*

28006 *The Perpetual Curate*

29891 *The Rector*

52060 *The Sorceress (complete)*

52615 *The Two Marys*

55166 *The Unjust Steward or The Minister's Debt*

47555 *The Wizard's Son Vol. 1 (of 3)*

47556 *The Wizard's Son Vol. 2 (of 3)*

47557 *The Wizard's Son Vol. 3 (of 3)*

52388 *Whiteladies*

Ouida 1839-1908 (EN):

7766 *A Dog of Flanders*

39745 *Folle-Farine*

51487 *Othmar*

49305 *Princess Napraxine Volume 1 (of 3)*

20997 *The Nürnberg Stove*

13459 *The Waters of Edera*

3465 *Under Two Flags*

52135 *Wanda Vol.1 (of 3)*

52136 *Wanda Vol.2 (of 3)*

52137 *Wanda Vol.3 (of 3)*

Frances Mary Peard 1835-1923 (EN):

43154 *An Interloper*

43151 *Cartouche*

43170 *Prentice Hugh*

43152 *The Career of Claudia*

43157 *The Swing of the Pendulum*

43155 *Thorpe Regis*

43156 *Unawares: A Story of an Old French Town*

Janet Milne Rae 1844-1933 (S):

42093 *Morag: A Tale of the Highlands of Scotland*

Dora Russel 1830-1905 (EN):

47282 *A Country Sweetheart*

Adeline Sergeant 1851-1904 (EN):

31984 *A Life Sentence: A Novel*

23797 *A True Friend: A Novel*

31106 *Brooke's Daughter: A Novel*

30110 *Name and Fame: A Novel*

31375 *Under False Pretences: A Novel*

Elizabeth Sara Sheppard 1830-1862 (EN):

38949 *Charles Auchester Volume 1 (of 2)*
40259 *Charles Auchester Volume 2 (of 2)*

Mrs. Mary Martha Sherwood 1775-1851 (EN):
12315 *Shanty the Blacksmith*

Catherine Sinclair 1800-1864 (S):
43358 *Modern Flirtations: A Novel*

May Sinclair 1863-1946 (EN):
29766 *Audrey Craven*
15722 *The Tysons (Mr. and Mrs. Nevill Tyson)*

Catherine Helen Spence 1825-1910 (S):
4224 *Mr. Hogarth's Will*

Flora Annie Webster Steel 1847-1929 (EN):
39847 *In the Tideway*
40142 *Miss Stuart's Legacy*
40140 *On the Face of the Waters: A Tale of the Mutiny*
40141 *Red Rowans*
39987 *The Flower of Forgiveness*
39991 *The Hosts of the Lord*
39985 *The Potter's Thumb*
40045 *Voices in the Night*

Hesba Stretton 1832,1911 (EN):
12172 *Alone in London*
7358 *Brought Home*
19802 *Cobwebs and Cables*
16853 *Fern's Hollow*
30555 *Little Meg's Children*
20453 *The Christmas Child*

14454 *The Doctor's Dilemma*

Annie Shepherd Swan 1859-1943 (S):
46966 *Adam Hepburn's Vow: A Tale of Kirk and Covenant*
12998 *Thankful Rest*
17442 *The Guinea Stamp: A Tale of Modern Glasgow*

Frances Eleanor Trollope 1835-1913 (EN):
35428 *A Charming Fellow: Volume I*
35429 *A Charming Fellow: Volume II*
35430 *A Charming Fellow: Volume III*
35943 *That Unfortunate Marriage Vol. 1*
35944 *That Unfortunate Marriage Vol. 2*
35945 *That Unfortunate Marriage Vol. 3*

Frances Milton Trollope 1780-1863 (EN):
36686 *The Vicar of Wrexhill*
36561 *The Widow Barnaby Vol. 1 (of 3)*
36562 *The Widow Barnaby Vol. 2 (of 3)*
36563 *The Widow Barnaby Vol. 3 (of 3)*

Katharine Tynan 1861-1931 (I):
31391 *An Isle in the Water*

Margaret Veley 1843-1887 (EN):
39345 *Mitchelhurst Place: A Novel. Vol. 1 (of 2)*
52002 *Mitchelhurst Place: A Novel. Vol. 2 (of 2)*

Florence Warden 1857-1929 (EN):
38291 *A Witch of the Hills V. 1 [of 2]*
38292 *A Witch of the Hills V. 2 [of 2]*
16092 *The Wharf by the Docks: A Novel*

Evelyn Whitaker 1857-1903 (EN):

30366 *Zoe*

Charlotte Mary Yonge 1823-1901 (EN):

4267 *Abbeychurch*

4271 *A Modern Telemachus*

12449 *A Reputed Changeling or Three Seventh Years Two Centuries Ago*

5156 *Beechcroft at Rockstone*

7378 *Chantry House*

3259 *Countess Kate*

4235 *Dynevor Terrace Vol. I*

4236 *Dynevor Terrace Vol. II*

4296 *Friarswood Post Office*

7387 *Grisly Grisell*

2601 *Heartsease*

5124 *Henrietta's Wish*

26156 *Hopes and Fears or Scenes from the Life of a Spinster*

4659 *Lady Hester*

26487 *Little Lucy's Wonderful Globe*

5700 *Love and Life: An Old Story in Eighteenth Century Costume*

5080 *Magnum Bonum*

7191 *Modern Broods*

4347 *My Young Alcides: A Faded Photograph*

4053 *Nuttie's Father*

24651 *Old Times at Otterbourne*

4944 *Scenes and Characters or Eighteen Months at Beechcroft*

5708 *Stray Pearls: Memoirs of Margaret De Ribaumont Viscountess of Bellaise*

20323 *That Stick*

9959 *The Armourer's Prentices*

2573 *The Caged Lion*

21223 *The Carbonels*

5274 *The Chaplet of Pearls*

7284 *The Chosen People: A Compendium of Sacred and Church History for School-Children*

3292 *The Clever Woman of the Family*

3610 *The Daisy Chain or Aspirations*

3139 *The Dove in the Eagle's Nest*

2505 *The Heir of Redclyffe*

5313 *The Herd Boy and His Hermit*

4364 *The Lances of Lynwood*

3048 *The Little Duke: Richard the Fearless*

5251 *The Long Vacation*

44721 *The Pillars of the House*

3696 *The Prince and the Page: A Story of the Last Crusade*

3411 *The Stokesley Secret*

12485 *The Three Brides*

3744 *The Trial*

6007 *The Two Sides of the Shield*

5843 *The Young Step-Mother*

2942 *Two Penniless Princesses*

6006 *Under the Storm*

4596 *Unknown to History: A Story of the Captivity of Mary of Scotland*

Male Authors

Edwin Abbott 1838-1926 (EN):

201 *Flatland: A Romance of Many Dimensions (Illustrated)*

54223 *Onesimus Memoirs of a Disciple of St. Paul*

48843 *Philochristus*

William Harrison Ainsworth 1805-1882 (EN):

36481 *Auriol*

47348 *Boscobel*

54484 *Cardinal Pole: Or the Days of Philip and Mary, an Historical Romance*

49680 *Chetwynd Calverley New Edition 1877*

37750 *Guy Fawkes*

16215 *Jack Sheppard: A Romance*

11082 *Old Saint Paul's: A Tale of the Plague and the Fire*

49851 *Preston Fight*

23564 *Rookwood*

49681 *The Constable De Bourbon*

15493 *The Lancashire Witches: A Romance of Pendle Forest*

46398 *The Manchester Rebels of the Fatal '45*

12396 *The Star-Chamber: An Historical Romance: Volume 1*

12397 *The Star-Chamber: An Historical Romance: Volume 2*

49850 *The Tower of London: A Historical Romance Illustrated*

2866 *Windsor Castle*

F. Anstey 1856-1934 (EN):

25129 *Baboo Jabberjee B.A.*

38657 *Love Among the Lions: A Matrimonial Experience*

30689 *The Brass Bottle*

27507 *The Giant's Robe*

24197 *The Tinted Venus: A Farcical Romance*

46173 *Tourmalin's Time Cheques*

26853 *Vice Versa*

Sabine Baring-Gould 1834-1924 (EN):

52555 *Arminell Vol. 1: A Social Romance*

52567 *Arminell Vol. 2: A Social Romance*

52568 *Arminell Vol. 3: A Social Romance*

54779 *Cheap Jack Zita*

43985 *Domitia*

53411 *Eve A Novel*

40631 *In the Roar of the Sea*

54463 *John Herring Volume 1 (of 3): A West of England Romance*

54464 *John Herring Volume 2 (of 3): A West of England Romance*

54465 *John Herring Volume 3 (of 3): A West of England Romance*

54310 *Kitty Alone (Volume 1 of 3): A Story of Three Fires*

54669 *Kitty Alone (Volume 2 of 3): A Story of Three Fires*

54901 *Kitty Alone (Volume 3 of 3): A Story of Three Fires*

54404 *Mehalah: A Story of the Salt Marshes*

44455 *Noémi*

42011 *Pabo the Priest: A Novel*

47832 *Perpetua. A Tale of Nimes in A.D. 213*

54374 *Red Spider Volume 1 (of 2)*

54375 *Red Spider Volume 2 (of 2)*

30354 *The Broom-Squire*

48161 *The Pennycomequicks Volume 1 (of 3)*

48162 *The Pennycomequicks Volume 2 (of 3)*

48163 *The Pennycomequicks Volume 3 (of 3)*

54304 *Urith A Tale of Dartmoor*

53567 *Winefred A Story of the Chalk Cliffs*

Robert Barr 1850-1912 (S):

9379 *A Woman Intervenes*

9312 *From Whose Bourne*

9263 *In the Midst of Alarms*

9300 *Jennie Baxter Journalist*

51717 *Tekla: A Romance of Love and War*

55326 *The Mutable Many: A Novel*

8716 *The Strong Arm*

Frank Barrett 1848-1926 (EN):

34476 *The Admirable Lady Biddy Fane Her Surprising Curious Adventures in Strange Parts & Happy Deliverance from Pirates Battle Captivity & Other Terrors*

James Matthew Barrie 1860-1937 (S):

20918 *Auld Licht Idylls*

20914 *A Window in Thrums*

20807 *Better Dead*

18934 *My Lady Nicotine: A Study in Smoke*

14961 *Sentimental Tommy: The Story of His Boyhood*

33901 *The Little Minister*

11901 *Tommy and Grizel*

41031 *When a Man's Single: A Tale of Literary Life*

Dalrymple J. Belgrave 1851-1922 (EN):

37619 *Luck at the Diamond Fields*

Arnold Bennett 1867-1931 (EN):

52247 *A Man from the North*

Edward Frederic Benson 1867-1940 (EN):

44486 *Dodo: A Detail of the Day. Volumes 1 and 2*

40797 *Mammon and Co.*

49533 *The Capsina An Historical Novel*

46077 *The Judgment Books: A Story*

40793 *The Rubicon*

46782 *The Vintage: A Romance of the Greek War of Independence*

Edward Berdoe 1836-1916 (EN):

46431 *St. Bernard's: The Romance of a Medical Student*

Walter Besant 1836-1901 (EN):

47098 *All Sorts and Conditions of Men: An Impossible Story*

42125 *Armorel of Lyonesse: A Romance of To-day*

44963 *For Faith and Freedom*

16129 *In Luck at Last*

49035 *The Changeling*

50177 *The Fourth Generation*

52169 *The Inner House*

34738 *The Ivory Gate*

42618 *The Lady of Lynn*

41545 *The Orange Girl*

48690 *The Revolt of Man*

William Black 1841-1898 (S):

49786 *A Princess of Thule*

43052 *Donald Ross of Heimra (Volume 1 of 3)*

43053 *Donald Ross of Heimra (Volume 2 of 3)*

43054 *Donald Ross of Heimra (Volume 3 of 3)*

18917 *Goldsmith English Men of Letters Series*

40111 *In Silk Attire: A Novel*

37788 *Judith Shakespeare: Her Love Affairs and Other Adventures*

15587 *Macleod of Dare*

16217 *Prince Fortunatus*

42729 *Stand Fast Craig-Royston! (Volume I)*

42730 *Stand Fast Craig-Royston! (Volume II)*

42731 *Stand Fast Craig-Royston! (Volume III)*

17308 *Sunrise*

43444 *White Heather: A Novel (Volume 1 of 3)*

43445 *White Heather: A Novel (Volume 2 of 3)*

43446 *White Heather: A Novel (Volume 3 of 3)*

43828 *White Wings: A Yachting Romance Volume I*

43829 *White Wings: A Yachting Romance Volume II*

43830 *White Wings: A Yachting Romance Volume III*

Richard Doddridge Blackmore 1825-1900 (EN):

49075 *Alice Lorraine: A Tale of the South Downs*

41020 *Clara Vaughan Volume 1 (of 3)*

41021 *Clara Vaughan Volume 2 (of 3)*

41022 *Clara Vaughan Volume 3 (of 3)*

47084 *Cradock Nowell: A Tale of the New Forest. Vol. 1 (of 3)*

47085 *Cradock Nowell: A Tale of the New Forest. Vol. 2 (of 3)*

47086 *Cradock Nowell: A Tale of the New Forest. Vol. 3 (of 3)*

43281 *Cripps the Carrier: A Woodland Tale*

42529 *Dariel: A Romance of Surrey*

7112 *Erema*

49520 *Kit and Kitty: A Story of West Middlesex*

17460 *Lorna Doone: A Romance of Exmoor*

6824 *Mary Anerley: A Yorkshire Tale*

45038 *Perlycross: A Tale of the Western Hills*

7435 *Springhaven: A Tale of the Great War*

46156 *The Maid of Sker*

46467 *The Remarkable History of Sir Thomas Upmore Bart. M.P. Formerly Known as Tommy Upmore*

Rolf Boldrewood 1826-1915 (EN):

54067 *A Colonial Reformer Vol. I (of 3)*

54366 *A Colonial Reformer Vol. III (of 3)*

35431 *A Modern Buccaneer*

51209 *Babes in the Bush*

34240 *Nevermore*

51404 *Plain Living: A Bush Idyll*

35165 *The Crooked Stick*

50411 *The Squatter's Dream: A story of Australian Life*

53358 *War to the Knife or Tangata Maori*

George Borrow 1803-1881 (EN):

20198 *Lavengro: The Scholar - the Gypsy - the Priest*

21206 *The Romany Rye a Sequel to Lavengro*

Robert Barnabas Brough 1828-1860 (EN):

44900 *The Life of Sir John Falstaff*

George Douglas Brown 1869-1902 (S):

25876 *The House with the Green Shutters*

John Buchan 1875-1940 (S):

40014 *John Burnet of Barns: A Romance*

46345 *Sir Quixote of the Moors Being Some Account of an Episode in the Life of the Sieur de Rohaine*

17047 *The Half-Hearted*

Robert Williams Buchanan 1841-1901 (EN):

48471 *Foxglove Manor: A Novel Volume 1 (of 3)*

48472 *Foxglove Manor: A Novel Volume 2 (of 3)*

48473 *Foxglove Manor: A Novel Volume 3 (of 3)*

55337 *Lady Kilpatrick*

55338 *The Martyrdom of Madeline*

54855 *The New Abelard: A Romance Volume 1 (of 3)*

54856 *The New Abelard: A Romance Volume 2 (of 3)*

54857 *The New Abelard: A Romance Volume 3 (of 3)*

Samuel Butler 1835-1902 (EN):

1906 *Erewhon*

1971 *Erewhon Revisited Twenty Years Later, Both by the Original Discoverer of the Country and by His Son*

Sir Hall Caine 1853-1931 (EN):

26088 *A Son of Hagar: A Romance of Our Time*

35786 *She's All the World to Me*

33999 *The Bondman: A New Saga*

8407 *The Christian: A Story*

35781 *The Deemster*

19732 *The Eternal City*

25570 *The Manxman: A Novel - 1895*

1303 *The Scapegoat*

14262 *The Shadow of a Crime: A Cumbrian Romance*

William Carleton 1794-1869 (I):

16002 *Fardorougha the Miser – The Works of William Carleton: Volume One*

16006 *Lha Dhu*

16003 *The Black Baronet*

16011 *The Emigrants of Ahadarra – The Works of William Carleton: Volume Two*

16004 *The Evil Eye*

16010 *The Tithe-Proctor – The Works of William Carleton: Volume Two*

16009 *Valentine M'Clutchy The Irish Agent – The Works of William Carleton: Volume Two*

16001 *Willy Reilly – The Works of William Carleton: Volume One*

Lewis Carroll 1832-1898 (EN):

11 *Alice's Adventures in Wonderland*

48630 *Sylvie and Bruno (Illustrated)*

48795 *Sylvie and Bruno Concluded (Illustrated)*

12 *Through the Looking-Glass*

Egerton Castle 1858-1920 (EN):

26045 *The Light of Scarthey: A Romance*

Marcus Andrew Hislop Clarke 1846-1881 (EN):

3424 *For the Term of His Natural Life*

Joseph Storer Clouston 1870-1944 (EN):

20485 *The Lunatic at Large*

5120 *Vandrad the Viking*

James Maclaren Cobban 1849-1903 (S):

13931 *Master of His Fate*

Richard Cobbold 1797-1877 (EN):

39326 *The History of Margaret Catchpole a Suffolk Girl*

Wilkie Collins 1824-1889 (EN):

3606 *Antonina*

1895 *Armadale*

1588 *A Rogue's Life*

4605 *Basil*

7890 *Blind Love*

7892 *Heart and Science: A Story of the Present Time*

7893 *Hide and Seek*

1629 *I Say No*

3633 *Jezebel's Daughter*

1586 *Man and Wife*

1621 *Miss or Mrs.?*

1628 *My Lady's Money*

1438 *No Name*

3632 *Poor Miss Finch*

1587 *The Black Robe*

7891 *The Dead Alive*

43092 *The Dead Secret: A Novel*

1627 *The Evil Genius: A Domestic Story*

7894 *The Fallen Leaves*

3634 *The Guilty River*

170 *The Haunted Hotel: A Mystery of Modern Venice*

1622 *The Law and the Lady*

1975 *The Legacy of Cain*

155 *The Moonstone*

1623 *The New Magdalen*

1624 *The Two Destinies*

583 *The Woman in White*

Julian Stafford Corbett 1854-1922 (EN):

47030 *Kophetua the Thirteenth*

Samuel Rutherford Crockett 1860-1914 (S):

48354 *Cleg Kelly Arab of the City: His Progress and Adventures*

41803 *Joan of the Sword Hand*

45495 *Lochinvar: A Novel*

17733 *The Black Douglas*

33602 *The Firebrand*

49301 *The Grey Man*

4918 *The Lilac Sunbonnet: A Love Story*

32137 *The Men of the Moss-Hags Being a History of Adventure Taken from the Papers of William Gordon of Earlstoun in Galloway*

12191 *The Red Axe*

53164 *The Standard Bearer*

Robert Cromie 1856-1907 (I):

26563 *The Crack of Doom*

Sir Henry Stewart Cunningham 1832-1920 (EN):

41190 *Chronicles of Dustypore: A Tale of Modern Anglo-Indian Society*

George Cupples 1822-1891 (EN):

46475 *The Green Hand: Adventures of a Naval Lieutenant*

Charles Dickens 1812-1870 (EN):

46 *A Christmas Carol*

98 *A Tale of Two Cities*

917 *Barnaby Rudge*

1023 *Bleak House*

20975 *Cricket on the Hearth*

766 *David Copperfield*

821 *Dombey and Son*

786 *Hard Times*

963 *Little Dorrit*

968 *Martin Chuzzlewit*

967 *Nicholas Nickleby*

730 *Oliver Twist*

883 *Our Mutual Friend*

653 *The Chimes: A Goblin Story of Some Bells That Rang an Old Year Out and a New Year In*

644 *The Haunted Man and the Ghost's Bargain*

700 *The Old Curiosity Shop*

580 *The Pickwick Papers*

Benjamin Disraeli Earl of Beaconsfield 1804-1881 (EN):

20002 *Alroy: The Prince of the Captivity*

7412 *Coningsby*

7926 *Endymion*

19771 *Henrietta Temple: A Love Story*

20009 *Ixion In Heaven*

7835 *Lothair*

3760 *Sybil; Or the Two Nations*

20004 *Tancred*

20003 *The Infernal Marriage*

7842 *The Rise of Iskander*

20008 *The Young Duke*

11869 *Venetia*

Richard Dowling 1846-1898 (I):

42756 *An Isle of Surrey: A Novel*

42498 *Miracle Gold: A Novel (Vol. 1 of 3)*

42496 *Miracle Gold: A Novel (Vol. 2 of 3)*

42499 *Miracle Gold: A Novel (Vol. 3 of 3)*

42750 *Tempest-Driven: A Romance (Vol. 1 of 3)*

42751 *Tempest-Driven: A Romance (Vol. 2 of 3)*

42752 *Tempest-Driven: A Romance (Vol. 3 of 3)*

42599 *The Duke's Sweetheart: A Romance*

42595 *The Last Call: A Romance (Vol. 1 of 3)*

42596 *The Last Call: A Romance (Vol. 2 of 3)*

42597 *The Last Call: A Romance (Vol. 3 of 3)*

41552 *The Weird Sisters: A Romance. Volume 1 (of 3)*

41553 *The Weird Sisters: A Romance. Volume 2 (of 3)*

41554 *The Weird Sisters: A Romance. Volume 3 (of 3)*

42600 *Under St Paul's: A Romance*

Arthur Conan Doyle 1859-1930 (S):

244 *A Study in Scarlet*

356 *Beyond the City*

9504 *Micah Clarke His Statement as Made to His Three Grandchildren Joseph, Gervas and Reuben During the Hard Winter of 1734*

5148 *Rodney Stone*

8394 *The Doings of Raffles Haw*

13152 *The Firm of Girdlestone*

2852 *The Hound of the Baskervilles*

7964 *The Mystery of Cloomber*

355 *The Parasite*

11413 *The Refugees: A Tale of Two Continents*

2097 *The Sign of the Four*

12555 *The Tragedy of the Korosko*

10581 *Uncle Bernac: A Memory of the Empire*

Alfred Wilks Drayson 1827-1901 (EN):

32559 *Adventures of Hans Sterk: The South African Hunter and Pioneer*

32543 *The White Chief of the Caffres*

37255 *The Young Dragoon: Every Day Life of a Soldier*

John Meade Falkner 1858-1932 (EN):

10743 *Moonfleet*

14107 *The Lost Stradivarius*

Benjamin Leopold Farjeon 1833-1903 (EN):

42972 *Aaron the Jew: A Novel*

45880 *A Secret Inheritance (Volume 1 of 3)*

45881 *A Secret Inheritance (Volume 2 of 3)*

45882 *A Secret Inheritance (Volume 3 of 3)*

53062 *At the Sign of the Silver Flagon*

53224 *Basil and Annette: A Novel*

53044 *Devlin the Barber*

42905 *Great Porter Square: A Mystery. V. 1*

42906 *Great Porter Square: A Mystery. V. 2*

42907 *Great Porter Square: A Mystery. V. 3*

45919 *Grif: A Story of Australian Life*

53724 *Jessie Trim*

53509 *Joshua Marvel*

45792 *London's Heart: A Novel*

39111 *Miser Farebrother: A Novel (vol. 1 of 3)*

39878 *Miser Farebrother: A Novel (vol. 2 of 3)*

39879 *Miser Farebrother: A Novel (vol. 3 of 3)*

43198 *Samuel Boyd of Catchpole Square: A Mystery*

53096 *Self-Doomed: A Novel*

45525 *The Betrayal of John Fordham*

53558 *The Duchess of Rosemary Lane: A Novel*

42973 *The House of the White Shadows*

43199 *The Last Tenant*

53263 *The Mystery of M. Felix*

53085 *The Nine of Hearts: A Novel*

53598 *The Shield of Love*

42974 *Toilers of Babylon: A Novel*

George Manville Fenn 1831-1909 (EN):

21305 *A Dash from Diamond City*

34140 *A Double Knot*

36873 *A Fluttered Dovecote*

21317 *A Life's Eclipse*

34143 *A Little World*

23376 *A Terrible Coward*

21380 *A Young Hero*

21320 *Mass' George: A Boy's Adventures in the Old Savannah*

21296 *Mother Carey's Chicken: Her Voyage to the Unknown Isle*

21354 *Menhardoc*

21355 *Middy and Ensign*

21356 *Nat the Naturalist: A Boy's Adventures in the Eastern Seas*

21357 *Nic Revel: A White Slave's Adventures in Alligator Land*

40675 *Nurse Elisia*

21359 *Off to the Wilds: Being the Adventures of Two Brothers*

34246 *Of High Descent*

21360 *Old Gold: The Cruise of the Jason Brig*

36723 *One Maid's Mischief*

21371 *Our Soldier Boy*

21361 *Patience Wins: War in the Works*

21363 *Quicksilver: The Boy with No Skid to His Wheel*

34139 *Real Gold: A Story of Adventure*

21366 *Sail Ho! A Boy at Sea*

21367 *Sappers and Miners: The Flood beneath the Sea*

32932 *Seven Frozen Sailors*

21382 *Son Philip*

21372 *Steve Young*

34490 *Sweet Mace: A Sussex Legend of the Iron Times*

21373 *Syd Belton: The Boy Who Would Not Go to Sea*

21316 *The Adventures of Don Lavington: Nolens Volens*

24871 *The Bag of Diamonds*

21326 *The Black Bar*

21298 *The Black Tor: A Tale of the Reign of James the First*

24516 *The Crystal Hunters: A Boy's Adventures in the Higher Alps*

25637 *The Dark House: A Knot Unravelled*

23374 *The Dingo Boys: The Squatters of Wallaby Range*

24909 *The Golden Magnet*

35527 *The Haute Noblesse: A Novel*

20544 *The Little Skipper: A Son of a Sailor*

21318 *The Lost Middy: Being the Secret of the Smugglers' Gap*

21315 *The King's Sons*

27897 *The Kopje Garrison: A Story of the Boer War*

34248 *The Man with a Shadow*

34492 *The Master of the Ceremonies*

34664 *The Mynns' Mystery*

23502 *The New Forest Spy*

32924 *The New Mistress: A Tale*

34141 *The Parson O' Dumford*

21362 *The Powder Monkey*

24813 *The Queen's Scarlet: The Adventures and Misadventures of Sir Richard Frayne*

21364 *The Rajah of Dah*

34482 *The Rosery Folk*

32917 *The Sapphire Cross*

21368 *The Silver Canyon: A Tale of the Western Plains*

34244 *The Star-Gazers*

36852 *The Story of Antony Grace*

40673 *The Tiger Lily*

30106 *The Vast Abyss: The Story of Tom Blount, his Uncles and his Cousin Sam*

35370 *The Vicar's People*

21375 *The Weathercock: Being the Adventures of a Boy with a Bias*

40672 *The White Virgin*

25449 *The Young Castellan: A Tale of the English Civil War*

32929 *Thereby Hangs a Tale: Volume One*

40676 *This Man's Wife*

21319 *Three Boys*

23497 *Through Forest and Stream: The Quest of the Quetzal*

21495 *To the West*

21376 *Will of the Mill*

25607 *Witness to the Deed*

11097 *Young Robin Hood*

21378 *Yussuf the Guide*

Joseph Smith Fletcher 1863-1935 (EN):

29304 *In the Days of Drake*

Charles Garvice 1850-1920 (EN):

50440 *Leslie's Loyalty*

22961 *Nell of Shorne Mills*

53416 *Only a Girl's Love*

44828 *Wild Margaret*

George Gissing 1857-1903 (EN):

4312 *A Life's Morning*

4526 *Born in Exile*

4309 *Demos*

4303 *Denzil Quarrier*

4297 *Eve's Ransom*

4307 *In the Year of Jubilee*

54431 *Isabel Clarendon Vol. I (of II) In Two Volumes*

54432 *Isabel Clarendon Vol. II (of II) In Two Volumes*

1709 *New Grub Street*

4304 *Our Friend the Charlatan*

4541 *The Crown of Life*

4311 *The Emancipated*

4301 *The Nether World*

4313 *The Odd Women*

4298 *The Paying Guest*

4308 *The Town Traveller*

4305 *The Unclassed*

4299 *The Whirlpool*

4302 *Thyrza*

Nat Gould 1857-1919 (EN):

35496 *Settling Day*

John William Graham 1852-1935 (EN):

47571 *Neaera: A Tale of Ancient Rome*

Kenneth Grahame 1859-1932 (S):

34243 *The Headswoman*

James Greenwood 1832-1929 EN):

45585 *The Seven Curses of London*

Percy Greg 1836-1889 (EN):

10165 *Across the Zodiac: The Story of a Wrecked Record*

George Chetwynd Griffith 1857-1906 (EN):

54096 *Olga Romanoff*

31324 *The Angel of the Revolution: A Tale of the Coming Terror*

20173 *The Romance of Golden Star*

Archibald Clavering Gunter 1847-1907 (EN):

39824 *Miss Dividends: A Novel*

Henry Rider Haggard 1856-1925 (EN):

711 *Allan Quatermain*

2729 *A Tale of Three Lions*

3096 *Beatrice*

2769 *Cleopatra*

11882 *Colonel Quaritch V.C.: A Tale of Country Life*

10892 *Dawn*

5764 *Doctor Therne*

2721 *Eric Brighteyes*

5898 *Jess*

2166 *King Solomon's Mines*

5754 *Lysbeth a Tale of the Dutch*

2713 *Maiwa's Revenge*

1848 *Montezuma's Daughter*

3155 *She*

4074 *Swallow: A Tale of the Great Trek*

6769 *The People of the Mist*

2893 *The Wizard*

Philip Gilbert Hamerton 1834-1894 (EN):

40874 *Wenderholme: A Story of Lancashire and Yorkshire*

Thomas Hardy 1840-1928 (EN):

3258 *A Laodicean*

224 *A Pair of Blue Eyes*

3044 *Desperate Remedies*

27 *Far from the Madding Crowd*

153 *Jude the Obscure*

110 *Tess of the d'Urbervilles: A Pure Woman*

3469 *The Hand of Ethelberta*

143 *The Mayor of Casterbridge*

122 *The Return of the Native*

2996 *The Romantic Adventures of a Milkmaid*

2864 *The Trumpet-Major*

3326 *The Well-Beloved*

482 *The Woodlanders*

3146 *Two on a Tower*

2662 *Under the Greenwood Tree*

Richard Harris 1833-1906 (EN):

30551 *The Humourous Story of Farmer Bumpkin's Lawsuit*

George Alfred Henty 1832-1902 (EN):

28190 *A Chapter of Adventures*

20031 *A Final Reckoning: A Tale of Bush Life in Australia*

24244 *A Girl of the Commune*

18357 *A Jacobite Exile Being the Adventures of a Young Englishman in the Service of Charles the Twelfth of Sweden*

4932 *A Knight of the White Cross: A Tale of the Siege of Rhodes*

54091 *All but Lost Vol 1 of 3: A Novel*

7061 *A March on London: Being a Story of Wat Tyler's Insurrection*

7346 *Among Malay Pirates: A Tale of Adventure and Peril*

38764 *A Roving Commission*

35012 *A Search for A Secret: A Novel. Vol. 1*

35265 *A Search for A Secret: A Novel. Vol. 2*

35266 *A Search for A Secret: A Novel. Vol. 3*

22224 *At Aboukir and Acre: A Story of Napoleon's Invasion of Egypt*

7060 *At Agincourt*

7037 *Beric the Briton: A Story of the Roman Invasion*

7006 *Bonnie Prince Charlie: A Tale of Fontenoy and Culloden*

19070 *Both Sides the Border: A Tale of Hotspur and Glendower*

6953 *By England's Aid*

6952 *By Pike and Dyke: A Tale of the Rise of the Dutch Republic*

19398 *By Right of Conquest*

8576 *By Sheer Pluck: A Tale of the Ashanti War*

28857 *Captain Bayley's Heir: A Tale of the Gold Fields of California*

8155 *Colonel Thorndyke's Secret*

26090 *Condemned as a Nihilist: A Story of Escape from Siberia*

36103 *Dorothy's Double. Volume 1 (of 3)*

36236 *Dorothy's Double. Volume 2 (of 3)*

36359 *Dorothy's Double. Volume 3 (of 3)*

31128 *Facing Death*

21979 *For Name and Fame*

21614 *For the Temple: A Tale of the Fall of Jerusalem*

11565 *Friends Though Divided: A Tale of the Civil War*

21788 *Held Fast for England: A Tale of the Siege of Gibraltar (1779-83)*

4792 *In Freedom's Cause: A Story of Wallace and Bruce*

42276 *In Greek Waters: A Story of the Grecian War of Independence*

43067 *In the Hands of the Cave-Dwellers*

8670 *In the Heart of the Rockies: A Story of Adventure in Colorado*

18349 *In the Irish Brigade: A Tale of War in Flanders and Spain*

3785 *In the Reign of Terror: The Adventures of a Westminster Boy*

7071 *In Times of Peril: A Tale of India*

11058 *Jack Archer: A Tale of the Crimea*

33619 *Maori and Settler: A Story of The New Zealand War*

20091 *No Surrender! A Tale of the Rising in La Vendee*

14313 *One of the 28th: A Tale of Waterloo*

21242 *On the Irrawaddy: A Story of the First Burmese War*

18356 *Orange and Green: A Tale of the Boyne and Limerick*

30143 *Out on the Pampas*

45573 *Out with Garibaldi: A story of the Liberation of Italy*

45617 *Redskin and Cow-Boy: A Tale of the Western Plains*

7229 *Rujub the Juggler*

20092 *Saint Bartholomew's Eve: A Tale of the Huguenot Wars*

3429 *St. George for England*

7318 *The Bravest of the Brave – or, with Peterborough in Spain*

29756 *The Cat of Bubastes: A Tale of Ancient Egypt*

17403 *The Cornet of Horse: A Tale of Marlborough's Wars*

39374 *The Curse of Carne's Hold: A Tale of Adventure*

21986 *The Dash for Khartoum: A Tale of the Nile Expedition*

3674 *The Dragon and the Raven*

17546 *The Lion of Saint Mark: A Story of Venice in the Fourteenth Century*

5075 *The Lion of the North: A Tale of the Times of Gustavus Adolphus*

36975 *The Lost Heir*

39470 *The March to Magdala*

17436 *The Queen's Cup*

18813 *The Tiger of Mysore: A Story of the War with Tippoo Saib*

7070 *The Treasure of the Incas: A Story of Adventure in Peru*

5128 *The Young Carthaginian: A Story of The Times of Hannibal*

32934 *The Young Colonists: A Story of the Zulu and Boer Wars*

22060 *The Young Franc Tireurs and Their Adventures in the Franco-Prussian War*

30457 *Through Russian Snows: A Story of Napoleon's Retreat from Moscow*

8732 *Through the Fray: A Tale of the Luddite Riots*

8859 *True to the Old Flag: A Tale of the American War of Independence*

19206 *Under Drake's Flag: A Tale of the Spanish Main*

20207 *Under Wellington's Command: A Tale of the Peninsular War*

7831 *When London Burned: A Story of Restoration Times and the Great Fire*

12308 *Winning His Spurs: A Tale of the Crusades*

7334 *With Buller in Natal Or a Born Leader*

18833 *With Clive in India*

25993 *With Cochrane the Dauntless*

19714 *With Frederick the Great: A Story of the Seven Years' War*

19154 *With Lee in Virginia: A Story of the American Civil War*

17766 *With Wolfe in Canada: The Winning of a Continent*

4931 *Won by the Sword: A Tale of the Thirty Years' War*

8745 *Wulf the Saxon: A Story of the Norman Conquest*

Henry William Herbert 1807-1858 (EN):

25092 *The Roman Traitor Vol. 1*

25096 *The Roman Traitor Vol. 2*

45341 *Wager of Battle: A Tale of Saxon Slavery in Sherwood Forest*

19730 *Warwick Woodlands: Things as they Were There Twenty Years Ago*

Joseph Hocking 1860-1937 (EN):

54239 *Mistress Nancy Molesworth a Tale of Adventure*

27591 *The Birthright*

13158 *The Weapons of Mystery*

Anthony Hope 1863-1933 (EN):

45749 *A Change of Air*

11063 *A Man of Mark*

14755 *Father Stafford*

22191 *Half a Hero: A Novel*

41822 *Phroso: A Romance*

19752 *Quisanté*

1145 *Rupert of Hentzau: From the Memoirs of Fritz von Tarlenheim*

20328 *Simon Dale*

40570 *The Chronicles of Count Antonio*

40583 *The God in the Car: A Novel*

41438 *The Heart of Princess Osra*

13909 *The Indiscretion of the Duchess Being a Story Concerning Two Ladies a Nobleman and a Necklace*

24034 *The King's Mirror*

95 *The Prisoner of Zenda*

20981 *Tristram of Blent: An Episode in the Story of an Ancient House*

Tighe Hopkins 1856-1919 (EN):

54493 *The Dungeons of Old Paris Being the Story and Romance of the Most Celebrated Prisons of the Monarchy and the Revolution*

Ernest William Hornung 1866-1921 (EN):

38388 *A Bride from the Bush*

1703 *Dead Men Tell No Tales*

37337 *My Lord Duke*

36115 *Peccavi*

41658 *The Boss of Taroomba*

33651 *The Shadow of a Man*

52562 *The Unbidden Guest*

37320 *Tiny Luttrell*

42902 *Young Blood*

Thomas Hughes 1822-1896 (EN):

53241 *The Scouring of the White Horse or The Long Vacation Ramble of a London Clerk*

26851 *Tom Brown at Oxford*

33777 *Tom Brown at Rugby*

1480 *Tom Brown's School Days*

Fergus Hume,1859-1932 (EN):

35240 *A Woman's Burden: A Novel*

55420 *For the Defence*

4946 *Madame Midas*

55378 *Miss Mephistopheles: A Novel (Sequel to Madame Midas)*

23474 *The Bishop's Secret*

55309 *The Crimson Cryptogram: A Detective Story*

55417 *The Gentleman Who Vanished: A Psychological Phantasy*

55311 *The Girl from Malta*

43187 *The Harlequin Opal: A Romance. Vol. 1 (of 3)*

43188 *The Harlequin Opal: A Romance. Vol. 2 (of 3)*

43189 *The Harlequin Opal: A Romance. Vol. 3 (of 3)*

55310 *The Lone Inn: A Mystery*

55404 *The Man with a Secret: A Novel*

4223 *The Mystery of a Hansom Cab*

55376 *The Piccadilly Puzzle: A Mysterious Story*

55312 *The Rainbow Feather*

55348 *The Red-Headed Man*

19069 *The Silent House*

55313 *The Vanishing of Tera*

John Conroy Hutcheson 1840-1897 (EN):

34247 *Caught in a Trap*

21108 *Fritz and Eric The Brother Crusoes*

21107 *On Board the Esmeralda Martin Leigh's Log - A Sea Story*

21095 *She and I, Volume 1: A Love Story. A Life History*

21096 *She and I. Volume 2: A Love Story. A Life History*

21105 *Teddy: The Story of a Little Pickle*

23141 *The Island Treasure*

21086 *The Penang Pirate and The Lost Pinnace*

21088 *The White Squall: A Story of the Sargasso Sea*

21085 *The Wreck of the Nancy Bell*

Charles John Cutcliffe Wright Hyne 1866-1944 (EN):

285 *The Lost Continent*

31083 *The Recipe for Diamonds*

William Wymark Jacobs 1863-1943 (EN):

21929 *A Master of Craft*

George Payne Rainsford James 1799-1860 (EN):

39519 *Agincourt: A Romance: The Works of G. P. R. James Volume XX*

51352 *Agnes Sorel: A Novel*

49468 *Arabella Stuart: A Romance from English History*

49650 *Arrah Neil*

49634 *Attila: A Romance. Vol. I.*

49635 *Attila: A Romance. Vol. II.*

51715 *A Whim and Its Consequences Collection of British Authors Vol. CXIV*

51898 *Beauchamp*

50856 *Charles Tyrrell*

36041 *Corse de Leon*

50491 *Darnley*

51628 *Delaware; or, the Ruined Family. Vol. 1*

51629 *Delaware; or, the Ruined Family. Vol. 2*

51630 *Delaware; or, the Ruined Family. Vol. 3*

50688 *De L'Orme. The Works of G. P. R. James Esq. Vol. XVI.*

49987 *Forest Days: A Romance of Old Times*

50518 *Gowrie*

50858 *Heidelberg: A Romance. Volumes I, II & III*

39411 *Henry of Guise Vol. 1*

39412 *Henry of Guise Vol. 2*

39413 *Henry of Guise Vol. 3*

51815 *Henry Smeaton: A Jacobite Story of the Reign of George the First*

50964 *Leonora D'Orco: A Historical Romance*

40295 *Lord Montagu's Page: An Historical Romance*

50854 *Mary of Burgundy*

51251 *Morley Ernstein*

50689 *One in a Thousand*

50462 *Philip Augustus*

50943 *Rose D'Albret*

50493 *The Black Eagle*

50325 *The Castle of Ehrenstein Its Lords Spiritual and Temporal*

51164 *The Convict: A Tale*

49718 *The Desultory Man: Collection of Ancient and Modern British Novels and Romances. Vol. CXLVII.*

51455 *The Fate: A Tale of Stirring Times*

50042 *The Forgery*

39376 *The Gipsy: A Tale (Vols I & II)*

39520 *The Huguenot: A Tale of the French Protestants. Volumes I-III*

3780 *The King's Highway*

49473 *The Little Ball O' Fire*

50855 *The Man-at-Arms*

51174 *The Man in Black: An Historical Novel of the Days of Queen Anne*

49472 *The Old Dominion*

49859 *The Robber: A Tale*

39531 *The Smuggler: A Tale. Volumes I-III*

50329 *The Woodman: A Romance of the Times of Richard III*

Richard Jefferies 1848-1887 (EN):

13944 *After London*

30087 *Amaryllis at the Fair*

37046 *Greene Ferne Farm*

6164 *The Life of the Fields*

6981 *The Open Air*

37079 *World's End: A Story in Three Books*

Jerome Klapka Jerome 1859-1927 (EN):

2024 *Diary of a Pilgrimage*

2037 *Novel Notes*

308 *Three Men in a Boat (To Say Nothing of the Dog)*

2183 *Three Men on the Bummel*

Blanchard Jerrold 1826-1884 (EN):

18327 *The Cockaynes in Paris*

Charles Kingsley 1819-1875 (EN):

7815 *Hereward the Last of the English*

6308 *Hypatia – or New Foes with an Old Face*

10920 *Two Years Ago: Volume I*

10995 *Two Years Ago: Volume II*

1860 *Westward Ho! Or the Voyages and Adventures of Sir Amyas Leigh Knight of Burrough in the County of Devon in the Reign of Her Most Glorious Majesty Queen Elizabeth*

10364 *Yeast: A Problem*

Henry Kingsley 1830-1876 (EN):

41636 *Ravenshoe*

25404 *The Lost Child*

3786 *The Recollections of Geoffrey Hamlyn*

William Henry Giles Kingston 1814-1880 (EN):

34485 *The Circassian Chief: A Romance of Russia*

34481 *The Prime Minister*

Edward Frederick Knight 1852-1925 (EN):

39082 *A Desperate Voyage*

40278 *The Threatening Eye*

Andrew Lang 1844-1912 (S):

16529 *Lost Leaders*

21933 *Much Darker Days*

21821 *The Mark of Cain*

George Alfred Lawrence 1827-1876 (EN):

34616 *Barren Honour: A Novel*

19705 *Border and Bastille*

17084 *Guy Livingstone*

19121 *Sword and Gown: A Novel*

Joseph Sheridan Le Fanu 1814-1873 (I):

10007 *Carmilla*

38460 *Checkmate*

41228 *Guy Deverell V. 1 of 2*

41229 *Guy Deverell V. 2 of 2*

40126 *The Cock and Anchor*

10377 *The Evil Guest*

17769 *The House by the Church-Yard*

35467 *The Tenants of Malory Volume 1*

35468 *The Tenants of Malory Volume 2*

35469 *The Tenants of Malory Volume 3*

14851 *Uncle Silas: A Tale of Bartram-Haugh*

34662 *Willing to Die: A Novel*

9983 *Wylder's Hand*

Richard Le Gallienne 1866-1947 (EN):

10826 *The Book-Bills of Narcissus an Account Rendered by Richard Le Gallienne*

461 *The Quest of the Golden Girl: A Romance*

10949 *The Romance of Zion Chapel* [3d ed.]

10812 *The Worshipper of the Image*

10922 *Young Lives*

William Le Queux 1864-1927 (EN):

41004 *An Eye for an Eye*

40829 *Devil's Dice*

41456 *Guilty Bonds*

41000 *Her Majesty's Minister*

41002 *If Sinners Entice Thee*

40996 *In White Raiment*

41461 *The Bond of Black*

40998 *The Day of Temptation*

41003 *The Eye of Istar: A Romance of the Land of No Return*

37470 *The Great War in England in 1897*

25499 *The Great White Queen: A Tale of Treasure and Treason*

40833 *The Temptress*

40831 *The Wiles of the Wicked*

40837 *Whoso Findeth a Wife*

40994 *Zoraida: A Romance of the Harem and the Great Sahara*

Charles James Lever 1806-1872 (I):

32692 *A Day's Ride: A Life's Romance*

32082 *A Rent in a Cloud*

34882 *Barrington: Volume 1 (of 2)*

34883 *Barrington: Volume 2 (of 2)*

8577 *Charles O'Malley: The Irish Dragoon Volume 1*

8674 *Charles O'Malley: The Irish Dragoon Volume 2*

32060 *Confessions of Con Cregan the Irish Gil Blas*

32341 *Davenport Dunn a Man of Our Day: Volume 1 (of 2)*

32342 *Davenport Dunn a Man of Our Day: Volume 2 (of 2)*

33216 *Diary and Notes of Horace Templeton Esq. Volume I (of II)*

33217 *Diary and Notes of Horace Templeton Esq. Volume II (of II)*

32560 *Gerald Fitzgerald the Chevalier: A Novel*

33082 *Jack Hinton: The Guardsman*

8941 *Lord Kilgobbin*

35717 *Luttrell Of Arran*

32425 *Maurice Tiernay Soldier of Fortune*

32840 *One of Them*

35145 *Paul Gosslett's Confessions in Love, Law, and The Civil Service*

33468 *Roland Cashel: Volume I (of II)*

33469 *Roland Cashel: Volume II (of II)*

35296 *Sir Brook Fossbrooke Volume I*

35297 *Sir Brook Fossbrooke Volume II*

33081 *Sir Jasper Carew: His Life and Experience*

32083 *St. Patrick's Eve*

32693 *That Boy of Norcott's*

32561 *The Bramleighs of Bishop's Folly*

5240 *The Confessions of Harry Lorrequer – Complete*

32061 *The Daltons: Volume I*

32062 *The Daltons: Volume II*

35441 *The Dodd Family Abroad Vol. I*

35442 *The Dodd Family Abroad Vol. II*

33556 *The Fortunes of Glencore*

35755 *The Knight of Gwynne Vol. 1 (of 2)*

35756 *The Knight of Gwynne Vol. 2 (of 2)*

35143 *The Martins of Cro' Martin Vol. I (of II)*

35144 *The Martins of Cro' Martin Vol. II (of II)*

32340 *The O'Donoghue: Tale of Ireland Fifty Years Ago*

31901 *Tom Burke of Ours: Volume I*

31902 *Tom Burke of Ours: Volume II*

33604 *Tony Butler*

Samuel Lover 1797-1868 (I):

21817 *Handy Andy Volume One: A Tale of Irish Life in Two Volumes*

7180 *Handy Andy Volume Two: A Tale of Irish Life*

Baron Edward Bulwer Lytton 1803-1873 (EN):

9774 *Alice or the Mysteries*

7701 *A Strange Story*

9762 *Calderon the Courtier a Tale*

7649 *Ernest Maltravers*

7614 *Eugene Aram*

7756 *Godolphin*

7684 *Harold the Last of the Saxon Kings*

7658 *Kenelm Chillingly*

9761 *Leila or the Siege of Granada*

7691 *Lucretia*

7714 *My Novel*

9755 *Night and Morning*

7735 *Paul Clifford*

1396 *Rienzi the last of the Roman Tribunes*

7605 *The Caxtons: A Family Picture*

1951 *The Coming Race*

14195 *The Haunted and the Haunters Or the House and the Brain*

1565 *The Last Days of Pompeii*

7727 *The Last of the Barons*

8206 *The Pilgrims of the Rhine*

7671 *What Will He Do with It?*

2664 *Zanoni*

7608 *Zicci A Tale*

George MacDonald 1824-1905 (S):

8892 *Adela Cathcart Volume 1*

8929 *Adela Cathcart Volume 2*

8943 *Adela Cathcart Volume 3*

18810 *Alec Forbes of Howglen*

5773 *Annals of a Quiet Neighbourhood*

8886 *A Rough Shaking*

2291 *David Elginbrod*

2433 *Donal Grant*

8955 *Far Above Rubies*

9155 *Heather and Snow*

8924 *Home Again*

1640 *Lilith: A Romance*

7127 *Malcolm*

8201 *Mary Marston*

12387 *Paul Faber Surgeon*

325 *Phantastes: A Faerie Romance for Men and Women*

2561 *Robert Falconer*

9154 *Salted with Fire*

2370 *Sir Gibbie*

5753 *St. George and St. Michael*

8944 *The Elect Lady*

8902 *The Flight of the Shadow*

7174 *The Marquis of Lossie*

8879 *There & Back*

8562 *The Seaboard Parish Complete*

9471 *The Vicar's Daughter*

5976 *Thomas Wingfold Curate*

6364 *Warlock o' Glenwarlock: A Homely Romance*

9096 *Weighed and Wanting*

5969 *What's Mine's Mine – Complete*

9183 *Wilfrid Cumbermede*

Norman Macleod 1812-1872 (S):

41989 *The Starling: A Scottish Story*

Arthur Machen 1863-1947 (W):

35517 *The Three Impostors*

Ian Maclaren 1850-1907 (EN):

9320 *A Doctor of the Old School – Complete*

20399 *Kate Carnegie and Those Ministers*

18063 *Rabbi Saunderson*

43726 *The Days of Auld Lang Syne*

30089 *Young Barbarians*

Lucas Malet 1852-1931 (EN):

34619 *The Gateless Barrier*

23784 *The History of Sir Richard Calmady: A Romance*

William Hurrell Mallock 1849-1923 (EN):
37651 *The New Paul and Virginia*

Arthur W. Marchmont 1852-1923 (EN):
40907 *A Dash for a Throne*
38357 *By Right of Sword*

Frederick Marryat 1792-1848 (EN):
21549 *Jacob Faithful*
15991 *Japhet in Search of a Father*
21553 *Mr. Midshipman Easy*
21557 *Newton Forster*
23139 *Olla Podrida*
13148 *Peter Simple*
14222 *Poor Jack*
12558 *Snarleyyow or the Dog Fiend*
21550 *The King's Own*
21551 *The Little Savage*
13276 *The Mission*
12954 *The Phantom Ship*
21580 *The Pirate*
21574 *The Poacher*
21576 *The Privateersman*
21559 *The Three Cutters*
13405 *The Travels and Adventures of Monsieur Violet in California, Sonora and Western Texas*

Richard Marsh 1857-1915 (EN):
38160 *A Hero of Romance*
38188 *Amusement Only*
38156 *A Second Coming*

5164 *The Beetle: A Mystery*

40349 *The Chase of the Ruby*

40348 *The Crime and the Criminal*

40353 *The Datchet Diamonds*

40453 *Tom Ossington's Ghost*

Alfred Edward Woodley Mason 1865-1948 (EN):

38719 *A Romance of Wastdale*

13567 *Clementina*

38718 *Lawrence Clavering*

38679 *Miranda of the Balcony: A Story*

38665 *The Courtship of Morrice Buckler: A Romance*

13057 *The Philanderers*

Justin McCarthy 1830-1912 (I):

21637 *The Dictator*

George Meredith 1828-1909 (EN):

4460 *Beauchamp's Career – Complete*

4470 *Diana of the Crossways – Complete*

4434 *Evan Harrington – Complete*

4492 *Farina*

4482 *Lord Ormont and His Aminta – Complete*

4476 *One of Our Conquerors – Complete*

4426 *Rhoda Fleming – Complete*

4420 *Sandra Belloni (Originally Emilia in England) – Complete*

4452 *The Adventures of Harry Richmond – Complete*

4488 *The Amazing Marriage – Complete*

4493 *The Case of General Ople and Lady Camper*

1684 *The Egoist: A Comedy in Narrative*

4495 *The House on the Beach: A Realistic Tale*

34858 *The Ordeal of Richard Feverel: A History of a Father and Son*

4405 *The Shaving of Shagpat*

4494 *The Tale of Chloe: An Episode in the History of Beau Beamish*

4464 *The Tragic Comedians: A Study in a Well-known Story Complete*

4443 *Vittoria – Complete*

Leonard Merrick 1864-1939 (EN):

44465 *Cynthia With an Introduction by Maurice Hewlett*

43971 *One Man's View*

43837 *The Man Who Was Good*

Bertram Mitford 1855-1914 (EN):

32565 *Aletta: A Tale of the Boer Invasion*

32922 *A Veldt Official: A Novel of Circumstance*

36593 *Fordham's Feud*

36599 *Golden Face: A Tale of the Wild West*

32926 *John Ames Native Commissioner: A Romance of the Matabele Rising*

32919 *Renshaw Fanning's Quest: A Tale of the High Veldt*

36592 *The Fire Trumpet: A Romance of the Cape Frontier*

32927 *The Induna's Wife*

32925 *The King's Assegai: A Matabili Story*

32569 *The Luck of Gerard Ridgeley*

36606 *The Ruby Sword: A Romance of Baluchistan*

27476 *The Sign of the Spider*

32566 *The Triumph of Hilary Blachland*

32893 *The White Shield*

32896 *'Tween Snow and Fire: A Tale of the Last Kafir War*

Frank Frankfort Moore 1855-1931 (I):

51947 *A Gray Eye or So. In Three Volumes – Volume I, II and III: Complete*

47195 *A Nest of Linnets*

51938 *Daireen. Complete*

2155 *Phyllis of Philistia*

51951 *The Jessamy Bride*

51988 *Well, After All--*

George Augustus Moore 1852-1933 (I):

11733 *A Mere Accident*

7508 *A Mummer's Wife*

8157 *Esther Waters*

13201 *Evelyn Innes*

16730 *Mike Fletcher: A Novel*

14614 *Sister Teresa*

6029 *Spring Days*

11303 *Vain Fortune: A Novel*

William Morris 1834-1896 (EN):

357 *A Dream of John Ball*

234 *Child Christopher and Goldilind the Fair*

3261 *News from Nowhere*

15948 *The Hollow Land*

2885 *The House of the Wolfings: A Tale of the House of the Wolfings and All the Kindreds of the Mark Written in Prose and in Verse*

6050 *The Roots of the Mountains Wherein Is Told Somewhat of the Lives of the Men of Burgdale, Their Friends, Their Neighbours, Their Foemen and Their Fellows in Arms*

2565 *The Story of the Glittering Plain Which Has Been Also Called the Land of Living Men or the Acre of the Undying*

8778 *The Water of the Wondrous Isles*

169 *The Well at the World's End: A Tale*

3055 *The Wood Beyond the World*

Arthur Morrison 1863-1945 (EN):

36958 *A Child of the Jago*

37820 *Chronicles of Martin Hewitt*

11252 *Martin Hewitt: Investigator*

40569 *Tales of Mean Streets*

53341 *The Dorrington Deed-Box*

Colin Munro 1834-1918 (EN):

27169 *Fern Vale Volume 1 (of 3)*

51704 *Fern Vale Volume 2 (of 3) or the Queensland Squatter*

37559 *Fern Vale Volume 3 (of 3)*

Sir Charles Augustus Murray 1806-1895 (EN):

50760 *Hassan: or The Child of the Pyramid an Egyptian Tale*

47357 *The Prairie-Bird*

David Christie Murray 1847-1907 (EN):

22202 Aunt Rachel: A Rustic Sentimental Comedy

22276 *Despair's Last Journey*

22205 *In Direst Peril*

John Henry Newman 1801-1890 (EN):

30664 *Callista: A Tale of the Third Century*

24574 *Loss and Gain: The Story of a Convert*

Edward Phillips Oppenheim 1866-1946 (EN):

1878 *A Millionaire of Yesterday*

31535 *A Monk of Cruta*

40455 *Master of Men*

39018 *Mr. Marx's Secret*

35661 *Mysterious Mr. Sabin*

17040 *The Survivor*

John Augustus O'Shea 1840-1905 (I):

38008 *Mated from the Morgue: A Tale of the Second Empire*

Walter Pater 1839-1894 (EN):

4057 *Marius the Epicurean – Volume 1*

4058 *Marius the Epicurean – Volume 2*

James Payn 1830-1898 (EN):

12024 *Bred in the Bone*

37170 *Lost Sir Massingberd: A Romance of Real Life. Vol. 1/2*

37171 *Lost Sir Massingberd: A Romance of Real Life. Vol. 2/2*

47771 *Mirk Abbey Volume 1 (of 3)*

47772 *Mirk Abbey Volume 2 (of 3)*

47773 *Mirk Abbey Volume 3 (of 3)*

47964 *The Talk of the Town Volume 1 (of 2)*

47965 *The Talk of the Town Volume 2 (of 2)*

Thomas Love Peacock 1785-1866 (EN):

2075 *Crotchet Castle*

21514 *Gryll Grange*

Arthur Quiller-Couch 1863-1944 (EN):

17842 *Dead Man's Rock*

17263 *The Astonishing History of Troy Town*

16000 *The Ship of Stars*

6437 *The Splendid Spur Being Memoirs of the Adventures of Mr. John Marvel a Servant of His Late Majesty King Charles I in the Years 1642-3*

Charles Reade 1814-1884 (EN):

2301 *A Simpleton*

7895 *A Terrible Temptation: A Story of To-Day*

3669 *A Woman-Hater*

3671 *Christie Johnstone: A Novel*

3702 *Foul Play*

3067 *Hard Cash*

4606 *It Is Never Too Late to Mend*

4607 *Love Me Little, Love Me Long*

3670 *Peg Woffington*

2497 *Put Yourself in His Place*

1366 *The Cloister and the Hearth*

2472 *White Lies*

Mayne Reid 1818-1883 (I):

35213 *Afloat in the Forest*

27993 *Bruin: The Grand Bear Hunt*

23648 *Gaspar the Gaucho: A Story of the Gran Chaco*

35443 *Lost Lenore: The Adventures of a Rolling Stone*

35670 *No Quarter!*

35620 *Osceola the Seminole*

35197 *The Bandolero*

21236 *The Boy Hunters*

24503 *The Boy Slaves*

25666 *The Boy Tar*

21237 *The Bush Boys: History and Adventures of a Cape Farmer and his Family*

21238 *The Castaways*

35913 *The Child Wife*

21239 *The Cliff Climbers A Sequel to The Plant Hunters*

24268 *The Desert Home: The Adventures of a Lost Family in the Wilderness*

35912 *The Finger of Fate: A Romance*

25164 *The Flag of Distress: A Story of the South Sea*

24814 *The Forest Exiles: The Perils of a Peruvian Family in the Wilds of the Amazon*

27996 *The Free Lances: A Romance of the Mexican Valley*

27911 *The Giraffe Hunters*

35587 *The Headless Horseman: A Strange Tale of Texas*

25203 *The Land of Fire: A Tale of Adventure*

21240 *The Lone Ranche*

35649 *The Lost Mountain: A Tale of Sonora*

35295 *The Maroon*

27982 *The Ocean Waifs: A Story of Adventure on Land and Sea*

27981 *The Plant Hunters: Adventures Among the Himalaya Mountains*

27913 *The Quadroon: Adventures in the Far West*

21241 *The Rifle Rangers*

23268 *The Scalp Hunters*

25127 *The Tiger Hunter*

23144 *The War Trail: The Hunt of the Wild Horse*

23193 *The White Chief: A Legend of Northern Mexico*

35702 *The White Gauntlet*

36604 *The White Squaw*

28033 *The Wild Huntress: Love in the Wilderness*

36603 *The Yellow Chief*

23129 *The Young Voyageurs: Boy Hunters in the North*

34668 *The Young Yagers: A Narrative of Hunting Adventures in Southern Africa*

27980 *Wood Rangers: The Trappers of Sonora*

George William MacArthur Reynolds 1814-1879 (EN):

47312 *The Mysteries of London V. 1/4*

51294 *The Mysteries of London V. 2/4*

52056 *The Mysteries of London V. 3/4*

51649 *The Mysteries of London V. 4/4*

27202 *Wagner the Wehr-Wolf*

James Ewing Ritchie 1820-1898 (EN):

32773 *About London*

36808 *Crying for the Light Vol. 1*

36809 *Crying for the Light Vol. 2*

36810 *Crying for the Light Vol. 3*

32771 *Here and There in London*

32858 *The Cruise of the Elena*

31925 *The London Pulpit*

32774 *The Night Side of London*

Frederick William Robinson 1830-1901 (EN):

35278 *Mattie: A Stray (Vol 3 of 3)*

35290 *Mattie: A Stray (Vol 1 of 3)*

35291 *Mattie: A Stray (Vol 2 of 3)*

James Runciman 1852-1891 (EN):

14432 A Dream of the North Sea

George Augustus Sala 1828-1895 (EN):

26667 *The Strange Adventures of Captain Dangerous Vol. 1 Who was a Sailor, a Soldier, a Merchant, a Spy, a Slave Among the Moors*

26668 *The Strange Adventures of Captain Dangerous Vol. 2 Who was a Sailor, a Soldier, a Merchant, a Spy, a Slave Among the Moors*

26669 *The Strange Adventures of Captain Dangerous Vol. 3 Who was a Sailor, a Soldier, a Merchant, a Spy, a Slave Among the Moors*

Michael Scott 1789-1835 (S):

44875 *The Cruise of the Midge (Vol. 1 of 2)*

44876 *The Cruise of the Midge (Vol. 2 of 2)*

7281 *Tom Cringle's Log*

William Charles Scully 1855-1943 (I):

36601 *A Vendetta of the Desert*

William Sharp 1855-1905 (S):

44091 *Green Fire: A Romance*

Joseph Henry Shorthouse 1834,1903 (EN):

44587 *John Inglesant: A Romance (Volume 1 of 2)*

44588 *John Inglesant: A Romance (Volume 2 of 2)*

33401 *The Little Schoolmaster Mark: A Spiritual Romance*

George R. Sims 1847-1922 (EN):

46443 *Rogues and Vagabonds*

Hawley Smart 1833-1893 (EN):

20529 *Belles and Ringers*

Robert Louis Stevenson 1850-1894 (S):

589 *Catriona*

421 *Kidnapped*

372 *Prince Otto: A Romance*

32954 *The Black Arrow: A Tale of the Two Roses*

864 *The Master of Ballantrae: A Winter's Tale*

43 *The Strange Case of Dr Jekyll & Mr Hyde*

Bram Stoker 1847-1912 (I):

345 *Dracula*

Robert Smith Surtees 1805-1864 (EN):

44822 *Ask Mamma*

15387 *Jorrocks' Jaunts and Jollities*

16957 *Mr. Sponge's Sporting Tour*

Halliwell Sutcliffe 1870-1932 (EN):

47674 *Shameless Wayne: A Romance of the last Feud of Wayne and Ratcliffe*

Meadows Taylor 1808-1876 (EN):

44306 *A Noble Queen: A Romance of Indian History (Volume 1 of 3)*

44583 *A Noble Queen: A Romance of Indian History (Volume 2 of 3)*

44789 *A Noble Queen: A Romance of Indian History (Volume 3 of 3)*

44881 *Confessions of a Thug*

45430 *Tara: A Mahratta Tale*

51665 *Tippoo Sultaun: A Tale of the Mysore War*

Anthony Trollope 1815-1882 (EN):

16804 *An Eye for an Eye*

25001 *An Old Man's Love*

33500 *Ayala's Angel*

2432 *Barchester Towers*

19500 *Can You Forgive Her?*

5897 *Castle Richmond*

24103 *Cousin Henry*

3166 *Doctor Thorne*

21847 *Dr. Wortle's School*

2860 *Framley Parsonage*

5642 *Harry Heathcote of Gangoil: A Tale of Australian Bush-Life*

5140 *He Knew He Was Right*

29828 *Is He Popenjoy?*

11643 *John Caldigate*

22000 *Kept in the Dark*

31274 *Lady Anna*

5709 *La Vendée*

26002 *Linda Tressel*

30100 *Marion Fay: A Novel*

24000 *Miss Mackenzie*

12234 *Mr. Scarborough's Family*

41599 *Mr. Witt's Widow: A Frivolous Tale*

8897 *Nina Balatka*

23000 *Orley Farm*

18000 *Phineas Finn: The Irish Member*

18640 *Phineas Redux*

34000 *Rachel Ray*

25579 *Ralph the Heir*

27712 *Sir Harry Hotspur of Humblethwaite*

5118 *The American Senator*

4969 *The Belton Estate*

26001 *The Bertrams*

15766 *The Claverings*

3622 *The Duke's Children*

7381 *The Eustace Diamonds*

27067 *The Fixed Period*

5202 *The Golden Lion of Granpere*

4917 *The Kellys and the O'Kellys*

30606 *The Landleaguers*

3045 *The Last Chronicle of Barset*

29000 *The Macdermots of Ballycloran*

2158 *The Prime Minister*

4599 *The Small House at Allington*

27533 *The Struggles of Brown Jones and Robinson By One of the Firm*

7481 *The Three Clerks*

26541 *The Vicar of Bullhampton*

619 *The Warden*

5231 *The Way We Live Now*

Thomas Adolphus Trollope 1810-1892 (EN):

5179 *A Siren*

Martin Farquhar Tupper 1810-1889 (EN):

20235 *Heart: A Social Novel*

17062 *The Crock of Gold: A Rural Novel*

16574 *The Twins: A Domestic Novel*

Allen Upward 1863-1926 (W):

30910 *The Queen Against Owen*

Julius Vogel 1835-1899 (EN):

49207 *Anno Domini 2000*

Samuel Warren 1807-1877 (W):

31004 *Ten Thousand a-Year: Volume 1*

41332 *Ten Thousand a-Year: Volume 2*

41247 *Ten Thousand a-Year: Volume 3*

William Davy Watson 1811-1888 (EN):

32981 *Trevethlan: A Cornish Story. Volume 1 (of 3)*

36107 *Trevethlan: A Cornish Story. Volume 2 (of 3)*

36108 *Trevethlan: A Cornish Story. Volume 3 (of 3)*

Theodore Watts-Dunton 1832-1914 (EN):

13454 Aylwin

Frederic Edward Weatherly 1848-1929 (EN):

50618 *Oxford Days or How Ross Got His Degree*

22183 *Wilton School*

Herbert George Wells 1866-1946 (EN):

11640 *Love and Mr. Lewisham*

1013 *The First Men in the Moon*

5230 *The Invisible Man: A Grotesque Romance*

159 *The Island of Doctor Moreau*

35 *The Time Machine*

36 *The War of the Worlds*

1264 *The Wheels of Chance*

33913 *The Wonderful Visit*

775 *When the Sleeper Wakes*

William Westall 1834-1903 (EN):

14779 *Mr. Fortescue An Andean Romance*

Stanley John Weyman 1855-1928 (EN):

1939 *A Gentleman of France: Being the Memoirs of Gaston de Bonne Sieur de Marsac*

38872 *A Little Wizard*

15763 *Count Hannibal: A Romance of the Court of France*

38911 *For the Cause*

2079 *From the Memoirs of a Minister of France*

38985 *My Lady Rotha: A Romance*

39137 *Shrewsbury: A Romance*

39168 *Sophia: A Romance*

11918 *The Castle Inn*

2041 *The House of the Wolf: A Romance*

39295 *The Man in Black*

39215 *The New Rector*

39297 *The Red Cockade*

39216 *The Snowball*

39296 *The Story of Francis Cludde*

1896 *Under the Red Robe*

39214 *When Love Calls*

William Hale White 1831-1913 (EN):

6023 *Catharine Furze*

5986 *Clara Hopgood*

5338 *Mark Rutherford's Deliverance*

3269 *The Autobiography of Mark Rutherford, Edited by His Friend Reuben Shapcott*

6690 *The Revolution in Tanner's Lane*

George John Whyte-Melville 1821-1878 (S):

41418 *Contraband*

21759 *Kate Coventry: An Autobiography*

40883 *Katerfelto: A Story of Exmoor*

11085 *M. or N. Similia similibus curantur*

42393 *Sarchedon: A Legend of the Great Queen*

47822 *The Gladiators. A Tale of Rome and Judæa*

40660 *The Interpreter: A Tale of the War*

Oscar Wilde 1854-1900 (I):

14522 *The Canterville Ghost*

174 *The Picture of Dorian Gray*

Robert Folkestone Williams 1804-1872 (EN):

42491 *Lady Eureka Vol. I*

42492 *Lady Eureka Vol. II*

42493 *Lady Eureka Vol. III*

Lewis Wingfield 1842-1891 (I):

38861 *My Lords of Strogue Vol. 1 (of 3) A Chronicle of Ireland from the Convention to the Union*

38862 *My Lords of Strogue Vol. 2 (of 3) A Chronicle of Ireland from the Convention to the Union*

38863 *My Lords of Strogue Vol. 3 (of 3) A Chronicle of Ireland from the Convention to the Union*

38853 *The Curse of Koshiu: A Chronicle of Old Japan*

38865 *The Maid of Honour: A Tale of the Dark Days of France. Vol. 1 (of 3)*

38875 *The Maid of Honour: A Tale of the Dark Days of France. Vol. 2 (of 3)*

38854 *The Maid of Honour: A Tale of the Dark Days of France. Vol. 3 (of 3)*

Israel Zangwill 1864-1926 (EN):

12680 *Children of the Ghetto: A Study of a Peculiar People*

35076 *Ghetto Tragedies*

28164 *The Big Bow Mystery*

35238 *The Grandchildren of the Ghetto*

38413 *The King of Schnorrers: Grotesques and Fantasies*

49795 *The Master*

45623 *The Old Maids' Club*

6304 *Without Prejudice*

Louis Zangwill 1869-1938 (EN):

29207 *Cleo the Magnificent*

34404 *The Beautiful Miss Brooke*

Appendix B: Positive and Negative Words

Alphabetical lists of the words classed as positive and the words classed as negative in order to conduct the sentiment analysis.

Words Classed as Negative

abandoned
abandonment
abandon
abase
abasement
abash
abate
abdicate
aberration
aberration
abhor
abhor
abhorred
abhorrence
abhorrent
abhorrently
abhors
abhors
abject
abjectly
abjure
abnormal
abolish
abominable
abominably
abominate
abomination
abrade
abrasive
abrupt
abscond
absence
absentee
absent-minded
absolute
absolutely
absorbed
absurd
absurdity
absurdly
absurdness
abuse
abuse
abuse
abuses
abuses
abusive
abysmal
abysmally
abyss
accentuate
accidental
accost
accountable
accursed
accusation
accusation
accusations
accusations
accuse
accuses
accusing
accusingly

acerbate
acerbic
acerbically
ache
acrid
acridly
acridness
acrimonious
acrimoniously
acrimony
activist
activist
actual
actuality
actually
adamant
adamantly
addict
addiction
admonish
admonisher
admonishingly
admonishment
admonition
adolescents
adolescents
adrift
adulterate
adulterated
adulteration
adversarial
adversary
adverse
adversity
affect
affectation
affected
afflict
affliction
afflictive
affront
affront
afraid
against
aggravate
aggravating
aggravation
aggression
aggression
aggressive
aggressiveness
aggressor
aggrieve
aggrieved
aghast
agitate
agitated
agitation
agitator
agonies
agonize
agonizing
agonizing

agonizingly
agony
aha
ail
ail
ailment
aimless
air
airs
airs
alarm
alarm
alarmed
alarming
alarmingly
alas
alert
alienate
alienated
alienation
all-time
all-time
allegation
allegations
allege
allegations
allegorize
allergic
alliance
alliances
alliances
allusion
allusion
allusions
aloof
altercation
although
altogether
ambiguous
ambiguity
ambivalence
ambivalent
ambivalent
ambush
ambush
amiss
amplify
amputate
analytical
anarchism
anarchist
anarchistic
anarchy
anemic
anger
anger
anger
angrily
angriness
angry
anguish
anguish
annihilate

annihilation
animosity
annoy
annoyance
annoyed
annoying
annoying
annoyingly
anomalous
anomaly
antagonism
antagonist
antagonistic
antagonize
anti-
anti-American
anti-American
anti-Israeli
anti-Israeli
anti-Semites
anti-Semites
anti-US
anti-US
anti-occupation
anti-occupation
anti-proliferation
anti-proliferation
anti-social
anti-white
anti-white
antipathy
antiquated
antithetical
antithetical
anxieties
anxiety
anxious
anxiously
anxiousness
anyhow
anyway
anyways
apathetic
apathetic
apathetically
apathy
ape
apocalypse
apocalyptic
apologist
apologist
apologists
apologists
appal
appall
appall
appall
appalled
appalling
appallingly
apparent
apparently
appear

appearance
appearance
apprehend
apprehension
apprehensions
apprehensions
apprehensive
apprehensive
apprehensively
arbitrary
arcane
archaic
arduous
arduously
argue
argument
argument
argumentative
arguments
arguments
arrogance
arrogant
arrogant
arrogantly
arrogantly
artificial
ashamed
asinine
asininely
asinininity
askance
asperse
aspersion
aspersions
assail
assassinate
assassin
assault
assault
assess
assessment
assessment
assessments
assessments
assumption
assumption
astray
astronomic
astronomical
astronomically
asunder
atrocious
atrocities
atrocity
atrophy
attack
attack
attitude
attitude
attitudes
attitudes
audacious
audaciously

audaciousness
audacity
austere
authoritarian
autocrat
autocratic
awareness
aware
autocratic
autocratic
avalanche
avalanche
avarice
avaricious
avariciously
avenge
averse
aversion
avoid
avoidance
awful
awful
awfully
awfulness
awfulness
awkward
awkwardness
ax
babble
baby
baby
backbite
backbiting
backward
backwardness
bad
badly
baffle
baffled
bafflement
baffling
bait
balk
banal
banal
banalize
bane
banish
banish
banishment
bankrupt
bankrupt
bar
barbarian
barbarian
barbaric
barbarically
barbarity
barbarity
barbarous
barbarous
barbarously
barely
barren
baseless
bashful
basically
bastard
bastard
batons
batons
battered
battering
battering
battle

battle-lines
battle-lines
battlefield
battleground
battleground
batty
bearish
beast
beast
beastly
bedlam
bedlamite
befoul
beg
beggar
beggarly
begging
begging
beguile
belated
belabor
beleaguer
belie
belief
belief
beliefs
beliefs
believe
belittle
belittled
belittling
bellicose
bellicose
belligerence
belligerent
belligerent
belligerently
bemoan
bemoaning
bemused
bent
berate
bereave
bereavement
bereft
berserk
beseech
beset
besides
besiege
besmirch
bestial
betray
betrayal
betrayals
betrayer
bewail
beware
bewilder
bewildered
bewildering
bewildering
bewilderingly
bewilderment
bewitch
bias
bias
bias
biased
biased
biases
biases
bicker
bickering
bid-rigging

big
bitch
bitchy
biting
bitingly
bitter
bitterly
bitterness
bizarre
blab
blabber
black
blackmail
blah
blame
blame
blame
blameworthy
bland
blandish
blaspheme
blasphemous
blasphemous
blasphemy
blast
blasted
blatant
blatantly
blather
bleak
bleakly
bleakness
bleed
blemish
blemish
blind
blinding
blinding
blindingly
blindness
blindside
blister
blistering
bloated
block
block
blockhead
blood
blood
bloodshed
bloodthirsty
bloody
blow
blow
blunder
blunder
blundering
blunders
blunt
blur
blurt
boast
boastful
boggle
bogus
boil
boiling
boisterous
bombard
bomb
bombardment
bombardment
bombastic
bondage
bonkers

bonkers
bore
boredom
boring
boring
botch
bother
bother
bothersome
bowdlerize
boycott
boycott
brag
brag
braggart
braggart
bragger
bragger
brainwash
brash
brashly
brashness
brat
bravado
brazen
brazenly
brazenly
brazenness
brazenness
breach
breach
break
break-point
break-point
breakdown
brimstone
brimstone
bristle
brittle
broad-based
broke
broken-hearted
brood
browbeat
bruise
brusque
brutal
brutalising
brutalising
brutalities
brutalities
brutality
brutalize
brutalizing
brutally
brute
brutish
bug
buckle
bulky
bullies
bullies
bully
bully
bullyingly
bum
bumpy
bungle
bungler
bunk
burden
burden
burdensome
burdensome
burdensomely

burn
busy
busybody
butcher
butchery
byzantine
cackle
cajole
calamities
calamitous
calamitously
calamity
calamity
callous
calumniate
calumniation
calumnies
calumnious
calumniously
calumny
cancer
cancerous
cannibal
cannibalize
capitulate
capricious
capriciously
capriciousness
capsize
captive
careless
carelessness
caricature
carnage
carp
cartoon
cartoon
cartoonish
cash-strapped
castigate
casualty
cataclysm
cataclysmal
cataclysmic
cataclysmically
catastrophe
catastrophe
catastrophes
catastrophic
catastrophic
catastrophically
caustic
caustically
cautionary
cautious
cave
ceaseless
censure
censure
censure
central
certain
certainly
certified
chafe
chaff
chagrin
chagrin
challenge
challenge
challenging
chant
chant
chaos
chaotic

charisma
chasten
chastise
chastisement
chatter
chatterbox
cheapen
cheap
cheat
cheat
cheater
cheerless
chide
childish
chill
chilly
chit
choppy
choke
chore
chronic
claim
clamor
clamorous
clandestine
clash
clash
cliche
cliched
clique
clog
close
cloud
clumsy
coarse
cocky
coerce
coercion
coercive
cogitate
cognizance
cognizance
cognizant
cold
coldly
collapse
collapse
collide
collude
collusion
combative
comedy
comedy
comical
comment
comment
commentator
commentator
commiserate
commonplace
commotion
commotion
compel
complacent
complacent
complain
complaining
complaining
complaint
complaints
complaints
complete
completely
complex
complicate

complicated
complication
complicit
comprehend
compulsion
compulsive
compulsory
concede
conceit
conceited
concern
concern
concern
concerned
concerning
concerning
concerns
concerns
concerted
concession
concession
concessions
concessions
condescend
condescending
condescendingly
condescension
condemn
condemn
condemnable
condemnation
condolence
condolences
condolences
confess
confession
confessions
confessions
confide
conflict
conflict
confound
confound
confounded
confounding
confront
confrontation
confrontation
confrontational
confuse
confused
confusing
confusing
confusion
confusion
congested
congestion
conjecture
conscience
consciousness
consciousness
consequently
consider
considerable
considerably
consideration
consideration
conspicuous
conspicuous
conspicuously
conspiracies
conspiracies
conspiracy
conspiracy
conspirator
conspirator

conspirator
conspiratorial
conspire
consternation
constitutions
constitutions
constrain
constraint
consume
contagious
contaminate
contamination
contemplate
contempt
contemptible
contemptuous
contemptuously
contend
contention
contentious
contentious
continuous
contort
contortions
contortions
contradict
contradiction
contradictory
contrariness
contrary
contravene
contrive
contrived
controversial
controversial
controversy
controversy
convoluted
coping
coping
corrective
corrode
corrosion
corrosive
corrupt
corrupt
corruption
costly
could
counterproductive
coupists
coupists
covert
covet
coveting
covetingly
covetous
covetous
covetously
cow
coward
cowardly
crackdown
crackdown
crafty
cramped
cranky
crass
craven
cravenly
craze
crazily
craziness
crazy
credulous

crime
criminal
cringe
cripple
crippling
crisis
crisis
critic
critical
criticism
criticism
criticisms
criticisms
criticize
critics
critics
crook
crooked
cross
crowded
crude
cruel
cruelties
cruelty
crumble
crumple
crush
crushing
cry
culpable
cuplrit
cumbersome
curse
curse
cursed
cursed
curses
cursory
curt
cuss
cut
cutthroat
cynical
cynicism
damage
damage
damaging
damn
damn
damn
damnable
damnably
damnation
damned
damning
danger
danger
dangerous
dangerousness
dangerousness
dangle
dark
darken
darkness
darn
dash
dastard
dastardly
daunt
daunting
dauntingly
dawdle
daze
dazed
dead

deadbeat
deadlock
deadlock
deadly
deadweight
deaf
dearth
death
debacle
debase
debasement
debaser
debatable
debate
debauch
debaucher
debauchery
debilitate
debilitating
debility
decadence
decadent
decay
decay
decayed
deceit
deceitful
deceitfully
deceitfulness
deceiving
deceive
deceiver
deceivers
deception
deception
deceptive
deceptive
deceptively
decide
declaim
decline
decline
declining
decrease
decrease
decreasing
decrement
decrepit
decrepitude
decry
deduce
deep
deep
deeply
deepening
deepening
defamation
defamations
defamatory
defame
defeat
defeat
defect
defective
defensive
defiance
defiance
defiant
defiantly
deficiency
deficient
defile
defiler
deform
deformed

145

defrauding
defrauding
defunct
defy
degenerate
degenerate
degenerately
degeneration
degradation
degrade
degrading
degradingly
dehumanization
dehumanize
deign
deject
dejected
dejectedly
dejection
delinquency
delinquent
delirious
delirium
delude
deluded
deluge
delusion
delusion
delusional
delusional
delusions
delusions
demand
demand
demand
demands
demands
demean
demeaning
demise
demolish
demolisher
demon
demonic
demonize
demonize
demoralize
demoralizing
demoralizingly
denial
denigrate
deny
denounce
denunciate
denunciation
denunciations
dependent
dependent
deplete
deplorable
deplorable
deplorably
deplore
deploring
deploringly
deprave
depraved
depravedly
deprecate
depress
depressed
depressing
depressing
depressingly
depression

depression
deprive
deprived
deride
derision
derisive
derisively
derisiveness
derogatory
desecrate
desert
desertion
desiccate
desiccated
desolate
desolately
desolation
despair
despair
despairing
despairingly
desperate
desperately
desperation
despicable
despicably
despise
despised
despised
despite
despoil
despoiler
despondence
despondency
despondent
despondently
despot
despotic
despotism
despotism
destabilisation
destabilisation
destiny
destiny
destitute
destitution
destroy
destroyer
destroyer
destruction
destructive
desultory
deter
deteriorate
deteriorating
deteriorating
deterioration
deterrent
detest
detestable
detestably
detract
detraction
detriment
detrimental
devastate
devastated
devastating
devastatingly
devastation
deviate
deviate
deviate
deviation
devil

devilish
devilishly
devilment
devilry
devious
deviously
deviousness
devoid
diabolic
diabolical
diabolically
diametrically
diatribe
diatribes
dictator
dictatorial
differ
difference
difference
difficult
difficulties
difficulties
difficulty
difficulty
diffidence
diffidence
dig
digress
dilapidated
dilemma
dilemma
dilly-dally
dim
dim
diminish
diminishing
din
dinky
diplomacy
diplomacy
dire
direct
direly
direness
dirt
dirty
dirty
disable
disabled
disaccord
disadvantage
disadvantaged
disadvantageous
disadvantageous
disaffect
disaffected
disaffirm
disagree
disagreeable
disagreeably
disagreement
disagreement
disallow
disappoint
disappointed
disappointing
disappointingly
disappointment
disappointment
disapprobation
disapproval
disapproval
disapprove
disapproving
disarm

disarray
disarray
disaster
disastrous
disastrously
disavow
disavowal
disbelief
disbelieve
disbeliever
discern
disclaim
discombobulate
discomfit
discomfititure
discomfort
discompose
disconcert
disconcerted
disconcerting
disconcertingly
disconsolate
disconsolately
disconsolation
discontent
discontent
discontented
discontentedly
discontinuity
discontinuity
discord
discordance
discordant
discountenance
discourage
discouragement
discouraging
discouragingly
discourteous
discourteously
discredit
discrepant
discriminate
discrimination
discrimination
discriminatory
disdain
disdain
disdainful
disdainfully
disease
diseased
disfavor
disgrace
disgrace
disgraced
disgraceful
disgracefully
disgruntle
disgruntled
disgust
disgust
disgusted
disgustedly
disgustful
disgustfully
disgusting
disgustingly
dishearten
disheartening
dishearteningly
dishonest
dishonest
dishonestly
dishonesty

dishonor
dishonor
dishonorable
dishonorablely
disillusion
disillusion
disillusioned
disinclination
disinclined
disingenuous
disingenuously
disintegrate
disinterested
disintegration
disinterest
disinterested
dislike
dislocated
disloyal
disloyal
disloyalty
dismal
dismally
dismalness
dismay
dismay
dismayed
dismaying
dismayingly
dismissive
dismissive
dismissively
disobedience
disobedient
disobey
disown
disorder
disorder
disordered
disorderly
disorganized
disorient
disoriented
disown
disparage
disparaging
disparagingly
dispensable
dispirit
dispirited
dispiritedly
dispiriting
displace
displaced
displease
displeasing
displeasure
displeasure
disposition
disproportionate
disprove
disputable
dispute
dispute
disputed
disquiet
disquieting
disquietingly
disquietude
disregard
disregard
disregardful
disreputable
disrepute
disrespect

disrespectable
disrespectablity
disrespectful
disrespectfully
disrespectfulness
disrespecting
disrespecting
disrupt
disruption
disruption
disruptive
dissatisfaction
dissatisfaction
dissatisfactory
dissatisfied
dissatisfy
dissatisfying
dissemble
dissembler
dissension
dissent
dissent
dissenter
dissention
disservice
disservice
dissidence
dissident
dissident
dissidents
dissidents
dissocial
dissolute
dissolution
dissonance
dissonant
dissonantly
dissuade
dissuasive
distaste
distasteful
distastefully
distinctly
distort
distortion
distortion
distract
distracting
distraction
distraction
distraught
distraughtly
distraughtness
distress
distressed
distressing
distressingly
distrust
distrustful
distrusting
disturb
disturbed
disturbed-let
disturbed-let
disturbing
disturbingly
disunity
disvalue
divergent
divide
divided
division
divisive
divisively
divisiveness

divorce
divorce
divorced
dizzy
dizzing
dizzingly
doddering
dodgey
dogged
doggedly
dogmatic
doldrums
dominance
dominance
dominant
dominant
dominate
domination
domination
domineer
domineering
domineering
doom
doomsday
doomsday
dope
doubt
doubt
doubtful
doubtfully
doubts
doubts
down
downbeat
downcast
downer
downfall
downfallen
downgrade
downhearted
downheartedly
downright
downside
drab
draconian
draconic
dragon
dragons
dragons
dragoon
drain
drain
drama
drama
dramatic
dramatically
drastic
drastically
dread
dread
dreadful
dreadfully
dreadfulness
dreary
drones
drones
droop
drought
drought
drowning
drunk
drunkard
drunken
dubious
dubiously

dubitable
dud
dull
dullard
dumb
dumb
dumbfound
dumbfounded
dummy
dump
dunce
dungeon
dungeons
dungeons
dupe
dusty
duty
dwindle
dwindling
dying
earsplitting
eccentric
eccentricity
edgy
effectively
effigy
effrontery
ego
ego
egocentric
egomania
egotism
egotistical
egotistically
egregious
egregiously
ejaculate
elaborate
election-rigger
election-rigger
eliminate
elimination
else
emaciated
emasculate
embarrass
embarrassing
embarrassingly
embarrassment
embattled
embodiment
embroil
embroiled
embroilment
emotion
emotion
emotional
emotions
emotions
empathize
empathy
emphasise
emphasise
emphatic
emphatically
emptiness
emptiness
empty
encroach
encroachment
endanger
endless
enemies
enemies
enemy

enervate
enfeeble
enflame
engage
engross
engulf
enjoin
enmity
enormities
enormity
enormous
enormously
enough
enrage
enraged
enslave
entangle
entanglement
entire
entirely
entrap
entrapment
entrenchment
entrenchment
envious
enviously
enviousness
envy
envy
epidemic
equivocal
eradicate
erase
erode
erosion
err
errant
erratic
erratically
erroneous
erroneous
erroneously
error
error
escapade
eschew
esoteric
estranged
eternal
evaluate
evaluation
evaluation
evade
evasion
evasive
evil
evil
evildoer
evils
evils
eviscerate
exacerbate
exact
exacting
exactly
exaggerate
exaggeration
exaggeration
exasperate
exasperation
exasperating
exasperatingly
excessive
excessively
exclaim

exclude
exclusion
exclusively
excoriate
excruciating
excruciatingly
excuse
excuse
excuses
excuses
execrate
exhaust
exhaustion
exhort
exile
exorbitant
exorbitantance
exorbitantly
expectation
expectation
expedient
expediencies
expediencies
expel
expensive
expensive
expire
explode
exploit
exploitation
exploitation
expose
exposed
explosive
expound
expression
expression
expressions
expressions
expropriate
expropriate
expropriation
expropriation
expulse
expunge
extemporize
extensive
extensively
exterminate
extermination
extinguish
extort
extortion
extraneous
extravagance
extravagant
extravagantly
extreme
extreme
extremely
extremism
extremism
extremist
extremists
extremists
eyebrows
eyebrows
fabricate
fabrication
facetious
facetiously
fact
facts
factual
fading

fail
failing
failure
failure
failures
failures
faint
fainthearted
faithless
fake
fall
fallacies
fallacies
fallacious
fallaciously
fallaciousness
fallacy
fallout
false
false
falsehood
falsely
falsify
falter
familiar
familiar
famine
famished
fanatic
fanatical
fanatically
fanaticism
fanatics
fanciful
far-fetched
far-reaching
farfetched
farce
farcical
farcical-yet-
provocative
farcically
fascism
fascism
fascist
fast
fastidious
fastidiously
fastuous
fat
fatal
fatalistic
fatalistically
fatally
fateful
fatefully
fathomless
fatigue
fatty
fatuity
fatuous
fatuously
fault
faulty
fawn
fawningly
faze
fear
fear
fearful
fearfully
fears
fears
fearsome
feckless

feeble
feeblely
feebleminded
feel
feels
felt
feeling
feeling
feeling
feelings
feelings
feign
feint
fell
felon
felonious
ferocious
ferociously
ferocity
feverish
fetid
fever
fiasco
fiat
fiat
fib
fib
fibber
fickle
fiction
fiction
fictional
fictitious
fidget
fidgety
fiend
fiendish
fierce
fight
fight
figurehead
figurehead
filth
filthy
finagle
finally
fine
firm
firm
firmly
fissures
fissures
fist
fixer
fixer
flabbergast
flabbergasted
flagging
flagrant
flagrantly
flak
flak
flake
flakey
flaky
flash
flash
flashy
flat-out
flaunt
flaw
flaw
flaws
flawed
flawed

fleer
fleeting
flighty
flimflam
flimsy
flirt
flirty
floor
floored
flounder
floundering
flout
fluster
foe
fool
foolhardy
foolish
foolishly
foolishness
forbid
forbidden
forbidding
forbidding
force
forceful
foreboding
forebodingly
forsee
foretell
forfeit
forged
forget
forgetful
forgetfully
forgetfulness
forlorn
forlornly
formidable
forsake
forsaken
forswear
forthright
fortress
fortress
foul
foul
foul
foully
foulness
fractious
fractiously
fracture
fracture
fragile
fragile
fragmented
frail
frankly
frantic
frantically
franticly
fraternize
fraud
fraud
fraudulent
fraught
fraught
freak
freak
freakish
freakish
freakish
freakishly
frazzle
frazzle

frazzled
frenetic
frenetically
frenzied
frenzy
frequent
fret
fretful
friction
friction
frictions
frictions
friggin
fright
fright
frighten
frightening
frighteningly
frighteningly
frightful
frightfully
frigid
frivolous
frown
frown
frozen
fruitless
fruitlessly
fumble
fun
frustrate
frustrated
frustrating
frustrating
frustratingly
frustration
fudge
fudge
fudge
fugitive
full
fully
full-blown
full-scale
fulminate
fume
fundamental
fundamentally
fundamentalism
fundamentalism
funded
furious
furiously
furor
further
furthermore
fury
fuss
fuss
fuss
fustigate
fussy
fusty
futile
futilely
futility
fuzzy
gabble
gaff
gaffe
gainsay
gainsayer
gaga
gaggle
gall

galling
gallingly
galvanize
gamble
gamble
game
gape
garbage
garbage
garish
gasp
gasp
gauche
gaudy
gawk
gawky
geezer
genocide
genocide
gestures
gestures
get-rich
get-rich
ghastly
ghetto
giant
giant
giants
giants
gibber
gibberish
gibe
gigantic
glare
glare
glaring
glaringly
glean
glib
glibly
glitch
gloat
gloatingly
gloom
gloomy
gloss
glower
glum
glut
gnawing
goad
goading
god-awful
goddam
goddamn
goof
goof
gossip
gossip
gossip
graceless
gracelessly
graft
grandiose
grapple
grate
grating
gratuitous
gratuitous
gratuitously
grave
gravely
greatly
greed
greedy

grief
grievance
grievances
grievances
grieve
grieving
grievous
grievously
grill
grim
grimace
grind
grind
gripe
gripe
grisly
gritty
gross
grossly
grotesque
grouch
grouchy
groundless
grouse
growing
growl
grudge
grudges
grudges
grudging
grudgingly
gruesome
gruesomely
gruff
grumble
guile
guilt
guilty
guiltily
gullible
haggard
haggle
halfhearted
halfheartedly
halfway
halfway
hallucinate
hallucination
halt
hamper
hamstring
hamstrung
handicapped
hapless
haphazard
harangue
harass
harassment
harassment
harboring
harboring
harbors
harbors
hard
hard-hit
hard-line
hard-liner
hardball
hardball
harden
hardened
hardheaded
hardhearted
hardliner
hardliners

hardliners
hardly
hardship
hardships
hardships
harm
harm
harmful
harms
harms
harpy
harridan
harried
harrow
harsh
harshly
hassle
haste
haste
hasty
hasty
hate
hater
hateful
hatefully
hatefulness
haughtily
haughty
hatred
haunt
haunting
havoc
hawkish
hawkish
hazard
hazard
hazardous
hazy
headache
headaches
headaches
heartbreak
heartbreaker
heartbreaking
heartbreakingly
heartless
heartrending
heathen
heathen
heavily
heavy-duty
heavy-handed
heavyhearted
heck
heck
heckle
hectic
hedge
hedonistic
heedless
hefty
hegemonism
hegemonism
hegemonistic
hegemony
hegemony
hegemony
heinous
hell
hell-bent
hellion
helpless
helplessly
helplessness
heresy

heretic
heretical
hesitant
hideous
hideously
hideousness
high
high-powered
hinder
hindrance
hm
hmm
hoard
hoax
hobble
hole
hollow
hoodwink
hopeless
hopelessly
hopelessness
horde
horrendous
horrendously
horrible
horrible
horribly
horrid
horrific
horrifically
horrify
horrify
horrifying
horrifyingly
horror
horrors
hostage
hostile
hostile
hostilities
hostilities
hostility
hostility
hothead
hotheaded
hotbeds
hotbeds
hothouse
hothouse
however
hubris
huckster
huge
humbling
humiliate
humiliating
humiliation
hunger
hungry
hurt
hurt
hurtful
hustler
hypnotize
hypocrisy
hypocrite
hypocrites
hypocritical
hypocritically
hysteria
hysteric
hysterical
hysterically
hysterics
icy

idea
idea
idiocies
idiocy
idiot
idiotic
idiotically
idiots
idle
ignite
ignoble
ignominious
ignominiously
ignominy
ignore
ignorance
ignorance
ignorant
ignorant
ill
ill
ill-advised
ill-conceived
ill-fated
ill-favored
ill-mannered
ill-natured
ill-sorted
ill-tempered
ill-treated
ill-treatment
ill-treatment
ill-usage
ill-used
illegal
illegally
illegitimate
illicit
illiquid
illiterate
illness
illogic
illogical
illogically
illusion
illusion
illusions
illusions
illusory
imaginary
imagination
imagination
imagine
imbalance
imbalance
imbecile
imbroglio
immaterial
immature
immediate
immediately
immense
immensely
immensity
immensurable
imminence
imminent
imminently
immobilized
immoderate
immoderately
immodest
immoral
immorality
immorally

immovable
immune
impair
impaired
impasse
impassive
impatience
impatient
impatiently
impeach
impede
impedance
impediment
impending
impending
impenitent
imperative
imperatively
imperfect
imperfectly
imperialist
imperil
imperious
imperiously
impermissible
impersonal
impertinent
impetuous
impetuously
impiety
impinge
impious
implacable
implausible
implausibly
implicate
implication
implication
implicit
implode
implore
imploring
imploringly
imply
impolite
impolitely
impolitic
importunate
importune
impose
imposers
imposers
imposing
imposing
imposition
imposition
impossible
impossiblity
impossibly
impotent
impotent
impoverish
impoverished
impractical
impractical
imprecate
imprecise
imprecisely
imprecision
imprison
imprisonment
improbability
improbable
improbably
improper

improperly
impropriety
imprudence
imprudent
impudence
impudent
impudently
impugn
impulsive
impulsively
impunity
impunity
impure
impurity
inability
inability
inaccessible
inaccuracy
inaccuracies
inaccurate
inaccurately
inaction
inactive
inadequacy
inadequate
inadequately
inadverent
inadverently
inadvisable
inadvisably
inane
inanely
inappropriate
inappropriately
inapt
inaptitude
inarguable
inarguably
inarticulate
inattentive
incapable
incapably
incautious
incendiary
incense
incessant
incessantly
incite
incitement
incitement
incivility
inclement
incognizant
incoherence
incoherent
incoherently
incommensurate
incomparable
incomparably
incompatibility
incompatible
incompatible
incompetence
incompetent
incompetently
incomplete
incompliant
incomprehensible
incomprehension
inconceivable
inconceivably
inconclusive
incongruous
incongruously
inconsequent

inconsequently
inconsequential
inconsequentially
inconsiderate
inconsiderately
inconsistence
inconsistencies
inconsistencies
inconsistency
inconsistent
inconsolable
inconsolably
inconstant
inconvenience
inconvenience
inconvenient
inconveniently
incorrect
incorrectly
incorrigible
incorrigibly
increasing
increasingly
incredulous
incredulously
inculcate
indecency
indecent
indecently
indecision
indecisive
indecisively
indecorum
indeed
indefensible
indefensible
indefinite
indefinitely
indelicate
indeterminable
indeterminably
indeterminate
indication
indication
indicative
indicative
indifference
indifferent
indigent
indignant
indignantly
indignation
indignity
indignity
indirect
indiscernible
indiscreet
indiscreet
indiscreetly
indiscretion
indiscriminate
indiscriminating
indiscriminately
indisposed
indistinct
indistinctive
indoctrinate
indoctrination
indoctrination
indolent
indulge
ineffective
ineffectively
ineffectiveness
ineffectual

ineffectually
ineffectualness
inefficacious
inefficacious
inefficacy
inefficiency
inefficient
inefficiently
ineligible
inelegance
inelegant
ineloquent
ineloquently
inept
ineptitude
ineptitude
ineptly
inequalities
inequalities
inequality
inequality
inequitable
inequitably
inequities
inequities
inertia
inertia
inescapable
inescapably
inessential
inevitable
inevitable
inevitably
inexact
inexcusable
inexcusably
inexorable
inexorably
inexperience
inexperienced
inexpert
inexpertly
inexpiable
inexplainable
inexplicable
inextricable
inextricably
infamous
infamously
infamy
infatuated
infected
infectious
infer
inference
inference
inferior
inferiority
infernal
infest
infested
infidel
infidels
infiltrator
infiltrators
infiltrators
infirm
inflame
inflammatory
inflated
inflationary
inflexible
inflict
influence
influence

informational
infraction
infringe
infringement
infringements
infringements
infuriate
infuriated
infuriating
infuriatingly
inglorious
ingrate
ingratitude
inherent
inherent
inhibit
inhibition
inhospitable
inhospitality
inhuman
inhumane
inhumanity
inimical
inimically
iniquitous
iniquity
injudicious
injure
injurious
injury
injustice
injustice
injustices
injustices
inkling
inklings
inklings
innumerable
innumerably
innumerous
innuendo
innuendo
inopportune
inordinate
inordinately
insane
insanely
insanity
insatiable
insecure
insecurity
insecurity
insensible
insensitive
insensitively
insensitivity
insensitivity
insidious
insidiously
insights
insignificance
insignificant
insignificantly
insincere
insincerely
insincerity
insinuate
insinuating
insinuation
insinuation
insociable
isolation
insolence
insolence
insolent

insolently
insolvent
insouciance
instability
instable
instigate
instigator
instigators
insubordinate
insubstantial
insubstantially
insufferable
insufferably
insufficiency
insufficient
insufficiently
insular
insult
insult
insulted
insulting
insulting
insultingly
insupportable
insupportably
insurmountable
insurmountably
insurrection
insurrection
intend
intense
intense
intensive
intensively
intent
intent
intention
intention
intentions
intentions
intents
intents
interfere
interference
interference
intermittent
interrupt
interruption
intimate
intimidate
intimidating
intimidatingly
intimidation
intimidation
intolerable
intolerablely
intolerance
intolerance
intolerant
intoxicate
intractable
intransigence
intransigence
intransigent
intrigue
intrude
intrusion
intrusive
inundate
inundated
invader
invader
invalid
invalidate
invalidity

invasive
invective
inveigle
invidious
invidiously
invidiousness
invisible
involuntarily
involuntary
irate
irately
ire
irk
irksome
ironic
ironies
ironies
irony
irrational
irrationality
irrationally
irreconcilable
irredeemable
irredeemably
irreformable
irregardless
irregular
irregularity
irrelevance
irrelevant
irreparable
irreplacible
irrepressible
irresolute
irresolvable
irresponsible
irresponsibly
irretrievable
irreverence
irreverent
irreverently
irreversible
irreversible
irritable
irritably
irritant
irritate
irritated
irritating
irritation
irritation
isolate
isolated
isolation
itch
jabber
jaded
jam
jar
jaundiced
jealous
jealously
jealousness
jealousy
jeer
jeer
jeering
jeeringly
jeers
jeopardize
jeopardy
jerk
jittery
jobless
joker

jolt
judgement
judgement
judgements
judgements
judgment
judgment
judgments
judgments
jumpy
junk
junky
juvenile
kaput
keen
keen
key
kick
kick
kill
killer
killer
killjoy
knave
knife
knock
knock
knew
know
knowing
knowingly
knowledge
kook
kooky
lack
lack
lackadaisical
lackey
lackeys
lackeys
lacking
lackluster
laconic
lag
lambast
lambaste
lame
lame-duck
lament
lamentable
lamentably
languid
languish
lanky
languor
languorous
languorously
large
large-scale
lapse
largely
lascivious
last-ditch
last-ditch
lastly
laugh
laugh
laughable
laughably
laughingstock
laughter
lawbreaker
lawbreaking
lawless
lawlessness

lawlessness
lax
lax
lazy
leak
leakage
leaky
learn
least
lech
lecher
lecher
lecherous
lechery
lecture
lecture
leech
leech
leech
leer
leer
leery
left-leaning
legacy
legacies
legacies
legalistic
legalistic
less
less-developed
lessen
lesser
lesser-known
letch
lethal
lethargic
lethargy
lewd
lewdly
lewdness
liable
liability
liability
liar
liar
liars
liars
licentious
licentiously
licentiousness
lie
lie
lie
lier
lies
lies
life-threatening
lifeless
likelihood
likelihood
likely
likewise
limit
limit
limitation
limited
limitless
limitless
limp
listless
litigious
little
little-known
livid
lividly

loath
loathe
loathe
loathing
loathly
loathsome
loathsomely
lone
lone
loneliness
lonely
lonesome
long
longing
longingly
look
looking
loophole
loopholes
loopholes
loot
lorn
losing
losing
lose
loser
loss
lost
lousy
loveless
lovelorn
low
low-rated
lowly
ludicrous
ludicrously
lugubrious
lukewarm
lull
lunatic
lunatic
lunaticism
lurch
lure
lurid
lurk
lurking
lust
lure
lying
macabre
mad
madden
maddening
maddeningly
madder
madder
madly
madman
madness
major
maladjusted
maladjustment
malady
malaise
malcontent
malcontent
malcontented
maledict
maledict
malevolence
malevolent
malevolently
malice
malicious

maliciously
maliciousness
malign
malign
malignant
malodorous
maltreatment
maltreatment
maneuver
maneuver
mangle
mania
maniac
maniacal
manic
manipulate
manipulation
manipulation
manipulative
manipulators
manipulators
mantra
mantra
mar
mar
marginal
marginally
martyrdom
martyrdom-
seeking
massacre
massacre
massacres
massive
matter
maverick
mawkish
mawkishly
mawkishness
maxi-devaluation
maxi-devaluation
maybe
meager
mean
mean
meaningless
meanness
meddle
meddlesome
mediocre
mediocrity
melancholy
melodramatic
melodramatically
memories
memories
menace
menace
menacing
menacingly
mendacious
mendacity
menial
mentality
merciless
mercilessly
mere
mere
merely
mess
mess
messy
metaphorize
midget
midget

miff
might
militancy
militancy
mind
mindless
mindlessly
minor
mirage
mirage
mire
mire
misapprehend
misbecoming
misbecome
misbegotten
misbehave
misbehavior
miscalculate
miscalculation
miscalculation
mischief
mischief
mischievous
mischievously
misconception
misconceptions
misconceptions
miscreant
miscreants
misdirection
miser
miserly
miserable
miserableness
miserably
miseries
misery
misery
misfit
misfortune
misgiving
misgivings
misguidance
misguide
misguided
mishandle
mishap
misinform
misinformed
misinterpret
misjudge
misjudgment
mislead
mislead
misleading
misleadingly
mislike
mismanage
misread
misreading
misreading
misrepresent
misrepresentation
miss
misstatement
mistake
mistake
mistaken
mistakenly
mistakes
mistakes
mistrust
mistrust
mistrustful

mistrustfully
misunderstand
misunderstood
misunderstanding
misunderstanding
misunderstanding
misunderstandings
misunderstandings
misuse
mm
moan
mock
mock
mockeries
mockery
mocking
mockingly
molest
molestation
monotonous
monotony
monster
monstrosities
monstrosity
monstrous
monstrously
moody
moon
moot
mope
morbid
morbidly
mordant
mordantly
moreover
moribund
mortification
mortified
mortify
mortifying
mortifying
most
mostly
motionless
motive
motive
motley
mourn
mourner
mournful
mournfully
move
much
muddle
muddy
mudslinger
mudslinging
mulish
multi-
polarization
multi-
polarization
mum
mundane
murder
murder
murderous
murderously
murky
muscle-flexing
must
mysterious
mysteriously
mystery
mystify
mistified

myth
myth
nag
nagging
naive
naively
nap
nap
narrow
narrower
narrower
nascent
nastily
nastiness
nasty
nationalism
nationalism
nature
nature
naughty
nauseate
nauseating
nauseatingly
nebulous
nebulous
nebulously
need
need
need
needful
needful
needfully
needless
needlessly
needs
needs
needy
nefarious
nefariously
negate
negation
negative
neglect
neglect
neglected
negligent
negligence
negligible
nemesis
nettle
nettlesome
nevertheless
nervous
nervously
nervousness
neurotic
neurotically
niggle
nightmare
nightmarish
nightmarishly
nix
noisy
non-confidence
non-confidence
nonexistent
nonsense
nonviolent
nosey
notion
notion
notorious
notoriously
nuance
nuance

nuances
nuances
nuisance
nuisance
numb
obese
obese
object
objection
objection
objectionable
objections
objections
obligation
obligation
oblique
obliterate
obliterated
oblivious
oblivious
obnoxious
obnoxiously
obscene
obscenely
obscenity
obscure
obscure
obscurity
obsess
obsession
obsessions
obsessive
obsessively
obsessiveness
obsolete
obstacle
obstacle
obstinate
obstinately
obstruct
obstruction
obtrusive
obtuse
obvious
obvious
obvious
obviously
odd
odd
odder
oddest
oddities
oddities
oddity
oddly
offence
offence
offend
offend
offending
offenses
offenses
offensive
offensive
offensive
offensively
offensiveness
officious
oh
olympic
ominous
ominously
omission
omit
one-side

one-sided
onerous
onerously
onslaught
onslaught
open-ended
opinion
opinion
opinionated
opinions
opinions
opponent
opportunistic
oppose
opposition
opposition
oppositions
oppositions
oppress
oppression
oppression
oppressive
oppressively
oppressiveness
oppressors
oppressors
ordeal
orphan
orthodoxy
ostracize
ought
outbreak
outburst
outburst
outbursts
outbursts
outcast
outcry
outdated
outlaw
outlook
outlook
outmoded
outrage
outrage
outraged
outrageous
outrageous
outrageously
outrageousness
outrages
outright
outsider
outspoken
outspoken
over-acted
over-valuation
over-valuation
overact
overact
overacted
overawe
overbalance
overbalanced
overbearing
overbearingly
overblown
overcome
overdo
overdone
overdue
overemphasize
overkill
overlook
overplay

overpower
overreach
overrun
overshadow
oversight
oversimplification
oversimplified
oversimplify
oversized
overstate
overstatement
overstatement
overstatements
overt
overtaxed
overthrow
overturn
overtures
overtures
overwhelm
overwhelming
overwhelmingly
overworked
overzealous
overzealously
pacify
pain
pain
pain
painful
painfully
pains
pains
pale
pale
paltry
pan
pandemonium
panic
panic
panicky
paradoxical
paradoxically
paralize
paralyzed
paranoia
paranoid
parasite
pariah
parody
partiality
partiality
particular
particularly
partisan
partisan
partisans
partisans
passe
passive
passive
passiveness
passiveness
pathetic
pathetically
patronize
paucity
paucity
pauper
paupers
paupers
payback
payback
peculiar
peculiarly

pedantic
pedestrian
peeve
peeved
peevish
peevishly
penalize
penalty
penalty
perceptions
perceptions
perfidious
perfidity
perfunctory
perfunctory
perhaps
peril
perilous
perilously
peripheral
perish
pernicious
perplex
perplexed
perplexing
perplexity
persecute
persecution
persecution
persistence
persistence
perspective
perspective
pertinacious
pertinaciously
pertinacity
perturb
perturbed
pervasive
pervasive
perverse
perversely
perversion
perversity
pervert
perverted
pessimism
pessimistic
pessimistically
pest
pestilent
petrify
petrified
pettifog
petty
philosophize
phobia
phobic
phony
picky
pillage
pillory
pinch
pinch
pine
pique
pitiable
pitiful
pitifully
pitiless
pitilessly
pittance
pity
pity
pivotal

plagiarize
plague
plague
plague
player
player
plaything
plaything
plead
pleading
pleadingly
plea
pleas
pleas
plebeian
plenary
plight
plot
plotters
plotters
ploy
ploy
plunder
plunderer
point
point
pointless
pointlessly
poison
poison
poisonous
poisonously
polarisation
polarisation
polemize
pollute
polluter
polluter
polluters
polluters
polution
pompous
ponder
poor
poorly
position
position
possibility
possibility
possible
possibly
posture
posture
posturing
posturing
pout
poverty
power
power
powerless
practically
prate
pratfall
prattle
pray
precarious
precariously
precious
precipitate
precipitous
predatory
predicament
predictable
predictablely
predominant

prejudge
prejudice
prejudice
prejudicial
premeditated
preoccupy
preposterous
preposterously
pressing
pressing
pressure
pressure
pressures
pressures
presumably
presume
presumptuous
presumptuous
presumptuously
pretence
pretence
pretend
pretense
pretense
pretentious
pretentiously
prevalent
prevaricate
pricey
prickle
prickles
prickles
prideful
primarily
primary
prime
primitive
primitive
prison
prisoner
problem
problematic
problematic
problems
problems
proclaim
procrastinate
procrastination
profane
profane
profanity
prognosticate
prohibit
prohibitive
prohibitively
propaganda
propaganda
propagandize
prophesy
proportionate
proportionate
proportionately
proscription
proscription
proscriptions
proscriptions
prosecute
protest
protest
protest
protests
protests
protracted
prove
provocation

provocation
provocative
provocative
provoke
pry
pugnacious
pugnaciously
pugnacity
punch
punch
punish
punishable
punitive
punitive
puny
puppet
puppet
puppets
puppets
puzzle
puzzled
puzzlement
puzzling
quack
qualms
qualms
quandary
quarrel
quarrel
quarrel
quarrellous
quarrellously
quarrels
quarrelsome
quash
queer
questionable
questionable
quibble
quick
quiet
quit
quite
quitter
racism
racism
racist
racist
racist
racists
racists
rack
radical
radical
radical
radicalization
radicalization
radically
radicals
rage
rage
ragged
raging
rail
rampage
rampant
ramshackle
rancor
rank
rankle
rant
rant
ranting
rantingly
rapid

rare
rarely
rascal
rash
rat
rather
rather
rationalize
rattle
ravage
raving
react
reaction
reaction
reactionary
reactions
reactions
readiness
readiness
realization
realization
really
rebellious
rebuff
rebuke
recalcitrant
recant
recession
recessionary
reckless
recklessly
recklessness
recognizable
recognizable
recoil
recourses
recourses
redundancy
redundant
reflecting
reflecting
reflective
refusal
refusal
refuse
refutation
refutation
refute
regard
regardless
regardlessly
regress
regression
regressive
regret
regret
regret
regretful
regretfully
regrettable
regrettably
reiterate
reiterated
reiterated
reiterates
reiterates
reject
rejection
rejection
relapse
relations
relations
relentless
relentlessly
relentlessness

reluctance
reluctance
reluctant
reluctantly
remark
remark
remorse
remorse
remorseful
remorseful
remorsefully
remorseless
remorselessly
remorselessness
renewable
renounce
renunciation
repel
repetitive
replete
reprehensible
reprehensible
reprehensibly
reprehension
reprehensive
repress
repression
repression
repressive
reprimand
reproach
reproach
reproach
reproachful
reprove
reprovingly
repudiate
repudiation
repudiation
repugn
repugnance
repugnant
repugnantly
repulse
repulsed
repulsing
repulsive
repulsively
repulsiveness
reputed
resent
resentful
resentment
resentment
reservations
reservations
resignation
resigned
resistance
resistance
resistant
resistant
restless
restlessness
restrict
restricted
restriction
restrictive
retaliate
retaliatory
retard
reticent
retire
retract
retreat

retreat
reveal
revealing
revelatory
revenge
revenge
revengeful
revengefully
revert
revile
reviled
revoke
revolt
revolting
revoltingly
revulsion
revulsive
rhapsodize
rhetoric
rhetoric
rhetorical
rhetorical
rid
ridicule
ridicule
ridiculous
ridiculously
rife
rift
rift
rifts
rifts
rigid
rigor
rigorous
rile
riled
risk
risk
risky
rival
rival
rivalry
roadblocks
roadblocks
rocky
rogue
rogue
rollercoaster
rollercoaster
rot
rot
rotten
rough
rubbish
rude
rue
rue
ruffian
ruffle
ruin
ruin
ruin
ruinous
rumbling
rumbling
rumor
rumor
rumors
rumors
rumours
rumours
rumple
run-down
runaway

rupture
rupture
rusty
ruthless
ruthlessly
ruthlessness
sabotage
sacrifice
sacrifice
sad
sad
sadden
sadly
sadness
sag
salacious
sanctimonious
sanctimonious
sap
sarcasm
sarcastic
sarcastically
sardonic
sardonically
sass
sass
satirical
satirize
savage
savage
savage
savaged
savagely
savagery
savages
scandal
scandal
scandalize
scandalized
scandalous
scandalously
scandals
scant
scapegoat
scar
scar
scarred
scarce
scarcely
scarcity
scare
scared
scarier
scariest
scarily
scars
scars
scary
scary
scathing
scathingly
scheme
scheme
scheming
scholarly
scoff
scoffingly
scold
scolding
scoldingly
scorching
scorchingly
scorn
scornful
scornfully

scoundrel
scourge
scowl
scowl
scream
screaming
screamingly
screech
screech
screw
scrutinize
scrutiny
scrutiny
scum
scummy
second-class
second-tier
secretive
secretive
sedentary
seedy
seem
seemingly
seethe
seething
self-coup
self-coup
self-criticism
self-criticism
self-defeating
self-destructive
self-examination
self-examination
self-humiliation
self-humiliation
self-interest
self-interest
self-interested
self-serving
self-serving
selfinterested
selfish
selfishly
selfishness
senile
sensationalize
senseless
senselessly
serious
seriously
seriousness
sermonize
servitude
set-up
set-up
sever
severe
severe
severely
severity
shabby
shadow
shadowy
shady
shake
shaky
shallow
sham
shambles
shame
shame
shameful
shameful
shamefully
shamefully

shamefulness
shameless
shamelessly
shamelessness
shark
sharp
sharply
shatter
sheer
shirk
shirker
shipwreck
shiver
shock
shock
shock
shocking
shockingly
shoddy
short-lived
shortage
shortchange
shortcoming
shortcomings
shortsighted
shortsightedness
should
show
showdown
showdown
shred
shred
shrew
shriek
shrill
shrill
shrilly
shrivel
shroud
shrouded
shrug
shrug
shun
shunned
shy
shyly
shyness
sick
sicken
sickly
sickening
sickening
sickeningly
sickness
sidetrack
sidetracked
siege
signals
signals
sillily
silly
simmer
simplistic
simplistic
simplistically
simply
sin
sin
sinful
sinfully
sinister
sinisterly
sinking
sinking
skeletons

skeletons
skeptical
skeptical
skeptically
skepticism
skepticism
sketchy
skimpy
skittish
skittish
skittishly
skulk
slack
slander
slander
slanderer
slanderous
slanderously
slanders
slanders
slap
slashing
slashing
slaughter
slaughter
slaughter
slaughtered
slaves
slaves
sleazy
sleepy
slight
slight
slight
slightly
slime
sloppy
sloppily
sloth
slothful
slow
slowly
slow-moving
slug
sluggish
slump
slump
slur
sly
smack
smack
smash
smash
smear
smelling
smokescreen
smokescreen
smolder
smoldering
smother
smoulder
smouldering
smug
smugly
smut
smuttier
smuttiest
smutty
snare
snarl
snarl
snatch
sneak
sneak
sneakily

sneaky
sneer
sneer
sneering
sneeringly
snub
so
so-cal
so-called
sob
sober
sober
sobering
solemn
solemn
soliloquize
somber
sore
sore
sorely
soreness
sorrow
sorrow
sorrowful
sorrowfully
sorry
sounding
sour
sourly
sovereignty
sovereignty
spade
spade
spank
specific
specifically
speculate
speculation
speculation
spilling
spilling
spinster
spiritless
spite
spiteful
spitefully
spitefulness
splayed-finger
splayed-finger
split
split
splitting
spoil
spook
spookier
spookiest
spookily
spooky
spooky
spoon-fed
spoon-feed
spoonfed
sporadic
spot
spotty
spurious
spurn
sputter
squabble
squabbling
squander
squash
squirm
stab
stagger

staggering
staggeringly
stagnant
stagnate
stagnation
staid
stain
stake
stake
stale
stalemate
stammer
stampede
stampede
stance
stance
stances
stances
stands
stands
standstill
stark
starkly
startle
startling
startlingly
starvation
starve
statements
statements
static
steal
stealing
steep
steeply
stench
stereotype
stereotypical
stereotypically
stern
stern
stew
sticky
stiff
stifle
stifling
stiflingly
stigma
stigma
stigmatize
still
sting
sting
sting
stinging
stingingly
stink
stink
stinking
stir
stir
stir
stodgy
stole
stolen
stolen
stooge
stooges
stooges
storm
stormy
straggle
straggler
strain
strain

strained
strange
strange
strangely
stranger
strangest
strangle
strength
strength
strenuous
stress
stress
stressful
stressfully
stricken
strict
strictly
strident
stridently
strife
strike
stringent
stringently
stronger-than-
expected
struck
struggle
struggle
strut
stubborn
stubbornly
stubbornness
stuffed
stuffy
stumble
stump
stun
stunt
stunted
stupefy
stupid
stupidity
stupidly
stupified
stupify
stupor
sty
sty
subdued
subjected
subjection
subjugate
subjugate
subjugation
submissive
subordinate
subordinate
subservience
subservient
subside
substandard
subtract
subversion
subversive
subversively
subvert
succumb
such
sucker
suffer
sufferer
sufferers
sufferers
suffering
suffering

suffocate
sugar-coat
sugar-coated
sugarcoated
suicidal
suicide
sulk
sullen
sully
sunder
superficial
superficial
superficiality
superficially
superfluous
superiority
superiority
superstition
superstitious
suppose
supposed
supposing
suppress
suppression
suppression
supremacy
supremacy
surprise
surprise
surprise
surprising
surprisingly
surrender
surrender
susceptible
suspect
suspect
suspicion
suspicion
suspicions
suspicions
suspicious
suspicious
suspicious
suspiciously
swagger
swamped
swear
swindle
swing
swing
swipe
swipe
swoon
swore
sympathetic
sympathetic
sympathetically
sympathies
sympathies
sympathize
sympathy
sympathy
symptom
syndrome
syndrome
systematic
taboo
taboo
taint
tainted
tale
tale
tall
tamper

tangled
tantamount
tantrum
tardy
tarnish
taste
tattered
taunt
taunt
taunting
tauntingly
taunts
tawdry
tease
teasingly
taxing
tedious
tediously
temerity
temper
temper
tempest
temptation
tendency
tendency
tense
tension
tension
tentative
tentatively
tenuous
tenuously
tepid
terrible
terrible
terribleness
terribly
terror
terror-genic
terror-genic
terrorism
terrorize
thankless
theoretize
therefore
think
thinking
thinking
thirst
thirst
thorny
thorny
though
thought
thought
thought
thoughtless
thoughtlessly
thoughtlessness
thrash
threat
threat
threaten
threatening
threatening
threats
threats
throttle
throw
thumb
thumbs
thumbs
thus
thusly
thwart
timid

timidity
timidly
timidness
tint
tiny
tire
tired
tiresome
tiring
tiring
tiringly
toil
toll
toll
too
topple
torment
torment
tormented
torrent
torture
torture
tortured
tortuous
torturous
torturously
totalitarian
touch
touches
touches
touchy
toughness
toughness
toxic
traduce
tragedy
tragedy
tragic
tragically
traitor
traitorous
traitorously
traitorously
tramp
trample
transgress
transgression
transparency
transparency
transparent
transparent
transport
trauma
trauma
traumatic
traumatic
traumatically
traumatize
traumatized
travesties
travesty
travesty
treacherous
treacherously
treachery
treason
treasonous
trial
trick
trick
tricky
tricky
trickery
trivial
trivial

trivialize
trivially
trouble
trouble
trouble
trouble
troublemaker
troublemaker
troublesome
troublesome
troublesomely
troubling
troublingly
truant
try
trying
tumultuous
turbulent
turmoil
twist
twist
twisted
twists
twists
tyrannical
tyrannically
tyranny
tyrant
ugh
ugliness
ugliness
ugly
ulterior
ultimatum
ultimatums
ultimatums
ultra-hardline
ultra-hardline
unable
unacceptable
unacceptablely
unaccustomed
unattractive
unaudited
unauthentic
unavailable
unavoidable
unavoidably
unbearable
unbearablely
unbelievable
unbelievably
uncertain
uncivil
uncivilized
uncivilized
unclean
unclear
uncollectible
uncomfortable
uncompetitive
uncompromising
uncompromisingly
unconfirmed
unconstitutional
uncontrolled
unconvincing
unconvincingly
uncouth
undecided
undefined
undependability
undependable
underdog
underdog

underestimate
underlings
underlings
undermine
underpaid
undesirable
undetermined
undid
undignified
undo
undocumented
undone
undue
unease
unease
uneasily
uneasiness
uneasiness
uneasy
uneconomical
unequal
unethical
uneven
uneventful
unexpected
unexpectedly
unexplained
unfair
unfairly
unfaithful
unfaithfully
unfamiliar
unfavorable
unfeeling
unfinished
unfit
unforeseen
unfortunate
unfortunately
unfounded
unfriendly
unfulfilled
unfunded
ungrateful
ungovernable
ungovernable
unhappily
unhappiness
unhappy
unhealthy
unilateralism
unilateralism
unimaginable
unimaginably
unimportant
uninformed
uninsured
unipolar
unipolar
unjust
unjustifiable
unjustifiably
unjustified
unjustly
unkind
unkindly
unlamentable
unlamentably
unlawful
unlawfully
unlawfulness
unlawfulness
unleash
unlicensed
unlikely

unlucky
unmoved
unnatural
unnaturally
unnecessary
unneeded
unnerve
unnerved
unnerving
unnervingly
unnoticed
unobserved
unorthodox
unorthodoxy
unpleasant
unpleasantries
unpleasantries
unpopular
unprecedent
unprecedented
unpredictable
unprepared
unproductive
unprofitable
unqualified
unravel
unravel
unraveled
unrealistic
unreasonable
unreasonable
unreasonably
unrelenting
unrelenting
unrelentingly
unreliability
unreliability
unreliable
unresolved
unrest
unruly
unsafe
unsatisfactory
unsavory
unscrupulous
unscrupulously
unseemly
unsettle
unsettled
unsettling
unsettlingly
unskilled
unsophisticated
unsound
unspeakable
unspeakablely
unspecified
unstable
unsteadily
unsteadiness
unsteady
unsuccessful
unsuccessfully
unsupported

unsure
unsuspecting
unsustainable
untenable
untested
unthinkable
unthinkably
untimely
untrue
untrustworthy
untruthful
unusual
unusually
unwanted
unwarranted
unwelcome
unwieldy
unwilling
unwillingly
unwillingness
unwise
unwisely
unworkable
unworthy
unyielding
upbraid
upheaval
uprising
uproar
uproarious
uproariously
uproarous
uproarously
uproot
upset
upset
upsetting
upsetting
upsettingly
urgency
urgency
urgent
urgent
urgently
useless
usurp
usurper
utter
utterances
utterances
utterly
vagrant
vague
vague
vagueness
vain
vainly
vanish
vanity
vehement
vehemently
vengeance
vengeful
vengefully

vengefulness
venom
venom
venomous
venomously
vent
vent
very
vestiges
vestiges
veto
veto
vex
vex
vexation
vexing
vexingly
vice
vicious
viciously
viciousness
victimize
vie
view
view
view
viewpoints
viewpoints
views
views
vile
vileness
vilify
villainous
villainously
villains
villains
villian
villianous
villianously
villify
vindictive
vindictively
vindictiveness
violate
violation
violator
violator
violent
violently
viper
virulence
virulent
virulently
virus
virus
vocal
vocal
vocally
vociferous
vociferously
void
volatile
volatility

vomit
vomit
vulgar
wail
wallow
wane
waning
waning
wanton
war
war
war-like
war-like
warfare
warlike
warning
warning
warp
warped
wary
warily
wariness
waste
waste
wasteful
wastefulness
watchdog
watchdog
wayward
weak
weaken
weakening
weakening
weakness
weakness
weaknesses
weaknesses
weariness
wearisome
weary
weary
weary
wedge
wedge
wee
weed
weep
weird
weird
weirdly
whatever
wheedle
whiff
whiff
whimper
whine
whine
whips
whips
wicked
wickedly
wickedness
widespread
wild

wildly
wiles
wilt
wily
wince
withheld
withhold
woe
woebegone
woeful
woefully
worn
worn
worried
worriedly
worrier
worries
worries
worrisome
worry
worry
worry
worrying
worryingly
worse
worsen
worsening
worst
worthless
worthlessly
worthlessness
would
wound
wound
wound
wounds
wounds
wreck
wreck
wrangle
wrath
wrest
wrestle
wretch
wretched
wretchedly
wretchedness
writhe
wrong
wrong
wrongful
wrongly
wrought
wrought
yawn
yawn
yeah
yelp
zealot
zealous
zealously

Words Classed as Positive

abidance
abidance
abide
abilities
ability
able

above
above-average
abound
absolve
abundant
abundance

accede
accept
acceptance
acceptable
accessible
acclaim

acclaim
acclaimed
acclamation
accolade
accolades
accommodative

accomplish
accomplishment
accomplishments
accord
accordance
accordantly

accurate
accurately
achievable
achieve
achievement
achievements
acknowledge
acknowledgement
acquit
active
acumen
adaptable
adaptability
adaptive
adept
adeptly
adequate
adherence
adherent
adhesion
admirable
admirer
admirable
admirably
admiration
admire
admiring
admiringly
admission
admission
admit
admittedly
adorable
adore
adored
adorer
adorer
adoring
adoringly
adroit
adroitly
adulate
adulation
adulatory
advanced
advantage
advantage
advantageous
advantages
advantages
adventure
adventure
adventuresome
adventurism
adventurous
advice
advice
advisable
advocate
advocacy
affable
affability
affably
affection
affection
affectionate
affinity
affirm
affirmation
affirmation
affirmative
affluent
affluence
afford

affordable
afloat
agile
agilely
agility
agree
agreeability
agreeable
agreeable
agreeableness
agreeably
agreement
agreement
allay
alleviate
allow
allowable
allure
allure
alluring
alluringly
ally
almighty
altruist
altruistic
altruistically
amaze
amazed
amazement
amazing
amazing
amazingly
ambitious
ambitious
ambitiously
ameliorate
amenable
amenity
amiability
amiabily
amiable
amicability
amicable
amicably
amity
amity
amnesty
amour
ample
amply
amuse
amusement
amusement
amusing
amusing
amusingly
angel
angelic
animated
apostle
apostle
apotheosis
apotheosis
appeal
appeal
appeal
appealing
appease
applaud
appreciable
appreciate
appreciation
appreciation
appreciation
appreciative
appreciatively

appreciativeness
appropriate
approval
approve
apt
aptly
aptitude
ardent
ardently
ardor
aristocratic
arousal
arouse
arousing
arresting
articulate
ascendant
ascendant
ascertainable
ascertainable
aspiration
aspirations
aspirations
aspire
assent
assertions
assertions
assertive
asset
assiduous
assiduously
assuage
assurance
assurance
assurances
assurances
assure
assuredly
astonish
astonished
astonishing
astonishing
astonishingly
astonishment
astound
astounded
astounding
astounding
astounding
astoundingly
astute
astutely
asylum
asylum
attain
attainable
attentive
attest
attraction
attraction
attractive
attractive
attractively
attune
auspicious
authentic
authoritative
award
award
autonomous
aver
avid
avidly
awe
awe

awed
awesome
awesome
awesomely
awesomeness
awestruck
back
backbone
balanced
bargain
bargain
basic
bask
beacon
beatify
beauteous
beautiful
beautiful
beautifully
beautify
beauty
befit
befitting
befriend
believable
beloved
benefactor
beneficial
beneficent
beneficial
beneficially
beneficiary
beneficiary
benefit
benefit
benefits
benefits
benevolence
benevolent
benign
best
best-known
best-performing
best-selling
better
better
better-known
better-than-expected
blameless
bless
blessing
blessing
bliss
blissful
blissfully
blithe
bloom
blossom
boast
bold
boldly
boldness
bolster
bonny
bonus
boom
booming
boost
boost
boundless
bountiful
brains
brains
brainy

brave
brave
bravery
bravery
breakthrough
breakthrough
breakthroughs
breakthroughs
breathlessness
breathlessness
breathtaking
breathtakingly
bright
brighten
brightness
brilliance
brilliant
brilliant
brilliantly
brisk
broad
brook
brotherly
bull
bull
bullish
bullish
buoyant
calm
calm
calming
calmness
candid
candor
capable
capability
capably
capitalize
captivate
captivating
captivation
care
carefree
careful
catalyst
catalyst
catchy
celebrate
celebrated
celebration
celebratory
celebrity
champion
champion
champ
champion
charismatic
charitable
charitable
charity
charm
charm
charm
charming
charming
charmingly
chaste
cheer
cheer
cheery
cheerful
cherish
cherished
cherub
chic

158

chivalry
chivalrous
chum
civility
civilization
civilize
civilize
civil
clarity
classic
clean
cleanliness
cleanse
clear
clear-cut
clearer
clearer
clearly
clever
closeness
closeness
clout
clout
co-operation
co-operation
coax
coddle
cogent
cohesive
cohere
coherence
coherence
coherent
cohesion
cohesive
colorful
colossal
comeback
comeback
comely
comfort
comfortable
comfortable
comfortably
comforting
commend
commendable
commendably
commensurate
commonsense
commonsensible
commonsensibly
commonsensical
commodious
commitment
commitment
compact
compassion
compassionate
compatible
compatible
compelling
compelling
compensate
competent
competence
competency
competitive
competitive
competitiveness
complement
complement
compliant
compliant
compliment

complimentary
comprehensive
compromise
compromise
compromise
compromises
compromises
comrades
comrades
conceivable
conceivable
conciliate
conciliatory
conclusive
concrete
concur
condone
conducive
conducive
confer
confidence
confidence
confident
confute
congenial
congratulate
congratulations
congratulations
congratulatory
conquer
conscience
conscientious
consensus
consent
considerate
consistent
console
constancy
constructive
constructive
constructive
consummate
content
content
contentment
continuity
contribution
contribution
convenient
convenient
conveniently
conviction
conviction
convince
convincing
convincing
convincingly
cooperate
cooperation
cooperation
cooperative
cooperatively
cordial
cornerstone
cornerstone
correct
correct
correctly
cost-effective
cost-saving
courage
courage
courageous
courageously
courageousness

court
courteous
courtesy
courtly
covenant
cozy
crave
craving
creative
credence
credence
credible
crisp
crusade
crusade
crusader
cure-all
cure-all
curious
curiously
cute
dance
dance
dare
daring
daringly
darling
dashing
dauntless
dawn
daydream
daydreamer
dazzle
dazzled
dazzling
deal
dear
decent
decency
decisive
decisiveness
decisiveness
dedicated
defend
defender
defender
deference
defense
definite
definitely
definitive
definitive
definitively
deflationary
deft
delectable
delicacy
delicate
delicious
delight
delight
delighted
delightful
delightful
delightfully
delightfulness
democratic
demystify
dependable
deserve
deserved
deservedly
deserving
desirable
desire

desire
desire
desirous
destine
destined
destinies
destinies
destiny
determination
determination
devote
devoted
devotee
devotion
devout
dexterity
dexterous
dexterously
dextrous
dig
dignified
dignify
dignity
diligence
diligent
diligently
diplomatic
diplomatic
discerning
discreet
discreet
discretion
discriminating
discriminatingly
distinct
distinction
distinctive
distinctive
distinctive
distinguish
distinguished
diversified
divine
divine
divinely
dodge
dodge
dote
dotingly
doubtless
dream
dream
dream
dreamland
dreams
dreams
dreamy
drive
driven
durable
durability
dynamic
eager
eagerly
eagerness
earnest
earnestly
earnestness
ease
ease
easier
easiest
easily
easiness
easy

easygoing
ebullience
ebullient
ebulliently
eclectic
economical
ecstasies
ecstasy
ecstatic
ecstatically
edify
educable
educated
educational
effective
effectiveness
effectual
efficacious
efficiency
efficient
effortless
effortlessly
effusion
effusive
effusively
effusiveness
egalitarian
elan
elate
elated
elatedly
elation
electrification
electrification
electrify
elegance
elegant
elegantly
elevate
elevated
eligible
elite
eloquence
eloquent
eloquently
emancipate
embellish
embolden
embrace
eminence
eminent
empower
empowerment
enable
enchant
enchanted
enchanting
enchantingly
encourage
encouragement
encouragement
encouraging
encouraging
encouragingly
endear
endearing
endorse
endorsement
endorsement
endorser
endurable
endure
enduring
energetic
energetic

159

energize
engaging
engrossing
enhance
enhanced
enhancement
enjoy
enjoyable
enjoyably
enjoyment
enlighten
enlightenment
enliven
ennoble
enrapt
enrapture
enraptured
enrich
enrichment
ensure
enterprising
entertain
entertaining
enthral
enthrall
enthralled
enthuse
enthusiasm
enthusiast
enthusiastic
enthusiastically
entice
enticing
enticingly
entrance
entranced
entrancing
entreat
entreatingly
entrust
enviable
enviably
envision
envisions
envisions
epic
epitome
equality
equality
equitable
erudite
essential
especially
esteem
esteem
established
eternity
eternity
ethical
eulogize
euphoria
euphoric
euphorically
even
evenly
eventful
everlasting
evident
evidently
evocative
exalt
exalt
exaltation
exalted
exaltedly

exalting
exaltingly
exceed
exceeding
exceedingly
excel
excellence
excellency
excellent
excellently
exceptional
exceptionally
excite
excited
excitedly
excitedness
excitement
exciting
excitingly
exclusive
excusable
excusable
excuse
exemplar
exemplary
exhaustive
exhaustively
exhilarate
exhilarating
exhilaratingly
exhilaration
exonerate
expansive
experienced
expert
expertly
explicit
explicitly
expressive
exquisite
exquisitely
extol
extoll
extraordinarily
extraordinary
exuberance
exuberant
exuberantly
exult
exultation
exultingly
fabulous
fabulously
facilitate
fair
fair
fairly
fairness
fairness
faith
faith
faithful
faithful
faithfully
faithfulness
famed
fame
famed
famous
famously
fancy
fancy
fanfare
fanfare
fantastic

fantastically
fantasy
fantasy
farsighted
fascinate
fascinating
fascinatingly
fascination
fashionable
fashionably
fast-growing
fast-paced
fastest-growing
fathom
favor
favor
favor
favorable
favorable
favored
favorite
favour
fearless
fearlessly
feasible
feasibly
feat
featly
feisty
feisty
felicitate
felicitous
felicity
fertile
fertile
fervent
fervently
fervid
fervidly
fervor
festive
fidelity
fiery
fine
finely
first-class
first-rate
fit
fitting
flair
flame
flame
flatter
flattering
flatteringly
flawless
flawlessly
flexible
flourish
flourishing
fluent
fond
fondly
fondness
foolproof
foremost
foresight
forgave
forgive
forgiven
forgiveness
forgiving
forgivingly
fortitude
fortuitous

fortuitously
fortunate
fortunate
fortunately
fortune
fortune
fragrant
frank
free
freedom
freedom
freedoms
freedoms
fresh
friend
friend
friendliness
friendliness
friendly
friends
friends
friendship
friendship
frolic
fruitful
fulfillment
fulfillment
full-fledged
fun
functional
funny
funny
gaiety
gaily
gain
gain
gainful
gainfully
gallant
gallantly
galore
gem
gem
gems
gems
generosity
generous
generously
genial
genius
gentle
genuine
germane
giddy
gifted
glad
gladden
gladly
gladness
glamorous
glee
gleeful
gleefully
glimmer
glimmer
glimmer
glimmering
glisten
glisten
glistening
glitter
glitter
glorify
glorious
gloriously

glory
glory
glossy
glow
glowing
glowingly
go-ahead
go-ahead
god-given
godlike
gold
golden
good
goodly
goodness
goodwill
goodwill
gorgeous
gorgeously
grace
graceful
gracefully
gracious
graciously
graciousness
grail
grail
grand
grandeur
grateful
grateful
gratefully
gratification
gratify
gratifying
gratifyingly
gratitude
gratitude
great
greatest
greatness
greet
grin
grit
grit
groove
groundbreaking
groundbreaking
guarantee
guarantee
guardian
guidance
guidance
guiltless
gush
gumption
gusto
gutsy
hail
halcyon
hale
hallowed
handily
handsome
handy
hanker
happily
happiness
happy
hard-working
hardier
hardier
hardy
harmless
harmonious

harmoniously
harmonize
harmony
harmony
haven
headway
heady
heal
healthful
healthy
healthy
heart
hearten
heartening
heartfelt
heartily
heartwarming
heaven
heavenly
help
help
help
helpful
herald
hero
heroic
heroic
heroically
heroine
heroize
heros
high-quality
highlight
highlight
hilarious
hilariously
hilariousness
hilarity
historic
holy
homage
honest
honest
honestly
honesty
honesty
honeymoon
honor
honor
honor
honorable
hope
hope
hope
hopeful
hopefully
hopefulness
hopes
hopes
hospitable
hot
hug
hug
humane
humane
humanists
humanists
humanity
humankind
humble
humility
humor
humorous
humorously
humour

humour
humourous
ideal
ideal
idealism
idealist
idealize
ideally
idol
idol
idolize
idolized
idyllic
illuminate
illuminati
illuminati
illuminating
illumine
illustrious
imaginative
immaculate
immaculately
impartial
impartiality
impartially
impassioned
impeccable
impeccably
impel
imperial
imperturbable
impervious
impetus
importance
important
importantly
impregnable
impress
impression
impression
impressions
impressions
impressive
impressively
impressiveness
improving
improve
improved
improvement
improvise
inalienable
incisive
incisively
incisiveness
inclination
inclination
inclinations
inclined
inclusive
incontestable
incontrovertible
incorruptible
incredible
incredibly
indebted
indefatigable
indelible
indelibly
independence
independence
independent
indescribable
indescribably
indestructible
indispensable

indispensability
indisputable
individuality
indomitable
indomitably
indubitable
indubitably
indulgence
indulgent
industrious
inestimable
inestimably
inexpensive
infallible
infallibly
infallibility
influential
informative
ingenious
ingeniously
ingenuity
ingenuous
ingenuously
ingratiate
ingratiating
ingratiatingly
innocence
innocence
innocent
innocently
innocuous
innocuous
innovation
innovation
innovative
inoffensive
inquisitive
insight
insight
insightful
insightfully
insist
insistence
insistence
insistent
insistently
inspiration
inspirational
inspire
inspiring
inspiring
instructive
instrumental
intact
integral
integrity
intelligent
intelligence
intelligible
intercede
interest
interest
interest
interested
interesting
interests
interests
intimacy
intimacy
intimate
intricate
intrigue
intrigue
intriguing
intriguing

intriguingly
intuitive
invaluable
invaluablely
inventive
invigorate
invigorating
invincibility
invincible
inviolable
inviolate
invulnerable
irrefutable
irrefutably
irreproachable
irresistible
irresistibly
jauntily
jaunty
jest
joke
joke
jollify
jolly
jovial
joy
joyful
joyfully
joyless
joyous
joyously
jubilant
jubilantly
jubilate
jubilation
jubilation
judicious
just
just
just
justice
justice
justifiable
justifiably
justification
justify
justly
keen
keenly
keenness
keenness
kemp
kid
kind
kindly
kindliness
kindness
kingmaker
kiss
kiss
knowledgeable
large
large
lark
laud
laudable
laudably
lavish
lavish
lavishly
law-abiding
lawful
lawfully
leading
lean

lean
learning
learned
legendary
legitimacy
legitimate
legitimately
lenient
leniently
less-expensive
leverage
leverage
levity
liberal
liberation
liberation
liberalism
liberally
liberate
liberty
lifeblood
lifelong
light
light
light-hearted
lighten
likable
like
liking
lionhearted
literate
live
lively
lofty
logical
lovable
lovably
love
love
loveliness
lover
lovely
lovely
low-cost
low-risk
lower-priced
loyal
loyalty
loyalty
lucid
lucidly
luck
luckier
luckier
luckiest
luckily
luckiness
lucky
lucky
lucrative
lucrative
luminous
lush
luster
lustrous
luxuriant
luxuriate
luxurious
luxuriously
luxury
luxury
lyrical
magic
magical
magnanimous

161

magnanimously
magnetic
magnificence
magnificent
magnificent
magnificently
magnify
majestic
majesty
manageable
manifest
manly
mannerly
marvel
marvel
marvellous
marvelous
marvelous
marvelously
marvelousness
marvels
master
master
masterful
masterfully
masterpiece
masterpieces
masters
masters
mastery
matchless
mature
maturely
maturity
maximize
meaningful
meek
mellow
memorable
memorialize
mend
mentor
merciful
mercifully
mercy
mercy
merit
merit
meritorious
merrily
merriment
merriness
merry
mesmerize
mesmerizing
mesmerizing
mesmerizingly
meticulous
meticulously
might
mightily
mighty
mild
mindful
minister
miracle
miracles
miraculous
miraculously
miraculousness
mirth
moderate
moderation
moderation
modern

modest
modesty
mollify
momentous
monumental
monumentally
moral
moral
morality
moralize
motivate
motivated
motivation
motivation
moving
myriad
natural
naturally
navigable
neat
neatly
necessarily
necessary
neutralize
nice
nicely
nifty
nimble
noble
nobly
non-violence
non-violent
normal
notable
notable
notably
noteworthy
noteworthy
noticeable
novel
nourish
nourishing
nourishment
nurture
nurturing
nurturing
oasis
obedience
obedient
obediently
obey
objective
objectively
obliged
obviate
offbeat
offset
okay
okay
onward
onward
open
openly
openness
openness
opportune
opportunity
optimal
optimism
optimistic
opulent
orderly
original
originality
outdo

outgoing
outshine
outsmart
outstanding
outstandingly
outstrip
outwit
ovation
ovation
overachiever
overjoyed
overture
overture
pacifist
pacifists
pacifists
painless
painlessly
painstaking
painstakingly
palatable
palatial
palliate
pamper
paradise
paramount
pardon
passion
passionate
passionately
patience
patient
patient
patient
patiently
patriot
patriotic
peace
peace
peaceable
peaceful
peaceful
peacefully
peacekeepers
peacekeepers
peerless
penetrating
penitent
perceptive
perfect
perfect
perfect
perfection
perfectly
permissible
perseverance
persevere
persistent
persistent
personages
personages
personality
personality
perspicuous
perspicuously
persuade
persuasive
persuasive
persuasively
pertinent
phenomenal
phenomenally
picturesque
piety
pillar

pillar
pinnacle
pious
pithy
pithy
placate
placid
plain
plainly
plausibility
plausible
playful
playfully
pleasant
pleasantly
please
pleased
pleasing
pleasingly
pleasurable
pleasurably
pleasure
pleasure
pledge
pledge
pledges
pledges
plentiful
plenty
plush
poetic
poeticize
poignant
poise
poised
polished
polite
politeness
popular
popular
popularity
popularity
portable
posh
positive
positiveness
positively
posterity
potent
potential
potential
powerful
powerfully
practicable
practical
pragmatic
praise
praise
praiseworthy
praising
praising
pre-eminent
preach
preaching
preaching
precaution
precautions
precedent
precious
precious
precise
precisely
precision
preeminent
preemptive

prefer
preferable
preferable
preferably
preference
preferences
preferences
premier
premium
prepared
preponderance
preponderance
press
prestige
prestigious
prettily
pretty
priceless
pride
principle
principle
principled
privilege
privileged
prize
pro
pro-American
pro-American
pro-Beijing
pro-Beijing
pro-Cuba
pro-Cuba
pro-peace
pro-peace
proactive
proactive
prodigious
prodigiously
prodigy
productive
profess
proficient
proficiently
profit
profit
profitable
profound
profoundly
profuse
profusely
profusion
progress
progress
progressive
prolific
prominent
prominence
promise
promise
promising
promoter
promoter
prompt
promptly
proper
properly
propitious
propitiously
prospect
prospect
prospects
prospects
prosper
prosperity
prosperity

prosperous
protect
protection
protective
protector
protector
proud
providence
prowess
prudence
prudence
prudent
prudently
punctual
pundits
pundits
pure
purification
purify
purity
purposeful
quaint
qualified
qualify
qualify
quasi-ally
quasi-ally
quench
quicken
radiance
radiant
rally
rapprochement
rapprochement
rapport
rapt
rapture
rapture
raptureous
raptureously
rapturous
rapturously
rational
rationality
rationality
rave
re-conquest
re-conquest
readily
ready
reaffirm
reaffirmation
reaffirmation
real
realist
realistic
realistically
reason
reasonable
reasonably
reasoned
reassurance
reassurance
reassure
receptive
reclaim
recognition
recognition
recommend
recommendation
recommendations
recommendations
recommended
recompense
recompense

reconcile
reconciliation
reconciliation
record-setting
recover
rectification
rectification
rectify
rectifying
rectifying
redeem
redeeming
redemption
reestablish
refine
refined
refinement
reform
reform
refresh
refreshing
refuge
regal
regally
regard
rehabilitate
rehabilitation
reinforce
reinforcement
rejoice
rejoicing
rejoicingly
relax
relaxed
relent
relevant
relevance
reliable
reliability
reliably
relief
relief
relieve
relish
remarkable
remarkable
remarkably
remedy
reminiscent
reminiscent
remunerate
renaissance
renewal
renovate
renovation
renown
renowned
repair
repair
reparation
repay
repent
repentance
reputable
rescue
rescue
resilient
resolute
resolve
resolve
resolve
resolved
resound
resounding
resourceful

resourcefulness
respect
respect
respect
respectable
respectful
respectfully
respite
resplendent
responsibility
responsible
responsibly
responsive
restful
restoration
restore
restraint
restraint
resurgent
reunite
revel
revel
revel
revelation
revelation
revere
reverence
reverent
reverently
revival
revive
revitalize
revolution
revolution
reward
rewarding
rewardingly
rich
riches
richly
richness
right
right
right
righten
righteous
righteously
righteousness
rightful
rightfully
rightly
rightness
rightness
rights
rights
ripe
risk-free
robust
romantic
romantically
romanticize
rosy
rousing
sacred
safe
safeguard
sagacity
sage
sagely
saint
saintliness
saintly
salable
salivate
salutary

salute
salvation
sanctify
sanction
sanctity
sanctuary
sanctuary
sanguine
sane
sanity
sanity
satisfaction
satisfaction
satisfactorily
satisfactory
satisfy
satisfying
savor
savvy
scenic
scruples
scrupulous
scrupulously
seamless
seasoned
secure
securely
security
security
seductive
selective
self-
determination
self-
determination
self-respect
self-satisfaction
self-satisfaction
self-sufficiency
self-sufficiency
self-sufficient
semblance
sensation
sensation
sensational
sensationally
sensations
sensations
sense
sense
sense
sensible
sensibly
sensitive
sensitive
sensitively
sensitivity
sensitivity
sentiment
sentiment
sentimentality
sentimentally
sentiments
serene
serenity
settle
sexy
shelter
shelter
shield
shimmer
shimmering
shimmeringly
shine
shiny

shiny
shrewd
shrewdly
shrewdness
significant
significance
signify
simple
simplicity
simplified
simplify
sincere
sincerely
sincerity
sincerity
skill
skilled
skillful
skillful
skillfully
sleek
slender
slim
slim
smart
smart
smarter
smartest
smartly
smile
smile
smiling
smilingly
smitten
smooth
sociable
soft-spoken
soften
soften
soften
solace
solicitous
solicitously
solicitude
solid
solid
solidarity
solidarity
soothe
soothingly
sophisticated
sound
soundness
spacious
spare
sparing
sparingly
sparkle
sparkling
special
spectacular
spectacularly
speedy
spellbind
spellbinding
spellbindingly
spellbound
spirit
spirit
spirited
spiritual
spiritual
splendid
splendidly
splendor

spotless
sprightly
spur
squarely
stability
stability
stabilize
stable
stable
stainless
stand
star
star
stars
stars
stately
statuesque
staunch
staunchly
staunchness
steadfast
steadfastly
steadfastness
steadiness
steady
stellar
stellarly
stimulate
stimulating
stimulative
stirring
stirringly
stood
straight
straightforward
streamlined
stride
stride
strides
strides
striking
strikingly
striving
striving
strong
studious
studiously
stunned
stunning
stunningly
stupendous
stupendously
sturdy
stylish
stylishly
suave
sublime
subscribe
substantial
substantially
substantive
subtle
succeed
success
success
successful
successfully
suffice
sufficient
sufficiently
suggest
suggestions
suggestions
suit
suitable

sumptuous
sumptuously
sumptuousness
sunny
super
superb
superbly
superior
superlative
support
support
support
supporter
supporter
supportive
supportive
supreme
supremely
supurb
supurbly
sure
surely
surge
surging
surmise
surmount
surpass
survival
survive
survivor
sustainability
sustainability
sustainable
sustainable
sustained
sweeping
sweet
sweeten
sweetheart
sweetly
sweetness
swift
swiftness
sworn
tact
talent
talent
talented
tantalize
tantalizing
tantalizingly
taste
temperance
temperate
tempt
tempting
temptingly
tenacious
tenaciously
tenacity
tender
tenderly
tenderness
terrific
terrific
terrifically
terrified
terrify
terrifying
terrifying
terrifyingly
thank
thankful
thankfully
thinkable

thinkable
thorough
thoughtful
thoughtfully
thoughtfulness
thrift
thrifty
thrill
thrill
thrilling
thrillingly
thrills
thrive
thriving
tickle
tidy
time-honored
timely
tingle
titillate
titillating
titillatingly
toast
togetherness
tolerable
tolerably
tolerance
tolerance
tolerant
tolerantly
tolerate
toleration
top
torrid
torridly
tradition
traditional
tranquil
tranquility
tranquility
treasure
treat
tremendous
tremendously
trendy
trepidation
tribute
trim
triumph
triumph
triumphal
triumphant
triumphant
triumphantly
truculent
truculently
true
truly
trump
trumpet
trust
trust
trust
trusting
trustingly
trustworthiness
trustworthy
truth
truthful
truthfully
truthfulness
twinkly
ultimate
ultimately
ultra

unabashed
unabashedly
unanimous
unassailable
unassailable
unbiased
unbosom
unbound
unbroken
uncommon
uncommonly
unconcerned
unconditional
unconventional
undaunted
understand
understandable
understanding
understanding
understood
understate
understated
understatedly
undisputable
undisputably
undisputed
undoubted
undoubtedly
unencumbered
unequivocal
unequivocal
unequivocally
unfazed
unfettered
unforgettable
uniform
uniformly
unique
unity
unity
universal
unlimited
unparalleled
unpretentious
unquestionable
unquestionably
unrestricted
unscathed
unselfish
untouched
untrained
upbeat
upfront
upgrade
upheld
uphold
uplift
uplifting
upliftingly
upliftment
upliftment
upright
upscale
upside
upside
upward
urge
usable
useful
usefulness
utilitarian
utmost
uttermost
valiant
valiantly

valid
validity
valor
valuable
valuable
value
values
values
vanquish
vast
vastly
vastness
venerable
venerably
venerate
verifiable
veritable
versatile
versatility
viable
viability
vibrant
vibrantly
victorious
victory
victory
vigilance
vigilant
vigilant
vigorous
vigorously
vindicate
vintage
virtue
virtuous
virtuously
visionary
vital
vitality
vitality
vivacious
vivid
voluntarily
voluntary
vouch
vouchsafe
vow
vulnerable
vulnerable
want
warm
warmhearted
warmly
warmth
wealthy
welcome
welcome
welcome
welcome
welfare
welfare
well
well
well-being
well-being
well-connected
well-educated
well-established
well-informed
well-intentioned
well-managed
well-positioned
well-publicized
well-received
well-regarded

well-run
well-wishers
well-wishers
wellbeing
wellbeing
whimsical
white
wholeheartedly
wholesome
wide
wide-open
wide-ranging
will
will

willful
willfully
willing
willingness
willingness
wink
wink
winnable
winnable
winners
winners
wisdom
wisdom
wise

wise
wisely
wish
wish
wish
wishes
wishes
wishing
wishing
witty
wonder
wonderful
wonderful
wonderfully

wonderous
wonderously
wondrous
woo
workable
world-famous
worship
worth
worth
worth-while
worthiness
worthwhile
worthy
wow

wow
wry
yearn
yearning
yearningly
yep
yes
youthful
zeal
zenith
zest