



**LUND**  
UNIVERSITY

## **English Locative Inversion**

A corpus based analysis of differences between genres, years and varieties

Malin Kärnebro  
K01 Linguistic Seminar  
Autumn 2010  
Department of English  
Centrum for language and literature  
Lund University  
Supervisor: Dylan Glynn

# Table of content

<b>1. Introduction .....</b>	<b>1</b>
<b>2. Explaining the concept of full inversion.....</b>	<b>1</b>
<b>3. Previous research .....</b>	<b>3</b>
<b>4. Methods .....</b>	<b>6</b>
4.1. The corpora .....	6
4.2. Coding schema .....	7
4.3. Using R.....	9
<b>5. Results .....</b>	<b>10</b>
5.1. Genre .....	10
5.2. Variety.....	13
5.3. Year .....	15
<b>6. Conclusion.....</b>	<b>17</b>
<b>References .....</b>	<b>18</b>

## 1. Introduction

*Full verb inversion* (henceforth *full inversion*), i.e. when the grammatical subject comes after the entire verb phrase in a declarative clause, has been the subject of many linguists' attention for some decades now. It has been difficult for researchers to agree on why people use this marked construction, in both written and spoken texts (as full inversion occurs frequently in spoken language as well as written as pointed out by Prado-Alonso & Acuña-Fariña (2010)). Different approaches have been made and it is probably safe to say that, even today, no one has found an answer that explains every aspect of full inversion.

In this essay I will, through a corpus based study of example sentences containing full inversions, try to find differences in usage and construction between inverted sentences produced in General American and Standard English. I will also look into variations between different genres (fiction and newspaper) and finally whether the semantics and syntax of the marked construction has changed throughout time.

I will not discuss why or when full inversions occur as this has not been in the scope of my analysis; I will, however, comment on the topic as I account for the previous research. In addition to this I will also leave out subject-auxiliary inversion. Also, most of the different types of full inversion (which will be mentioned in section 2) will be excluded, since my research question is differences between genres, varieties of English and throughout the years. Different types of inversion would, I believe, change the results to the point where the investigation would no longer deal with my chosen variables, but differences between types of full inversion, which could of course be of interest to future investigation even though it is not going to be a part of this particular essay.

Section two of the essay offers a definition of full inversion as well as provides some examples of different types of full inversion. Section three will account for some of the previous research on the subject. Starting with section four, the focus shifts to the research of this particular investigation; in section four the corpus and instances used for this investigation will be described, followed by an explanation about the coding schema and an account of the computer program used for obtaining the statistical results. Section five will provide a detailed account of the results of the analysis, with focus on, foremost, the three variables previously mentioned (genre, variety and year) and the essay will end with a conclusion which will be in section six.

## 2. Explaining the concept of full inversion

Full inversion occurs when the subject of a declarative clause comes after the full verb phrase of that same clause, as illustrated in (1).

- (1) *Among the rookies is sophomore quarterback Delvon Carpenter.* (COCA, news)

This can be a stylistic device (Green 1980, Prince 1981, Prado-Alonso & Acuña-Fariña 2010), a functional device (Birner 1994, Chen 2003) or, in some cases, obligatory (Dorgeloh 1997, in Prado-Alonso & Acuña-Fariña 2010). Chen (2003: 56-59) claims there are three different types of full inversions:

### 1. LOC *BE* (locative + *be* + subject)

- (2) *On the bench were two candidates.* (COHA, fiction)

He also states that there are two variations of this type, namely:

**LOC NBE** (locative + non-*be* + subject)

(3) *On the table stood two jellies, one red and one green.* (BNC, fiction)

and

**PART + LOC BE** (participial phrase + locative + *be* + subject)

(4) *Sitting on my left was Tom Lopez.* (Chen 2003: 57, ex 2 chapter 2)

**2. PATH Vm (path + verb of motion + subject)**

(5) *Through the revolving door swept Tom Lopez.* (Chen 2003: 57, ex 9 chapter 2)

**3. NSPAT BE (nonspatial + *be* + subject)**

The nonspatial preverbal constituent can be either a participial phrase,

(6) *Organising the election is teacher Dot Long.* (BNC, news)

an adjective,

(7) *Even less comforting were the implications of a plan for the progressive decolonization of the French empire that de Gaulle unveiled in the summer of 1958.* (BNC, misc)

or, finally, a figurative prepositional phrase.

(8) *At stake is the leadership of the ruling Liberal Democratic Party, and thus the job of prime minister, which will be decided in October.* (BNC, magazine)

Chen further proposes for **LOC BE** to be the prototype inversion (and states that this “discussion assumes that the concept of prototype is valid”); partly due to his native speakers of English’s lack of hesitation when asked whether or not an inverted sentence of the **LOC BE** type is acceptable English sentences or not (as opposed to the other types of sentences, where Chen’s informants displayed more hesitation) and partly due to it fulfilling the criteria for the GbF model the best out of the three types (i.e. having spatial ground and “that the relationship between the ground and figure is one of existence” (the relationship between the ground and figure is most often one of existence in **LOC BE** inversions, as discussed in section 5)).

However, one might think that there are some inversions missing from Chen’s categorization, as he does not say anything about e.g. quote inversions:

(9) *“The boy’s alright,” said Sisco.* (COHA, fiction)

or, as Hartvigson & Jakobsen (1974) mention, wishes:

(10) *Long live the King!* (Hartvigson & Jakobsen: 18)

Even though he did not include some types of inversions in his categorization this appeared to be the most coherent categorization system of many different, since it was compact and easily understood.

### 3. Previous research

Full inversion is considered to be a *marked* construction, as it does not comply with the SV (Subject-Verb) order that is the dominant order in the English language, since the grammatical subject comes after the entire verb phrase in a clause. It is separated from “*partial inversion*, where the subject is preceded by the operator rather than by the main verb or a full verb phrase” (Biber et al. 1999: 911) (my emphasis), as shown in (11) and (12).

(11) *Nor does he believe that fantasies are always acted out.* (COHA, news)

(12) *Only in silence will I offer the enormous thanks that is due her.* (COHA, fiction)

However, since partial inversions are not part of this study, I will not account for any research done on that particular subject.

Researchers have wondered why people choose to use full inversions both in spoken and written language. As mentioned, the reason for studying inversion has more often than not been to explain the wherefores of it, and trying to understand what meaning could not be expressed with the canonical word order.

The different believed wherefores of full inversion have changed almost as many times as there have been researchers on the subject. Early approaches were made by Hartvigson and Jakobsen (1974). They explained the syntactic features of many of the different types of inversion, mostly partial inversion but also instances of full inversion. They divided all sorts of inversions into 3 different groups: *non-textually provoked inversion*, *attraction inversion* and *weight inversion*. They believed that inversions could be explained in terms of formal and notional weight, and also, in some cases, what word came first in the sentence (if it was followed by a specific subject and verb).

Green (1980), however, discards weight as a wherefore of full inversion as she claims that it is, in fact, the inversion itself that, because of its stylistic effect, allows for the speaker or writer to produce a syntactically heavy subject and “therefore pack more material into the sentence”. She instead offers a range of different reasons for inversion.

Firstly, she suggests for information status to be of importance to inversion, i.e. that the preverbal constituent consists of old information, which introduces the new information that is packed in the postverbal constituent. However, she finds examples of sentences where both the preverbal and the postverbal constituent contain new information (i.e. discourse new) so she discards that idea since they cannot both go last. She continues with discussing the connective function that could be a reason for inversion. She states that the preverbal constituent ties back to the previous context and therefore makes it easier for the hearer or reader to connect the postverbal constituent to the rest of the discourse. She makes it very clear that she does not view this as old before new, as there are some sentences where neither the pre- nor postverbal constituent contains old information. Green also talks about inversion having emphatic function, introductory function and also about inversions starting with direct quotes.

Maybe the most interesting discussion Green holds is when she claims that there can be a practical reason for inversions by exemplifying sportscasts as she explains how it makes it easier for the hearer to locate the subject (most often a player in this case) by knowing its location first. She also states that it is easier for the sportscaster not to miss anything that might be going on in the game, as he or she can first note the event, then look for who is participating in it, which gives him or her a couple of extra seconds to recognize the “agent”.

The first part, about the inversion making it easier for the hearer to locate the subject when they can relate it to the “ground”, is rather interesting, since it is quite similar to what Chen (2003) argues is the only reason for inversion, namely the *Ground-before-Figure model (GbF model)*, which will be explained further on in this section. However, Chen does not view this as something intriguing, but continues his discussion (Chen 2003: 220) with announcing that sportscasters most certainly know who is who when commenting on a sport, and would not need extra seconds for recognizing the player (which, it could be argued, is most definitely not always the case), and that the only reason for inversion is, in fact, to locate the figure by searching the ground (which is very close to what Green is claiming).

Prince (1986) modified the information status theory that Green (1980) had previously proposed but rejected (because of the fact that there were inverted sentences where both the preverbal and postverbal constituent contained discourse new information). Prince introduced a grading system (the taxonomy of “assumed familiarity”: evoked > unused > inferable > containing inferable > brand-new anchored > brand new (Prince 1981, in Chen 2003)) for the different information statuses, by saying that given or new information was not just discourse old or new, but could also be hearer-old and -new; e.g. *the moon* can be discourse new, but is most often hearer-old. She therefore proposed that “for an NP to be felicitously preposed in Topicalization, it had to represent an entity that was either already evoked in the discourse or else was inferentially related, via a salient set-relation, to an entity already evoked in the discourse.” (Ward & Prince 1991). By making the information statuses more fine grained, the theory became more accurate. Prince continued with arguing that it-clefts, wh-clefts, topicalization and inversion were stylistic devices constructed for creating focus on the “new” information.

Birner (1994) wanted to try to evolve the idea of information status further, so she based her idea on Prince’s new grading system, but instead of actually treating the different types of information old and new the way Prince intended, Birner “collapses both inferable entities and evoked entities into one category: discourse old (Birner 1996: 97)” (Chen 2003). This means that even if the postverbal element would be evoked in the previous discourse, and the postverbal element would be hearer-old, they would still both be classified as discourse old; i.e. the results could comply less to the “given before new” theory than what was actually so, according to Prince’s system.

Birner also refutes Green’s (1980) theory of the different wherefores for inversion by saying they could all go under the same function, i.e. the connective function (if one leaves out quotation inversion and partial inversion), which lies quite close to Birner’s theory of information status (especially if one would apply Prince’s new grading system).

Chen (2003) introduces a new model as an explanation for inversion: the *Ground-before-Figure model (GbF model)*. One explanation for the concepts figure and ground that has been offered is:

When we look at an object in our environment, we single it out as a perceptually prominent figure standing out from the ground. The same principle of prominence is valid in the structure of language. For example, in locative relations like in *The book is on the table* the book is conceptualized as the figure. (Ungerer & Schmid 2006: 163)

Most often the figure is the preverbal subject of a clause and therefore comes before the ground, however, in inverted sentences the figure comes after both ground and verb. Chen proposes that this is because of the fact that it is easier to locate the figure by knowing the ground first. He presents an example which explains how the speaker tries to direct the hearer’s attention to a cloud that looks like a unicorn (2003: 47). However, the sky is filled with clouds so the speaker continues with

presenting a ground by saying “*See that lighthouse on top of the highest mountain? ... Right above it is a huge cloud. It looks like a unicorn, don’t you think?*”.

Moreover, Chen believes that the ground-before-figure presentation does not only make it easier to locate the figure in the ground, but also forces the hearer to pay extra attention to both the ground and the figure. In an uninverted sentence, the figure would appear clearly to someone, whereas the ground would be in the background.

(13) *The trunk is in the bedroom.* (COCA, academic)

(14) *In the bedroom is the trunk.*

In (13), *the trunk* is stressed and quite obviously the most important thing to notice, whereas *the bedroom* neither gets much attention from the reader, nor would it be stressed if pronounced aloud. However, in (14) the reader is first presented with a location, so he or she can draw an image of this location, and when the writer then introduces the figure, *the trunk*, to the reader, the focus shifts from the ground to the figure. This creates a double focus which is also noticeable when pronouncing the sentence, as both the ground, *In the bedroom*, and the figure, *the trunk*, are stressed.

From these discussions Chen formulates the Ground-before-Figure model

There are times when a speaker wants her hearer to locate and/or pay attention to an entity (figure) in a location (ground), but the hearer does not know the existence of that figure in the ground. So the speaker presents the ground first by anchoring it with a landmark that is established most often in the previous linguistic context and sometimes in the discourse context. This order of figure/ground presentation invites the hearer to search the ground in order to locate and/or to focus on the figure.

(Chen 2003: 48)

Chen’s method has yet to be refuted; however, there are small question marks in parts of his reasoning. For example, Bresnan & Kanerva (1989) believed in (locative) inversion having presentational focus and also that the subject of the inverted sentence was the preverbal constituent. Duffley (1999) disproves the preverbal constituent being the subject easily with three constraints: subject-verb agreement (he refers to Schacter’s studies (1992)), not being able to exchange the preverbal constituent with a pronoun and the preverbal constituent not denoting the “‘verbing entity’ in the event expressed by the verb” (Duffley 1999: 150). Duffley continues with referring back to Birner (1996) who, in her corpus, had instances of inverted sentences where the verb did not agree with the postverbal but the preverbal constituent. I also found instances where this occurred:

(15) *No, in the risks were victory, not only Miami Beach at the height of the season.* (COHA, fiction)

(16) *Among the statements were Mr. Erbakan's assertion that democracy "is not an end but a means for us."* (COHA, news)

Chen (2003: 10), however, leaves no room for doubt when he discards Bresnan & Kanerva’s theory (1989) by referring to Schachter (1992) who claims that the verb agrees with the postverbal constituent.

There have also been various discussions of whether inversions are more commonly used in fictive or non-fictive texts. Biber et al. (1999: 926) argue that inversion occurs more frequently in fictive texts. Kreyer (2006), however, claims the complete opposite, that inversion is more common in non-fictive texts. I can neither prove nor disprove any of these claims; however, it should be mentioned, that when gathering examples from the corpora for this particular investigation, examples of

inverted sentences were more easily found in fictive texts than non-fictive texts (i.e. news texts) throughout the corpora (even though the search strings were the same for both fiction and news as shown in section 4). It could of course be so that other types than **LOC BE** inversions are more common in non-fictive texts, as this was the only type of inversion that the search strings would extract for this investigation.

Biber et al. (1999: 926) talk about why it might be more common for inverted sentences to occur in fiction when they say that “In general, we may assume that writers of fiction make more use of the resources of the language, including options which were formerly in more frequent use.”. It is interesting that they state that inversions were formerly in more frequent use, when the examples from my study argue the opposite, since approximately 41% of the examples were from 1950-2010 and 76% were from 1900-2010 (i.e. of the examples of which year could be determined (see section 4)). This could of course be due to a lack of data from the earlier decades in the corpora used in this investigation and also what they mean by formerly; however, it is difficult to know how Biber et al. draw these conclusions.

As mentioned in the beginning of section 2, full inversions can be obligatory. Prado-Alonso & Acuña-Fariña (2010) formulate Dorgeloh’s (1997) idea about obligatory inversion by saying that “on many occasions opting between full inversion and its canonical counterpart is not a choice available to the addressor because the non-inverted version is grammatically impossible or because it would convey a different meaning.”. They proceed with giving examples of cases where the result of an initial element is almost always an obligatory inversion. Obligatory inversions can be triggered by adverbs like *here*, *there*, *now* and *then* (example (17)), sequencing ideas such as *first*, *firstly* and *finally* (example (18)) and also clause initial additive *neither* and *nor* (example (19)). These are examples of inversions that would not be grammatical in their uninverted state:

- (17) *There comes another gentleman who looks as though he had a sweet tooth.* (COHA, fiction)
- (18) *First are those professors who, after earning doctorates, enter the teaching profession without any environmental health practicum experience.* (COHA, non fictive books)
- (19) This unnerved the three countries and confirmed their instinct to look westward. But their economies are too backward for membership of the European Community. *Neither are their armies about to join NATO.* (BNC, magazine)

#### 4. Methods

The methods section will provide three subsections that explain how the data for the investigation was collected, how the analysis of different features of inverted sentences was done, and, lastly, how a computer program was then used to produce results regarding statistics and predictability.

##### 4.1. The corpora

The corpora used for this particular investigation are Mark Davis’ Corpus of Historical American English (COHA) and Corpus of Contemporary American English (COCA) for the samples of General American variation, together with the British National Corpus (BNC) for the Standard English samples. The samples that were extracted from the corpora came only from written sources.

To find examples of sentences containing full inversion, a special string of word classes was entered in the search field. The string was, in its most basic form,

[preposition] *the* [noun] [any verb] [noun]. Since the examples that came up from this string often contained sentences that did not have full inversion, more examples had to be extracted. This was done by inserting either an [article] or a [cardinal number] after the [verb]. As the BNC was much smaller (100 million words) than both COCA and COHA (both containing 400+ million words each), it was not anything else than expected that finding examples of sentences in Standard English containing full inversions would be harder than finding examples in General American. What came out were somewhat slanted results.

In total, 473 examples were analyzed. COCA and COHA generated 391 examples, of which 285 came from fiction and 106 from news, whereas BNC generated 82 examples, of which only 21 examples came from news and the other 61 from fiction. This was not an optimal distribution of examples; however, due to data sparseness (especially for examples in Standard English) it had to make do.

As previously mentioned the only types of sentences that were included were ones that were of the **LOC BE** type (i.e. **locative + be + subject**).

#### 4.2. Coding schema

To be able to analyze the sentences, a coding schema had to be produced. This coding schema was to contain both syntactic and semantic variables so as to get as full of an account of the different semantic and syntactic features of full inversion as possible. The variables were as follows (explanation will succeed every variable):

*General variables:*

– *Genre*

The two different genres were news and fiction, and this variable described in which of these the example had first been produced.

– *Year*

For the examples in General American the year which they were produce was listed. The *Year* variable stated which decade the sentence was produced. The reason for the examples in Standard English not being noted was that the year for when the sentences had been produced was not listed in BNC.

– *Year Coarse*

The decades were divided into four different categories, *1800-1850*, *1850-1900*, *1900-1950* and *1950-2010*. This was done to further reduce the confusion when doing the analysis.

– *Variety*

This variable showed whether the example was produced in General American or Standard English variety.

*Syntactic variables:*

– *Preposition*

Since all examples were triggered by an initial locative adverbial starting with a preposition, the preposition was noted.

– *Preposition Coarse*

The prepositions were then further divided into different categories, where either prepositions similar to each other were in the same category (e.g. *under/underneath/below* and *around/round*) or prepositions that were each others opposites (e.g. *inside/outside* and *in/on*).

– *Head Verb*

The head verb of every sentence containing full inversion was noted.

– *Head Verb Coarse*

*Head Verb* was further categorized into *Head Verb Coarse*, where the three different categories were *Be*, *Sit/Stand/Hang/Lie* and *Other*.

– *Verb Form*

This variable contained information of the form of the head verb for each sentence, either *S\_Present* (Simple Present) or *S\_Past* (Simple Past).

– *Subject-Verb Agreement*

As mentioned in section 3, linguists have argued about whether the postverbal constituent is the subject or if it is, in fact, the preverbal constituent. It is mainly Bresnan & Kanerva (1989) who have argued for the preverbal constituent being the subject; however, Schachter (1992) argued otherwise since there is agreement between the verb and the postverbal constituent, indicating this should be the subject. According to Schachter, there should not be any sentences where the verb agrees with the preverbal constituent. This is what was controlled when this variable was analyzed.

*Semantic variables:*

– *Verb Existential*

The verb of each sentence could describe either something existential or mean something like location. Examples of this are:

(20) *But further along the branch was another world.* (BNC, fiction)

(21) *Inside the wall are our huts.* (BNC, fiction)

In (20), the verb *be* denotes existence, before the sentence was uttered, no one knew that *another world* would even exist; however, in (21) *be* does not determine the existence of *our huts*, only where they are located.

– *Animacy Subject*

This variable explained whether the subject (e.g. the postverbal constituent) was animate or non-animate.

– *Ground*

As previously mentioned Chan (2003) argues for how inverted sentences are inverted because the person producing the sentence want to make it easier for the hearer or reader to locate the figure, by first connecting it to the ground. When analyzing the ground, three different sorts of ground were possible: *location*, *concrete*, *abstract*.

(22) *Behind the building was another parking lot.* (COHA, fiction)

(23) There was a table in the little square room, and *on the table was their supper.* (BNC, fiction)

(24) Kernaghan said there were a lot of tired legs after 120 minutes on the heavy Old Trafford pitch. *Among the casualties are hamstring victim Stuart Ripley and Robbie Mustoe, out with an injured groin following a hospital scan yesterday.* (BNC, news)

In (22), the ground *behind the building* refers to a location. Example (23), however, has a ground that is very much concrete, *on the table* is easy to locate and it is possible to tell exactly where something is in this ground. In (24) the ground, *among the casualties*, is abstract, as it is impossible to follow the ground with ones eye to locate the figure. It is a process that happens in the mind, and it is not possible to touch this ground.

– *Figure*

This variable indicated what sort of figure the inverted sentence had. There were five different figures to choose from: *human*, *animal*, *thing*, *substance*, *abstract thing/substance*.

- (25) All during the evening the Metropole was crowded. *In the throng were many men with Chanler money.* (COHA, news)
- (26) *In the trees are monkeys, a pack of bandit mongoose and -- right on a treetop - a large African fish eagle.* (BNC, news)
- (27) *In the grounds are eight holiday cottages providing an annual income of about £30,000 and the British Photographic Museum complete with cinema, restaurant and staff flat.* (BNC, news)
- (28) *Over the roofs wavered more steam and smoke,* floating in some places like level banners which flapped in the wind, while in others it seemed to wrap itself in dirty folds about some skeleton of what had yesterday been a building. (COHA, fiction)
- (29) *Below the water was silence and blindness;* above was all frenzy and wild, all effort. (BNC, fiction)

The figure in (25) is human, *many men*. In (26) it is an animal figure, *monkeys* etc. and in (27) *eight holiday cottages* is the figure, which are things. *Steam and smoke* are substances and are the figure in (28), and finally (29) describes a sentence with *abstract things (silence and blindness)* as a figure.

It should be mentioned that another category was supposed to be included, namely *abstractness*. As mentioned in Biber (1988) texts have different grades of abstractness. Academic prose and official documents have more abstract content than for example fiction. However, it was too difficult to find a good way of measuring *abstractness* in these examples, and also, the results might not have been so groundbreaking considering the only two genres that were analyzed were news and fiction (since Biber in his book proves, through his analysis, that news texts are generally more abstract than texts from fiction (1988: 152)).

#### 4.3. Using R

With the fourteen variables at hand, the 473 instances were analyzed and the results were further examined in the computer program R. R is a program where simple programming produces plots over the factors that are put in. In the plots one can see what factors are likely to occur together and which are not. However, this can not always be statistically proven.

To try to prove this another command called GLM (Generalized linear model) has to be applied. GLM calculates whether or not a relationship between two variables is statistically significant, i.e. if someone else would investigate the same variables the results would be similar (the closer to zero the number for statistical significance ('p-value') is, the greater the chance for another researcher to get similar or better results (Glynn 2010)). If one has an interesting plot and also gets the results back from the GLM that the variables inserted had statistical significance, one can do a Logistic regression model (LRM). LRM offers an answer to how big of a probability it is that one could predict one thing over another based on the variables that has been analyzed in the LRM. The higher the 'C-value' (which is a number that can be thought of as a percentage of the times the prediction is correct (Glynn 2010)) is, the greater the chance of proving that a factor be predicted by looking at the variables that has been analyzed. Glynn (2010) states that a C-value over 80% (when a GLM has indicated statistical significance for the analyzed variables) signifies a "robust repeatable finding".

## 5. Results

This section will be divided into three different subsections, as there have been three areas of investigation: *genre*, *variety* and *year*.

### 5.1. Genre

The different genres that the examples were extracted from were, as previously mentioned, fiction and news. As discussed in section 2, there have been claims of inversion being more common in both fictive (Biber et al. 1999) and non-fictive texts (Kreyer 2006). However, among the examples of this investigation it was more frequent in fiction (73% of the examples) than news (27% of the examples).

All the syntactic and semantic variables from the coding schema were cross analyzed with *genre* one by one, to make the plots as clear as possible (if the results of the plots then show something interesting, more variables can be added to shed light on reasons to why the plots come out the way they do). For variables *Head Verb Coarse* and *Verb Form* the plots were insignificant as there was nothing distinguishing *Fiction* from *News*. For *Preposition Coarse*, however, a small distinguishing feature could be noticed, since the two prepositions *among* and *near*, that were collapsed into one, are distinctly associated with *news*, as shown in *Figure 1*.

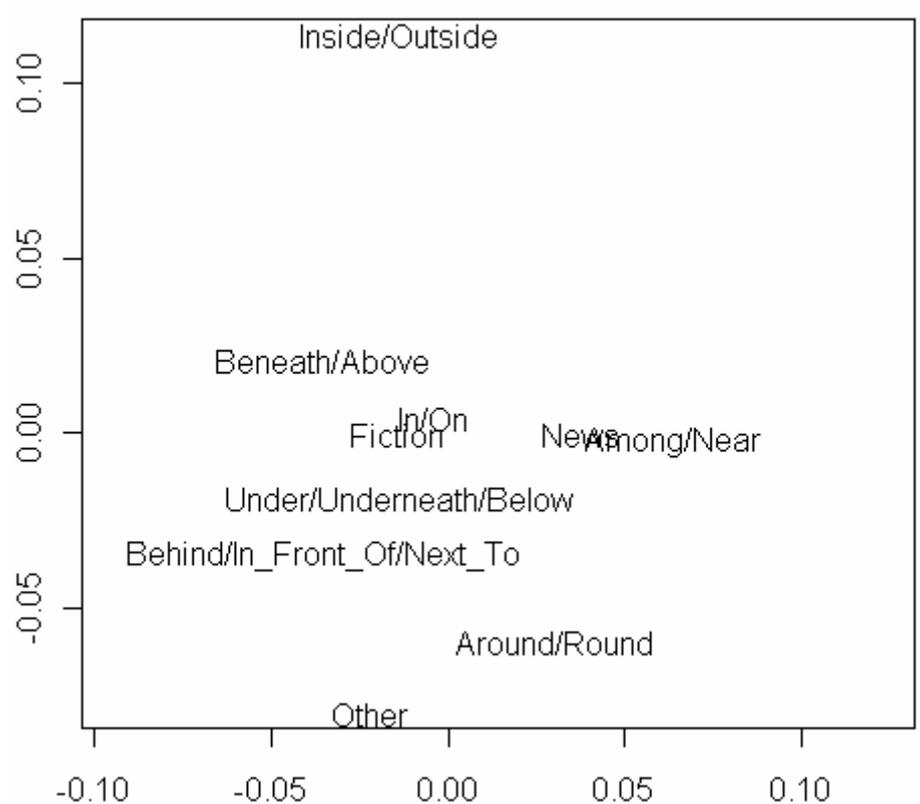


Figure 1. Preposition Coarse and Genre

*News* lies in between *Fiction* and *Among/Near*, and this is how one can tell if a variable is distinctly associated with another or not. However, for the other variables it does not look like any of them are distinctly associated with *Fiction* even if most of them are closer to *Fiction* than to *News*. The reason for *Among/Near* being

distinctly associated with *News* could be because *News* (as well as *Among/Near*) is associated to the *Ground* being abstract. This is shown in *Figure 2*.

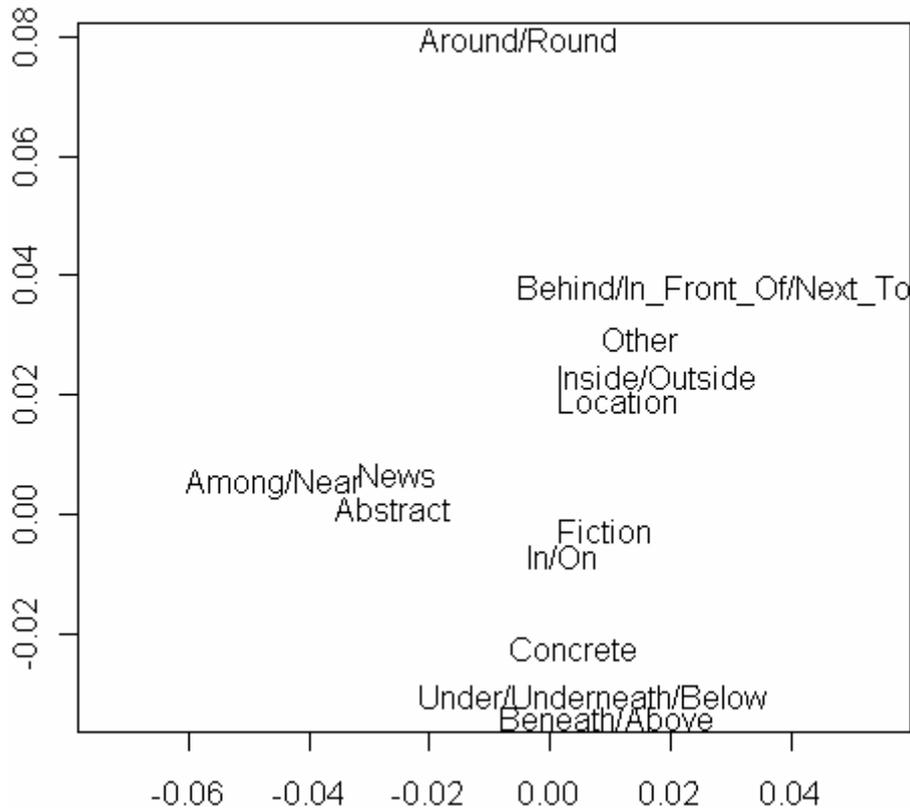


Figure 2. Preposition Coarse, Genre and Ground

Abstract ground, a preposition that is either *among* or *near* and the genre *news* are variables that are highly associated with each other.

When it comes to *subject-verb agreement*, nothing can really be said, since the instances that did not have subject-verb agreement were too few (only 3 instances out of the 473). The same goes for the general variables *Variety* and *Year*. The sentences that do not have subject-verb agreement are, however, interesting instances for future research, as it is not clear at all when or why the verb agrees with the preverbal constituent.

Further on, when analyzing the semantic categories, it is clear that figure and ground are used differently within news and fiction.

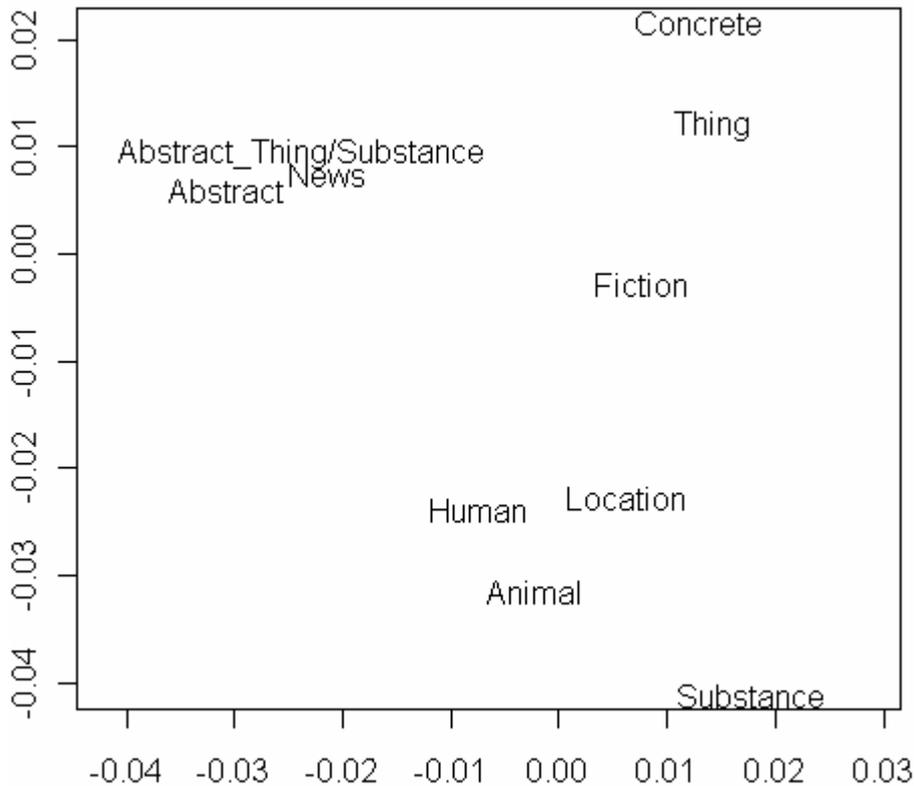


Figure 3. Genre, Figure and Ground

An abstract ground and an abstract figure are distinctly associated with *News*. This is probably so because of the generally highly abstract content of news texts (Biber 1988). A figure that is a thing and a ground that is concrete are also associated with each other. Humans, animals and substances are figures that are all highly or distinctly associated with a location as ground. *Fiction* lies somewhere in between concrete and a location as ground which means they are somewhat similarly common in fiction; something that would seem natural since fiction often discusses concrete things such as animals, humans and things.

For *Verb Existential* and *Animacy Subject*, both of the plots turned out to be insignificant, as no distinction could be made between *News* and *Fiction*.

After analyzing all the plots, a GLM was performed, with *Genre* as “response variable” (i.e. the variable that the other variables would be compared with), so that statistical significance could be calculated.

#### Logistic Regression – *News* versus *Fiction*

Coefficient	S.E.	Wald	Z	P	
<b>Ground=Concrete</b>	<b>-1.0646</b>	<b>0.3164</b>	<b>-3.37</b>	<b>0.0008</b>	<b>***</b>
<b>Ground=Location</b>	<b>-1.0458</b>	<b>0.3188</b>	<b>-3.28</b>	<b>0.0010</b>	<b>**</b>
<b>Verb_Form=S_Present</b>	<b>1.4622</b>	<b>0.2534</b>	<b>5.77</b>	<b>0.0000</b>	<b>***</b>
<b>Verb_Coarse=Other</b>	<b>-1.8233</b>	<b>0.6707</b>	<b>-2.72</b>	<b>0.0066</b>	<b>**</b>
Verb_Coarse=Sit/Stand...	-0.5441	0.4744	-1.15	0.2514	
Prep_Coarse=Around/Round	-1.0370	0.7742	-1.34	0.1804	
Prep_Coarse=Behind/...	-9.7721	29.9507	-0.33	0.7442	
Prep_Coarse=Beneath/Above	-9.8113	29.0262	-0.34	0.7354	
<b>Prep_Coarse=In/On</b>	<b>-1.8676</b>	<b>0.4158</b>	<b>-4.49</b>	<b>0.0000</b>	<b>***</b>
<b>Prep_Coarse=Inside/Outside</b>	<b>-1.8934</b>	<b>0.7735</b>	<b>-2.45</b>	<b>0.0144</b>	<b>*</b>
<b>Prep_Coarse=Other</b>	<b>-2.9187</b>	<b>0.7815</b>	<b>-3.73</b>	<b>0.0002</b>	<b>***</b>
<b>Prep_Coarse=Under/Underneath...</b>	<b>-2.4243</b>	<b>1.2022</b>	<b>-2.02</b>	<b>0.0437</b>	<b>*</b>

Fiction: 346  
 News: 127  
 C: 0.809

The variables that proved to be statistically significant, that are located in the column to the left, were *Ground*, *Head Verb Coarse*, *Preposition Coarse* and *Verb Form* (for a variable to be considered statistically significant a p-value (P) under 0.05 was required (Glynn 2010). An LRM was then performed on these variables with *Genre* as response variable, and the predictability number ('C-value') was 0.809 which can then be interpreted as 80.9% (Glynn 2010).

What this means is that if one would analyze inverted sentences from an unknown genre (either fiction or news), based on these four variables, the computer would be able to predict the genre correctly in 80.9% of the cases. As mentioned in section 4.3., this is a good enough C-value to be able to say that it is highly plausible that one would be able to predict the correct genre (i.e. news or fiction) if these variables have been analyzed.

## 5.2. Variety

When it came to *Variety*, it was difficult to see a significant difference between General American and Standard English with some of the variables. *Preposition Coarse*, *Verb Form* and *Subject-Verb Agreement* were all variables that, based on the plots, did not help in separating General American from Standard English. However, when cross analyzing *Variety* and *Head Verb Coarse*, a distinguishing feature was noticeable, namely that General American was distinctly associated with head verbs that were other than *be* and *sit/stand/hang/lie*.

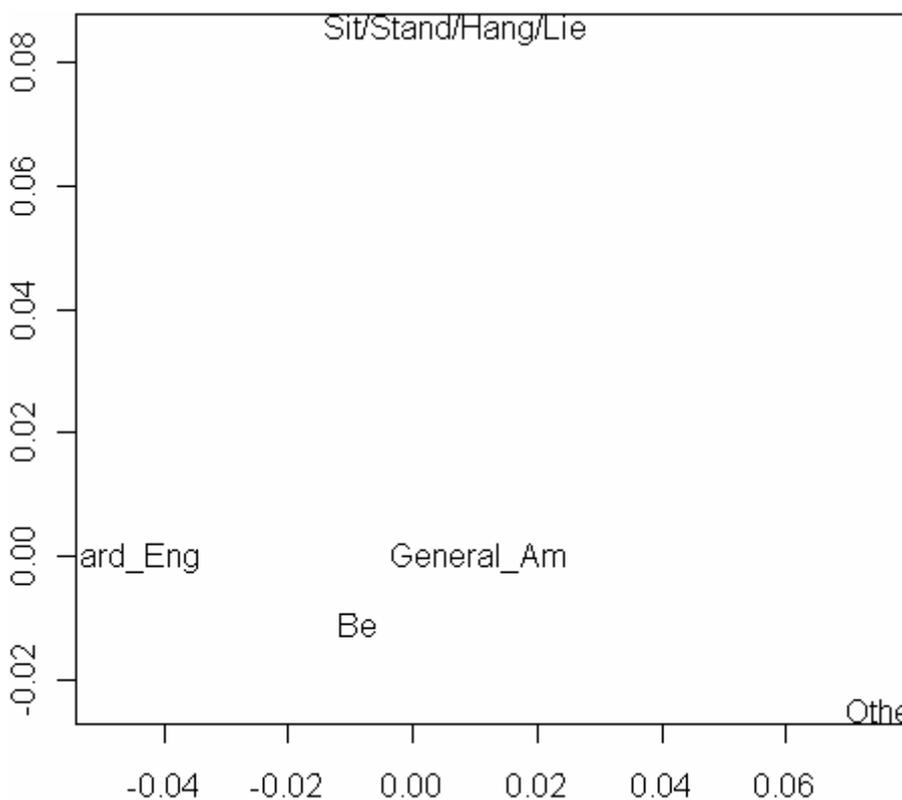


Figure 4. Variety and Head Verb Coarse

This could signify that people who speak Standard English want to stick to the already proven felicitous head verbs for inversion, whereas people who speak General American might be more prone to testing other constructions, even if the felicitousness of that construction has not yet been proven. This is purely a speculation, however, and needs to be of object to further research to be proven.

When it came to the semantic variables, it was once again *Figure* and *Ground* that made the plots interesting (as *Existential Verb* and *Animacy Subject* hardly separated Standard English from General American at all). It turned out that the figure and ground being abstract was distinctly associated with General American, whereas having a location as ground, and a figure that was a human, a substance or an animal, was distinctly associated with Standard English, as visible in *Figure 5*.

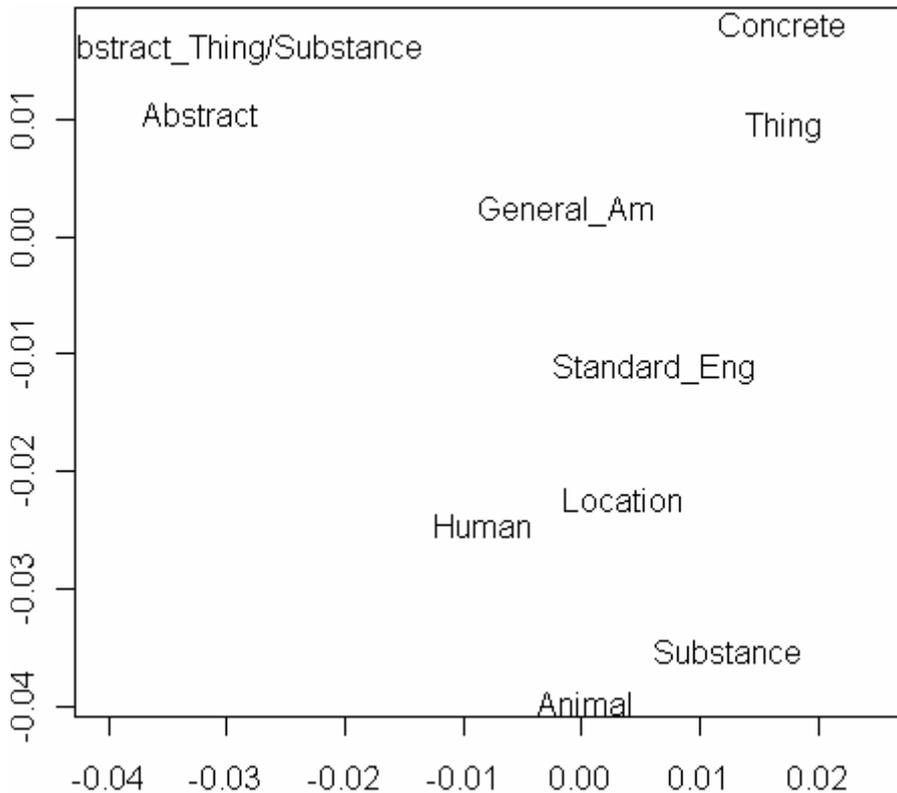


Figure 5. Variety, Figure and Ground

The reason for abstract ground and figure being distinctly associated with General American could be because of the fact that there were many more examples of inversions from news in General American variety than in the Standard English variety (and as shown in the previous section news is distinctly associated with abstract figure and ground). It is difficult to say why there would be a special reason for why inversion in General American English would be more associated with abstract texts.

After producing the different plots and analyzing them, a GLM was performed with all the syntactic and semantic variables and with *Variety* as response variable. In this case, the only variable that was statistically significant was *Preposition Coarse*, therefore, that was the only variable (except *Variety* as response variable) which was included in the LRM. This time, the LRM produced a number of predictability that was slightly under the limit for what is classified to be an acceptable number. The value was 73.5%, so if one were to try and predict whether an inverted sentence had been produced in General American or Standard English based on the preposition the inverted sentence starts with, they would be able to predict correctly in only 73.5% of the cases. The predictability number for differentiating the variation by looking at the preposition is not high enough to say that this is a strong finding.

### 5.3. Year

First, plots were produced that analyzed *Year* and the syntactic variables. *Head Verb Coarse* gave some interesting results, as the years 1900-2010 surrounded the head verb *be*. 1850-1900 were distinctly associated with verbs other than *be* and *sit/stand/hang/lie* and 1800-1850 were highly associated with *sit/stand/hang/lie*.

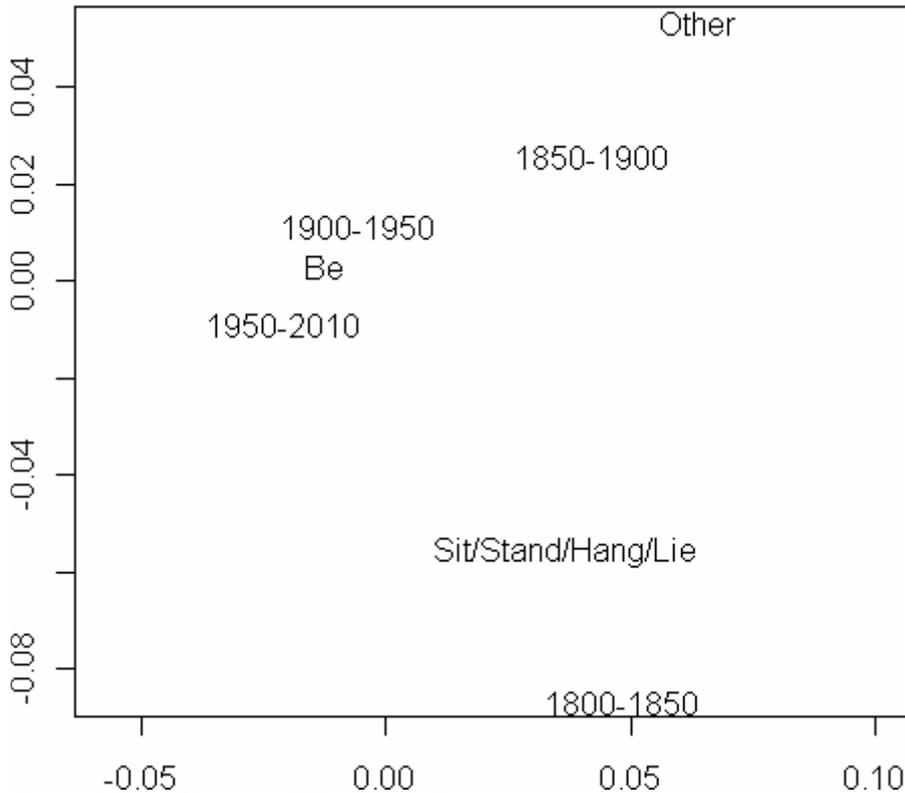


Figure 6. Year Coarse and Head Verb Coarse

Since there were so few instances of examples from 1800-1850 (only 23 out of 391) it is difficult to say anything about the results regarding these decades. In a lot of the plots 1800-1850 end up quite far away from the rest of the years and the other variable(s) which could point to an issue with the data.

However, when looking at *Figure 6*, some conclusions could be drawn from the other decades. It seems as though it has become more common to use *be* in inverted sentences in the last couple of decades, as opposed to earlier, when they were formed with other head verbs more frequently. Maybe inversions are nowadays more like fixed phrases, where people avoid using verbs other than *be*, as inversions, as Biber et al. (1999) suggested, were more frequently used in the past. People (especially speaking or writing in Standard English as suggested in section 4.2.) might not want to risk producing a non felicitous inverted sentence, so they stick to what they know works. This would be interesting to look into further; maybe by looking into other types of inversions and controlling what verb seems to be most common during the different decades in those cases as well.

The plot for *Preposition Coarse* and *Year* did not show much out of the ordinary, except for the prepositions *other* being distinctly associated with 1800-1850. These results, however, are quite questionable as the results may be slanted due to the low number of examples from these particular decades.

Nothing special could be said about the plots for *Subject-Verb Agreement* or *Verb Form*.

Moving on to the semantic variables, it was clear that all decades were highly associated with the verb being existential (which is not odd as the verbs in 405 out of the 473 example sentences were considered to be existential). This, of course, is also the case for *Genre* and *Variety*. Existentiality of the verb was most often determined by whether or not the postverbal constituent had an article or premodifiers before it (if it had a premodifier or article in initial position the verb would most often not be existential). This because of the fact that if the subject had a premodifier it was most often previously known to both writer and reader, which most commonly makes the verb not existential.

*Animacy Subject* demonstrated no particular possibilities of differentiating the different decades from each other.

Finally, ending with *Figure* and *Ground*, it should be said that, once again, when it came to those two variables, the results were interesting. Abstract figure and ground are distinctly associated with 1950-2010, whereas a location ground and human, animal or substance as a figure are distinctly associated with 1850-1950. The 1800-1850s were closest to *Concrete* and *Thing*; however, 1800-1850 are a bit in the outskirts of the plot, which would seem natural considering the fact that there were so few examples from these decades.

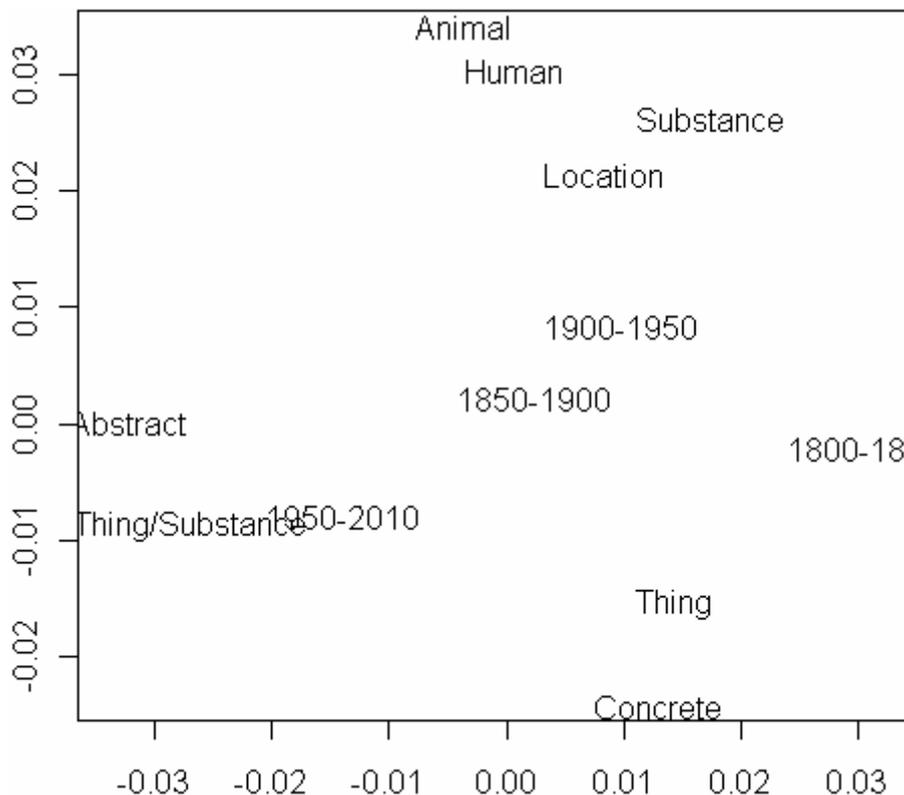


Figure 7. Year Coarse, Figure and Ground

It is difficult to say why this might be; it could be so that inversions are today considered to not be as natural and useable in the everyday language where you might discuss something concrete or a location. Instead, it is more used in news or when talking about abstract things, where a higher level of professionalism and objectivity is often required. Before, it seems, as though it was quite rare to talk about abstract things when inverting sentences. It could even be so that people talk more about abstract things in general nowadays; however, this is a very speculative statement that has no real grounds in this particular investigation.

For the variable *Year* there were some interesting results from the plots, as shown above; however, in the GLM, none of the variables had any statistical significance. This means that the results from an eventual LRM would not be able to prove

anything. The plots could still be accurate, but it could be so that more examples must be extracted and then, in the GLM, some variables might be statistical significant.

## 6. Conclusion

The wherefores of full inversion in the English language have been studied intensively for the last couple of decades. Hartvigson & Jakobsen (1974) proposed for weight to be the reason for inversion, Birner (1994) argued for an information status principle and Chen (2003) believed that inversion was a way for the speaker or writer to aid the hearer or reader to locate the postverbal constituent. It will be difficult to prove a reason for inversion, as most linguists so far have just been disproved.

It is important to remember however, that the reason for inversion is probably not fixed, as language is dynamic and changes like a wave. The reason for inversion could well have changed from when Hartvigson & Jakobsen investigated the question up until now (as it has been indicated in this essay that at least the appearance of locative inversions has changed throughout time).

In this essay the main goal has been to try to prove that there are, in fact, differences in the usage of locative inversion between varieties, genres and diachronically. This was done by doing a corpus based study and then further analyzing the results in a statistical computer program. The results that were obtained were that within the different genres, i.e. news and fiction, it was possible to separate the two when looking at specific variables that had been analyzed. These variables were *Preposition*, *Verb Form*, *Head Verb Coarse* and *Ground*. This was proven by first checking that all of these variables had statistical significance, which they had, and then testing the predictability based on these variables. In 80.9% of the cases, the computer could guess the genre correctly, which is considered to be just about enough to say that predicting the genre by looking at these four variables is actually possible.

Regarding the diachronic research and the research concerning differences between General American and Standard English, nothing could be proven as not enough variables had statistical significance. However, interesting results were obtained from plots that showed what features co-occurred more frequently. It seemed as though inverted sentences that regarded abstract concepts were more connected with General American, whereas inverted sentences with more concrete content were more often produced in Standard English.

It also seemed as though it is has become more and more common for inverted sentences to have *be* as their main verb. In the plot for the cross analysis of *Year* and *Head Verb Coarse*, the 1900-2010s surrounded *be*, whereas the previous decades were closer to other verbs. However, neither this nor the assumption that inverted sentences produced in General American are more often of abstract nature than inverted sentences produced in Standard English can be proven, because of the lack of statistical significance.

These could be fields of future research as the corpus in this study was not very large (473 instances), and due to data sparseness the instances produced in General American were far more than the instances produced in Standard English (391 versus 82). It could also be a good idea to even out the numbers between the different decades as the later ones were very much overrepresented (e.g. 298 examples from 1900-2010 and 93 examples from 1800-1900). Many of the explanations given for phenomena in this essay have not been proven (see section 5) and there is plenty of work for researchers on the subject.

As previously mentioned the only examples that were extracted from the corpora were the ones that had a locative adverbial in initial position. If other varieties of

inversions would have been included, the results would probably have concerned the difference between inversions, which of course would be an interesting aspect for future investigation.

There are many possibilities for the future when it comes to English inversion, as this investigation, and also all the others that have been discussed in this essay are just studying a small portion of the different aspects of inversions.

## References

- Biber, Douglas  
1988 *Variation across Speech and Writing*. Cambridge: Cambridge University Press.
- Biber, Douglas, Stig Johansson, Geoffrey Leech, Susan Conrad & Edward Finegan  
1999 *The Longman grammar of spoken and written English*. England: London.
- Birner, Betty J.  
1994 Information status and word order: An analysis of English inversion. *Language* 70.2: 233-259.  
1996 *The Discourse Function of Inversion in English*. New York: Garland.
- Bresnan, Joan and Jonni M. Kanerva  
1989 Locative Inversion in Jonni M. Kanerva Chichewa: A Case Study of Factorization in Grammar. *Linguistic Inquiry* 20.1: 1-50.
- Chen, Rong  
2003 *English Inversion: A Ground-before-Figure Construction*. Berlin: Mouton de Gruyter.
- Dorgeloh, Heidrum  
1997 *Inversion in Modern English: Form and function*. Amsterdam: John Benjamins.
- Duffley, Patrick J.  
1999 The function of 'subject' in locative inversion constructions in English. *Lacus Forum* 25.
- Glynn, Dylan  
2010 Corpus-driven Cognitive Linguistics. A case study in polysemy. Available at [http://207.7.80.161/~glynnnet/Glynn\\_2010\\_Serial-Filologia.pdf](http://207.7.80.161/~glynnnet/Glynn_2010_Serial-Filologia.pdf). Accessed 2011-01-02.
- Green, Georgia  
1980 Some wherefores of English inversions. *Language* 56: 582-601.
- Hartvigson, Hans H. & Leif Jakobsen  
1974 *Inversion in Present-Day English*. Odense: Odense University Press
- Kreyer, Rolf  
2006 *Inversion in Modern Written English: Syntactic complexity, information status and the creative writer*. Tübingen: Gunter Narr.
- Prado-Alonso, Carlos & J. Carlos Acuña-Fariña  
2010 A comprehensive account of full-verb inversion in English. *Folia Linguistica* 44.2: 509-555.
- Prince, Ellen  
1981 Toward a taxonomy of given-new information. In Peter Cole, ed. *Radical pragmatics*. New York: Academic Press, 223-255.  
1986 On the Syntactic Marking of Presupposed Open Propositions. *Papers from the Parasession on Pragmatics and Grammatical Theory at the 22<sup>nd</sup> Regional Meeting of the Chicago Linguistic Society*, 208-222.

Schachter, Paul

- 1992 Comments on Bresnan and Kanerva's 'Locative inversion in Chichewa: a case study of factorization in grammar'. *Syntax and semantics* 26: *Syntax and the lexicon*, ed. by Tim Stowell & Eric Wehrli, 103-10. New York: Academic Press.

Ungerer, Friedrich & Hans-Jörg Schmid

- 1996 *An Introduction to Cognitive Linguistics*. London: Longman.

Ward, Gregory and Ellen Prince

- 1991 On the Topicalization of Indefinite NPs. *Journal of Pragmatics* 16.2: 167-177.

1839 Isabel Sicily A Pilgrimage Here, in the spirit of antiquity, an oration was pronounced in the theatre, his favourite airs performed, and actors, in the old Sicilian costume, represented the effect of his death by an appropriate piece, with mournful music. **In the** streets were processions, in the churches masses, and in the heart of every citizen profound regret. " " And this, " said Isabel, glancing over the scene, " is a fit place for his repose.

1839 Captain Kyd The Wizard The moon rose like a shield of pearl, and flung her pale, snowy light along the dark waves, and silvered the sails of the brig as she went bowling along over the sparkling surges. **On the** quarter-deck sat Captain Fitzroy and his youthful secretary. They were unarmed, and the

1845 Margaret A Tale Real A bureau-desk occupied one side, with its slanting leaf, pigeon-holes, and escutcheons bearing the head of King George. **On the** walls hung pictures in small black frames, comprising all the kings and queens of England, from William the Conqueror to the present time.

1846 Elinor Wyllys Volume 1 Fruit trees are indeed beautiful objects when gay with the blossoms of spring, or rich with the offerings of summer, and, mingled with others, are always desirable about a dwelling as simple and unpretending in its character as Wyllys-Roof. **Beneath the** windows were roses and other flowering shrubs; and these, with a few scattered natives of the soil -- elm, hickory, sycamore, and tulip trees -- farther from the house,

1845 Margaret A Tale Real Entering the store you beheld a motley array of dry and fancy goods, crockery, hardware, and groceries, drugs and medicines. **On the** right were rolls of kerseymeres, callimancoes, thicksets, durants, fustians, shaloons, antiloons, ratteens, duffils and serges of all colors;

1845 Margaret A Tale Real The room had small windows, was wainscotted and painted a dark green, and rendered still darker by tobacco smoke. There were book-shelves about the apartment; **on the** walls hung pictures in dark frames similar to those Margaret saw at the Master's; the sand on the floor was streaked in whimsical figures, and on a black stout-legged table lay paper, ink and some manuscript sermons of the dimensions of four by six

1848 Bel Prairie Eden Yonder, north of the grove, you behold fields of emerald corn, with small huts, built of logs, rising from the quivering leaves. **On the** prairie graze herds of sleek cattle, their dappled sides contrasting with the rich grass around, the quivering beds of wild flowers beneath.

1848 Lesson Life And white walled tents and gay pavilions gleam, Of cloth of gold, hung o'er with burnished arms That flicker in the sun-light; while around Dark legions frown as resting from a fray: Far **on the** outskirts beam flashes of light, Which to me seem like groves of moving spears, Guarding within their glittering round secure Their war-worn comrades.

1849 City Crimes An open Bible is upon the table, but on it stand a decanter and a wine-glass; and the sacred page is stained with the blood-red juice of the grape. **On the** mantle-piece are books, thrown in a confused pile; the collection embraces all sorts -- Watts' hymn book reposes at the side of the 'Frisky Songsters,' the Pilgrim's Progress plays hide-and-seek with the last novel of Paul de Kock;

1844 Edmond Dantès These paintings did not hang on the walls, for they were covered with rich tapestry from the looms of Benares and the Gobelins, but rested on delicately fashioned easels, themselves entitled to a high, rank as works of art. **In the** salons were statues by Michael Angelo, Pierre Puget and Pompeo Marchesi, and paintings by Claude Lorraine, Titian, Sir Thomas Lawrence, Correggio and Salvator Rosa.

1844 Spanish Galleon heavy, gloomy gateway which led into the Dey's stables. **Upon the** ground beneath the arch lay several slaves fast asleep. He passed on without disturbing them,

1835 Italian Sketch Book One of the columnar fragments is eaten, in a most remarkable manner, by a species of insect -- the incisions being as large as an augur-hole. **Near the** ruins are remains of sulphur, vapour and mineral baths. My attention was drawn to the amphitheatre, a ruin in excellent

1845 Margaret A Tale Real in their places were to be seen the implements of the Order, the plummet, mallet, trowel and an armillary sphere, and **in the** centre stood two marble pillars, understood to be Jachin and Boaz. The procession entered and marched three times round the room;

1843 New Purchase Seven The lamp in its primitive times was a patty-pan; but having spent its youth in different sorts of hot ovens, its tin had entirely shone out, and nothing remained save the oxydated iron; yet, to this it owed its present elevated station in Glenville -- humility before exaltation! **In the** edges were three holes punched with a tenpenny nail, and into these were put and fastened three several wires, which united eighteen inches above the patty-pan, were joined by a strong twine, tied to a hook in a pole: and then the whole affair, when released from the hand, could, and did swing with a

1844 Midshipman The Corvette The long pointed windows ranged on each side were draped in crimson. The furnishing of this apartment was its most striking feature. **In the** centre were four billiard-tables, of the most costly material and workmanship, at which several gentlemen were playing.

1836 Partisan Leader Besides the soldiery, there were present the sheriff, who conducted the election, and some twenty or thirty of the lowest rabble. **On the** bench were two candidates. The countenance of one of those was flushed with insolent triumph.

1848 Paul Ardenheim Monk It grew more vivid, it bathed the room in sudden splendor. And **on the** threshold appeared two figures, in robes which resembled shrouds, slowly advancing with a measured step.

1847 Omoo :the sailors on the fore-castle singing " Ho, cheery men! " as they catted the anchor; and the gallant Jennin, bare-headed as his wont, standing up on the bowsprit, and issuing his orders. By the man **at the** helm stood Captain Guy, very quiet and gentlemanly, and smoking a cigar.

1847 Paul Perril Merchants All that met my eyes was a lofty mass of stone crowned by battlements with sentries pacing along the sky-line with their muskets at their shoulders, **At the** base were heaps of rubbish and offal, and digging into them for food, were the usual hordes of hungry dogs, howling

1869 Stepping Heavenward Lantern in hand he clambered clumsily from beneath the boot and disappeared. **Inside the** vehicle was blackness, dense, damp and profound. " Auntie, " said a second feminine voice, " Auntie, what DO you suppose has happened? "

1871 Cryptogram As they drove onward each turn in the road seemed to bring some new view before them, and to disclose some fresh glimpse to their eyes of that voluptuous Italian beauty which they were now beholding, and which appeared all the lovelier from the contrast which it presented to that sublime Alpine scenery -- the gloom of awful gorges, the grandeur of snow-capped heights through which they had been journeying. **Inside the** carriage

1854 This That Other There were bright fires upon the spacious hearths, and spruce-boughs and branches of asparagus waved over the red-framed looking-glasses, and **above the** windows hung twigs of holly, with their bright red berries.

1892 Sleeping-Car Farce The curtains are drawn before most of the berths; from the hooks and rods hang hats, bonnets, bags, bandboxes, umbrellas, and other travelling gear; **on the** floor are boots of both sexes, set out for THE PORTER to black.

1892 Fighting Right Christy had been concerned in the capture of a considerable number of such. **On the** wharves were stacks of cotton which had been landed from these vessels, and several of them were engaged in transferring it to small steamers, for large ones were unable to cross the bar.

1893 Prince India — Volume 01 Each one was covered with a mantle of brocaded silk arranged upon a crinoline form to give the effect somewhat of the curved expansion on the rim of a bell. **On the** humps rose pavilions of silk in flowing draperies, on some of which the entire Fatihah was superbly

1894 Girl With Green Eyes Maggie brings in the tray, puts it on the table, and goes out Right. **On the** tray are chops, peas, some whiskey, a syphon, a roll,

1898 Peterkin Papers All around hung little bags full of catnip, and peppermint, and all kinds of herbs; and dried stalks hung from the ceiling; and **on the** shelves were jars of rhubarb, senna, manna, and the like.

1868 Daisy This room was cosy. I had hardly seen it before. Low bookcases lined it on every side; and **above the** bookcases hung maps; maps of the city and of various parts of the world where missionary stations were established.

1883 Betrothal The Duke shall hear me. Mar. Marsio Ah! the Duke, the Duke! **Above the** Duke sits Justice, robed in law, His mistress and the state's.

1872 DoctorVandykeA The knight's head is flanked by large curling leaves. **Underneath the** shield are two banners. The first is a latin motto. The second is a scroll with the name of Byrd ancestor, William.

1854 PoeticalWorks We went forth in haste to the desolate glen, And the loved of Tewanna we found -- **Near the** body were foot-prints of ruffian men, And marks of red strife were around.

1872 DoctorVandykeA Honoria, wasted away to a phantom nearly, lay, or rather tossed to and fro, burnt up by the fearful fever which was preying upon all the sources of her life. In the group **near the** fireplace stood Colonel Brand, still, and overawed by the terrible spectacle;

1896 House AnEpisode Over Editor Woodsit's desk appears the legend, " The Pen Is Mightier Than the Sword. " **Near the** desk are rows of nickel-plated tubes, about six feet in height and two feet in diameter;

1883 lines are misquoted, being evidently given from memory, from Tennyson's Dirge. **In the** poem occur these lines: " Let them rave. Thou wilt never raise thine head From the green that folds thy grave -- Let them rave. "

1893 the hermitic colonies settled **in the** mountains along the Asiatic shore of the Marmora. **In the** galleries were many women; amongst them, on the right-hand side, the Princess Irene.

1897 and forty miles away that most dreadful of all massacres had taken place; and **in the** town were many mothers who still wept for their sons, many widows who still dreamed of their young husbands, fallen that beautiful, fatal August day beneath the oaks and the cedars, or floating down the red-dyed

1870 HammerRapier ushered in with a low continuous thunder, in the direction of Stonebridge; and **above the** tree-tops rose those clouds of snowy smoke which mark the field of battle.

1851 MobyDickWhale Let me only say that it fared with him as with the storm-tossed ship, that miserably drives along the leeward land. The port would fain give succor; the port is pitiful; **in the** port is safety, comfort, hearthstone, supper, warm blankets, friends, all that's kind to our mortalities

1866 OutwardBound It was a very quiet time on board, and the crew were collected in little groups, generally talking of the sights they were to see. **In the** waist were Shuffles, Monroe, and Wilton, all feuds among them having been healed.

1862 TragedySuccess Lawn behind the house. Groups of slaves conversing with earnest face and gesture. **In the** foreground are Melas, Flora, Boaz, Roxana, Pyrrhus, Daffy, and others. MILO Milo enters. He's come! he's come! and how the gravel flew!

1863 LifeInOpenAirOther Our brother regiments have posts nearly as charming as our own, in these fair groves and on these fair slopes on either side of us. **In the** afternoon comes target practice, skirmishing-drill, more company- or recruit-drill, and, at half past five, our evening parade.

1864 CaptainBrand " Down by the narrow gorge of the inlet, and over the smooth rocks and shelly shore, the party took their way, Don Ignacio leading with the amiable priest, on whom he glared with his malevolent eye as if -- he not being a person from whom money or its equivalent could be squeezed -- the greedy old Spaniard would like to transfix him with a glance. **In the** rear came Captain Brand and the doctor, the former as gay as a bird -- of the 1869 StoriesInVerse On conic jars were bacchanalian scenes, -- Nude chubby Bacchi, grotesque leering fauns, All linked' neath vines that grew important grapes; And **in the** jars were rings and flowers of gold. We found twin ear-drops cut from choicest stone, Metallic mirrors, and a statuette Of

1869 DodgeClub There was the innumerable crowd; swaying, embracing, laughing, weeping, shouting, cheering. High **in the** air waved hundreds of banners; and the tri-color flaunted in ribbons, from thousands of breasts, or shone in rosettes, or gleamed in flowers.

1872 Round-aboutRambles the earth. The gas then escapes, and of course the balloon descends. **In the** car are bags of sand, and these are to be emptied out when we think we are too heavy for the balloon, and are either coming down too fast or are not as high as we wish to go.

1873 FairGodTheLast In the pictures, moreover, were the objects most remarkable in the face of nature, -- rivers, woods, plains, mountains, oceans, the heavens in storm and calm; but nowhere was the picture of man, woman, or child. **In the** frescoing were houses and temples, grouped as in hamlets and cities, or standing alone on a river's bank, or in the shadow of great trees; but of their habitants and builders there was not a trace.

1874 Idolatry ARomance He balanced with half-raised arms on the cliff's brink. The river slumbered bluely on below, peace was aloft in the sky, and joy in the trees and grass. But **in the** man were darkness and despair and loathing of his God-given life! The thing he meditated was not to be, however.

1875 Infelice Regina The keen and prolonged anguish which Regina had endured left its shadow, faint, vague, but unmistakable; and **in the** eyes lay gloom, and around the mouth patient yet melancholy lines, which hinted of a bitter struggle in which the calm-hearted girl died, and the wiser, sadder

1881 PoemsStories And a mountain bold, like a giant of old, Turned to stone by some magic spell, Uprears in might his misty height, And his craggy sides are wooded well. **In the** midst doth smile a little isle, And its verdure shames the emerald's green.

1884 DiamondCoterie The mansion stands some distance from the road, and is reached by a broad, sweeping drive and two footpaths that approach from opposite directions **In the** rear are orchard and gardens, and beyond these a grassy slope that curves down to meet the river, that is ever hurrying toward to seize the great mill wheels and set them sweeping round and round.

1897 SoldiersFortune In front of them sat officers in uniform, and the dark-skinned dandies of Valencia, in white duck suits and Panama hats, toying with tortoise shell canes, which could be converted, if the occasion demanded, into blades of Toledo steel. **In the** streets were priests and bare-legged mule drivers, and ragged ranchmen with red-caped cloaks hanging to their sandals, and negro women, with bare shoulders and long trains, vending

1897 SoldiersFortune **In front of** them sat officers in uniform, and the dark-skinned dandies of Valencia, in white duck suits and Panama hats, toying with tortoise shell canes, which could be converted, if the occasion demanded, into blades of Toledo steel. In the streets were priests and bare-legged mule drivers, and ragged ranchmen with red-caped cloaks hanging to their sandals, and negro women, with bare shoulders and long trains, vending

1890 EarthTrembled One evening, while enjoying the latter favorite pastime in the early twilight, it so happened that he caught sight, in a passing boat, of a group which made his heart throb quickly. **In the** stern sat Captain Bodine steering the vessel toward the city. Ella was near him, and two ladies

1893 PrinceIndia —Volume01 and seen from the water the hills are masses of ivy and emerald woods thickly sprinkled with old fortresses and temples, and seven-roofed red pagodas, each the home of a great gold-decked Buddha, with lesser Buddhas in family. And **in the** lake are islands all palaces springing from the water line in open arches, and sculptured walls, and towered gates;

1894 SelectPoems You have never to meet a thirty days' note, Nor have you your purring to learn by note. Down **in the** cellar are mice at need; You have

1894 BarbaraFrietchie The window curtains are closed and drawn, and there is a faint, cold, gray light in the room. **In the** bed lies Capt. Trumbull. The door opens very slowly and softly, and Barbara steals in.

1895 DaughtersRevolution the semicircular balcony, were fitting adornments. The surrounding lawn was smoothly shaven. **In the** orchard were apples, pears, and melocotoons; 25 in the garden, roses, pinks, primroses, daffodils, bachelor's-buttons, and asters of every hue.

1896 LadyQuality Your father will attend you. Go -- and lead them all, my dear. " **In the** field appeared Sir John Oxon, who for a brief visit was at

1897 WhomShakespeare Men extol the foreign herbs to the neglect of the native, and especially tobacco, " which is not found of so great efficacy as they write. " **In the** orchards were plums, apples, pears, walnuts, filberts; and in noblemen's orchards store of strange fruit-apricots, almonds, peaches,

1897 WhomShakespeare Everywhere in the streets the machines of justice were visible-pillories for the neck and hands, stocks for the feet, and chains to stretch across, in case of need, and stop a mob. **In the** suburbs were oak cages for nocturnal offenders. At the church doors might now and then be seen women enveloped in sheets, doing penance for their evil deeds.

1872 DoctorVandykeA The low breathing had scarcely ceased, when another source of agitation presented itself. **Above the** fireplace hung that portrait of the elder Lord Ruthven, Colonel Brand's friend, and the picture had changed its quarter from the colonel's dressing-room by a singular chance, which

1872 BrickMoonOther of absence, and visited the Bank of England, to see what happened. **At the** door was this placard, " Applicants for dividends will file a written application , with name and amount, at desk A, and proceed in turn to the Paying Teller's Office. "

1898 square was a pale cloudy sky. Before him stretched a white streak, and **in the** distance were some things like black squares; he did not know quite

1851 TrueStoriesHistory When she was two years old, the king and herself, in the course of a journey, came to the strong fortress of Colmar. **On the** battlements were soldiers clad in steel armor, which glittered in the sunshine.

1853 HomeMission In this, gathered around a circular, or rather oblong table, were five or six young men, nearly all of them well known to Armour. **On the** table were bottles of wine and glasses -- the latter filled. " Just in time! " cried the president of the club. " Henry Armour, I bid you welcome!

1899 Hang me up, will ye? " growled another voice through the smoke. **In the** after-door were more men, the red-haired Seldom Helward **in the** van,

1884 QueerStoriesBoys carried the Union Pacific to its greatest altitude between the oceans. Far out there **among the** buttes runs that climbing ridge, yet it seems so close, so neighborly with the foreshortening of that strange scenery, that one can not realize that in its climb it carries the iron rails still

1888 DerrickSterling once there would be little chance of finding any of the imprisoned men alive. **Among the** spectators were many reporters, any one of whom would gladly have paid a round sum to be taken along, and thus gain an opportunity of describing the appearance of the drowned mine.a

1896 StElmo about Le Bocage; and especially for " my noble, matchless Murray. " **Among the** papers were several designs for charitable buildings: a house of industry, an asylum for the blind, and a free school-house.

1836 ThirtyYearsAgo , it was very near the bed, and not far from the fire-place. **On the** mantel were several china cups, some glasses and phials, apples

1839 NixsMateAnHistorical of an enormous screech-owl, gloaming on you with his his round beady eyes. **On the** counter were several jars of snuff, a box of wax candles, another of Dutch pipes, and a pair of medicine scales.

1847 AroundTheTea-Table On our way out the newspaper rooms we stumbled over the basket in which is deposited the literary material we can not use. The basket upset and surprised us with its contents. **On the** top were some things that looked like fifteen or twenty poems. People outside have no idea of the amount of rhyme that comes to a printing office.

1849 Sketch-BookGeoffrey of the day. The interior of the church was venerable, but simple; **on the** walls were several mural monuments of the Bracebridges, and just beside the altar was a tomb of ancient workmanship, on which lay the effigy of a warrior in armor with his legs crossed, a sign of

1869 VashtiQuotUntil and a washstand that held beside bowl and pitcher a candlestick and china cup. **On the** table were several books, a plate and knife, and a partially opened package disclosed a loaf of bread, some cheese, and an apple.

1871 MillibankRoger Roger,' Aleck said, for he found him, you know; and **on the** table lay another letter, -- a soiled, worn letter, which had been wet with -- with -- sea-water -- " Hester was speaking with a great effort now, and Roger was looking curiously at her. "

1887 Deserter lights and shadows about the cosey room. The piano stood invitingly open, and **on the** rack were some waltzes of Strauss she remembered having heard the cavalry band play a night or two previous.

1888 Clover volume bound in white and gold, entitled, " Advice to Brides. " **On the** fly-leaf appeared this inscription: -- To Katherine Carr, **on the** occasion of her approaching bridal, from her affectionate teacher, MARIANNE NIPSON.

1889 QueenHildegarde work-table, both of quaint and graceful fashion, stood in the recess; and **on the** window-seat stood some flowering-plants in pretty blue and white pots. " I suppose

1876 MaeMadden " The name of the picture is exactly right, " said Mae. **Under the** painting were these words: " Italia Our Home. " Norman would hardly

1861 ElsieVenner And when the blue smoke rose from its summit, it seemed to be wafted away to join the azure haze which hung around the peak in the far distance, so that both should bathe in a common atmosphere. **Behind the** house were clumps of lilacs with a century's growth upon them, and looking more like trees than like shrubs.

1876 Ishmael InDepths CHAPTER XL. THE LIBRARY. **Round the** room are shelves of dainty lore, And rich old pictures hang upon the walls, Where the slant light falls on them; and wrought gems, Medallions, rare mosaics and antiques From Herculaneum, the niches fill; And on a table of enamel wrought With a lost art in Italy, do lie Prints of fair women and engravings rare.

1860 SunnySouthTheSoutherner His companion was more fashionably dressed, and instead of a rifle carried only a light bird gun. **In the** rear followed two negro men on foot, bearing between them a slain deer, slung by the fetlocks to a newly-cut branch.

1863 Shoulder-Straps< Above the water white hands are circling and snowy bosoms are gleaming, and **in the** midst is one form of matchless rounded beauty, with a face of angelic splendor, her eye-lids gemmed with the tear-drops of an awakened affection, and her waved brown hair caressed by the

1863 LifeInOpenAirOther Illustration page. A view of the mountain from a lake. **In the** foreground are three figures in a small boat. CHAPTER I. OFF.

1873 FairGodTheLast Mictlan take our legions, if they can not conquer him at last! " He laughed scornfully. " **In the** temples are seventy thousand fighting men, gathered unknown to all but Tlalac.

1873 FairGodTheLast " To cure him of temper and win his love, there is nothing like the scourge. Let us ride back, gentlemen. " **In the** court-yard stood four caciques, stately men in peaceful garb. They touched the pavement with their palms.

1876 WychHazel " The wall of the city had twelve foundations, " he said at last, giving the chain back, with a look of light and love combined;" and **in the** wall were twelve gates, and each several gate was one pearl; and the streets were gold, like unto transparent glass, and nothing that defileth shall by any means enter there, but those that are washed in the blood of the Lamb. "

1894 JourneyInOther A group of lilies then appeared before the sleeper's eyes. **In the** midst was one lily far larger than the rest, and of a dazzling white.

1895 CadMettiTheFemale The men removed their masks in their excitement and their pale visages shone like so many corpses as all leaned forward and listened and looked. **In the** doorway stood two men, armed with repeating rifles. Behind them crowded others, and at that instant every one of those

1899 SummerInCanyon It was exactly round, which is the curious part of it; and **in the** centre was one stump, covered with moss and surrounded by

1900 SweetLittleMaid While they waited they looked about the shop, which was quite a curiosity to Florence. **In the** window were jars of candy, red and white, gingerbread horses, shoestrings, oranges, lemons, and dolls strung along in a line, the largest in the middle and the smallest at each end;

1908 TrailLonesomePine little stream ran from a ravine across the road. Beyond was a cabin; **in the** doorway were several faces, and sitting on a horse at the gate was young Dave Tolliver.

1910 OnceUponATime Wisest Man, " the court is open. " \* \* \* \* \* **In the** corridors were many people, and with his eyes on the broad shoulders of the assistant district attorney, Thorndike pushed his way through them.

1915 BossLazyY takes up with him. " She looked at him with a dazzling smile. **In the** smile were those qualities that he had noticed during his other conversations with her when he had accused her of meeting Taggart secretly -- mirth, tempered with doubt.

1902 MrPatsLittleGirl said, in surprise. So this was the story Rosalind was talking about. **On the** fly-leaf was some writing in small clear letters. " For Rosalind, with the wish that she may meet the hard things of life as bravely, and find as much happiness by the way, as did her namesake in the Forest of

1910 CowboySongs and around her waist. The wagon tipped over with a terrible crash, And out **on the** prairie rolled all sorts of trash; A few little baby

1911 MansionMystery gazed around eagerly. On two sides were wooden shelves, six in number. **On the** shelves rested several boxes, of wood and of

1913 LadyPirate might come to cash -- was in part cypress, in part cottonwood, but **on the** ridge were many oaks, and over all hung the soft gray

1916 UnderCountrySky An ancient table served for a desk, with a splint-bottomed chair before it. **On the** walls hung several portrait engravings, that of Abraham Lincoln occupying the post of honour among them.

1916 VoiceInWilderness nothing to show that the owner of the room had taken a hasty flight. **On the** desk lay several sheets of note-paper with the peculiar watermark. These caught his

1920 ManMan leather and buckles; from a nail hung a rusty, long-rowelled Mexican spur; **on the** hearth-stone were many cigarette stumps and an occasional cigar-end. An open door showed

1921 CurlytopsTheir . At one end was a raised platform, hung about with red cloth. **On the** platform were some chairs, a table, some pedestals, some paper-covered hoops and other things used in the dog tricks.

1922 KentuckyRanger group **on the** piazza. The Judge took the paper into the sitting room. **On the** paper was some writing done with a sprawling hand.

1922 BlackWolfPack outhouse, a long, low, log building before which was a lawn. **On the** lawn were all manner of perches and roosts and **on these**, sunning themselves and preening their feathers, were several types of predaceous birds, ranging from huge and powerful female eagles to smaller hawks

1923 Confidence-Man UNWILLINGLY INFERRED FROM REPEATED REPULSES, IN DISINTERESTED ENDEAVORS TO PROCURE HIS CONFIDENCE. " **On the** floor are many copies, looking as if fluttered down from a balloon.

1924 Mov:BroadwayAfterDark account of Devlin's release from jail, and showing his photograph. In pencil **on the** margin are such phrases as " What his father did to me, I'll do to him. "

1927 Play:FieldGod matting, and here and there cheap prim chairs are placed about the room. **On the** walls hang several crayon portraits, distorted likenesses of relatives dead and gone.

1929 Play:WaterlooBridge the right; it has a horn shaped and colored like a morning glory. **On the** walls are some pictures -- one a shiny photographic portrait of EDWARD VII and the rest chromos of various sentimental scenes.

1931 XXXYYY every sound **on the** stairs. At half-past six Minnie brought her supper up. **On the** tray was another glass of gin. " Miss Reba sont this

1938 Mov:AdventuresTomSawyer COSGROVE Tom and Becky run in, yodelling merrily and laughing at the echoes. **On the** walls are many initials in candle smoke. TOMLet's look around.

1939 Mov:TheyMadeMeACriminal air porch. It has a plain three-quarter bed, a dresser and mirror. **On the** dresser are some boxing gloves and training headgear. On the walls a picture of a fighter, two or three autographed pictures of female celebrities; a grass rug on the floor.

1941 Mov:Underground 92 -- Section Details 178. INT. HELLER'S OFFICE CLOSE SHOT DESK DAY **On the** desk are several specimens of the work of the Underground movement. Prominent is

1941 CityIllusion pine log; by a rickety table sat a sallow old man. Around him **on the** table were several boxes of opium, pipes, scales for weighing, small steel spatulas, and wire probes.

1948 GuardHonor teeth and advanced with a cardboard box cover which served her for a tray. **On the** tray were several paper cups of steaming coffee and several sanitary glassine envelopes containing doughnuts.

1912 , lighted at odd times and places by keen flashes of crude red fire; **over the** roofs wavered more steam and smoke, floating in some places like level banners which flapped in the wind, while in others it seemed to wrap itself in dirty folds about some skeleton of what had yesterday been a

1926 Play:RoadRome a sort of serving-table on which are goblets, bowls, pitchers, etc. **At the** left is another chair and a bench. When the curtain rises,

1917 Play:MadameSandABiographical arabesque in the shadow of a bed couch near a piano of the period. **In the** window are several cages in which canaries are asleep. On the balcony is

1921 WhenEgyptWentBroke a broad, blank space in one of the upper corners of the sheet. **Under the** space was this explanation: Portrait of Tasper Britt, with his latest improvements.

1949 GoldenApples One youth, hand on hip, looked with deep, idle, inward gaze at a street sparrow by his foot, and then, **beside the** sparrow 's little foot was the dead woman's open purse.

1934 LandPlenty and people no longer had the trouble lighting their houses that primitive man had. **Inside the** pamphlet was another folder that opened out like a map, and inside it were printed cards reading Don't strain your eyes!

1920 AdventuresInSouthern Of live stock the settlers possessed goats, pigs, and a few cows. **Round the** houses were many fruit trees, with entwined palisades, by reason of the great quantity of pigs; the town was well arranged, the houses and yards being very clean.

1922 BunnyBrownHisSister away from the Brown children for a while, but was now back again. **In the** village were many friends of Bunny and Sue.

1902 FrankMerriwells . The rest of the bedding was carefully and systematically piled on the mattresses. **In the** partitions were rows of iron hooks, on which their clothing must be placed in regular order, overcoats to the front, then rubber coats, uniform coats, jackets, trousers, and underclothing

1903 HorsesNine Then, holding a grain measure temptingly before him, he climbed the pasture fence. **In the** measure were oats which he rattled seductively. Also he called mildly and persuasively.

1905 INRI APRisoners And beneath them lay the blue, still plains, stretching away until they cut the sky. Far off **in the** sky were clouds shining like the golden pinnacles of temples. Along the shore lay a chain of villages, and then the sea, studded with sails.

1907 DaughterAnderson By eight o'clock the warm schoolhouse was comfortably filled with the " spellers " of the neighbourhood, their numbers increased by competitors from Tinkletown itself. **In the** crowd were men and women who time after time had " spelled down " whole companies, and

1908 Metropolis one could afford to wear ermine. It was a little private self-moving hotel; **in the** limousine were seats for six persons, with revolving easy chairs, and berths for sleeping, and a writing-desk and a wash-stand, and a beautiful electric chandelier to light it at night.

1902 ArtDisappearing Men rich in the honors of commerce, of the professions, of the schools, artists, journalists, leaders, bore witness to the native power of a people, who had been written down in the books of the hour as idle, inferior, incapable by their very nature. **In the** sanctuary sat priests and prelate, a brilliant gathering, surrounding the delicate-featured Cardinal, in gleaming red, high on his beautiful throne.

1906 OurTown The talk drifted back to the old days, and Aunt Martha got out her photograph-album and showed Miss Larrabee the pictures of those whom she called " the rude forefathers of the village, " in their quaint old costumes of war-times. **In the** book were baby pictures of middle-aged men and women, and youthful pictures of the old men and women of the town.

1906 OurTown Here in our town are ten thousand people, and yet these sketches have told of less than two score of them. **In the** town are thousands of others quite as interesting as these of whom we have written.

1907 WhereStrongest The documents were discolored and the ink faded and this much Carson was able to decipher: " Jean Maldonado visited a far distant country north of Santa Fe -- a wide valley through which flowed a stream, along the banks were bushes that bore fruit like unto those of Spain -- **in the** valley were herds of oxen of the bigness and color of our bulls -- their horns are not so great -- they have a great bunch upon their fore shoulders

1910 Mintage The place was dark and dingy, in singular contrast to the beauty, light, cleanliness and order just beyond. **In the** corner were tables piled high -- evidently used for banquets -- broken furniture and discarded boxes. Several smart young men in full dress sat on the tables smoking cigarettes.

1912 PluckOnLongTrail It is a high, rough range, 13,000 and 14,000 feet, and has snow on it all the year. **In the** middle was Pilot Peak, where we expected to strike a pass. The prospect trail was fair, and we hustled.

1914 MovingPictureGirls On either side of the swamp-like stream were tall trees, from which hung, in graceful festoons, streamers of the peculiar growth known as Spanish moss. **In the** background were palms and other semi-tropical plants. But the growth along the stream itself was so luxuriant

1919 Plunderer The current carried the canoe back a trifle and with an oath Garman drove it forward with his paddle. **In the** stern was Senator Faircloth, dumb and helpless from fear. Garman struck his paddle in the bottom and held the canoe motionless.

1921 TriumphEggOther Her mood passed like a puff of wind and in its place hot anger came. **In the** road stood Duke Yetter who from his loafing place before the livery barn had seen her set out for the Sunday evening walk and had followed.

1921 Success ANovel wouldn't interest you. " The words were those of an excuse. But **in the** tone was finality. " I don't think you're very responsive,

1922 Half-PastSeven It had a red sign above the door with white letters which read: -- " Hop Sing Laundry. " **In the** windows were parcels of shirts, tied with white string, with little slips of paper under the string.

1922 AroundWorldInEven in the windows of the houses they passed women holding naked babies, who stared out at them, and **in the** doorways stood girls, some of them beautifully gowned in silks, their dark hair falling like a shower about their comely nut-brown faces, while their eyes opened wide in wonder or dropped in abashment when they saw one of the handsome young Americans look their way.

1931 MoneyFromHome In the bushes of this underbrush were leaves as tender and sticky as any springtime foliage, for into the depths of it there came hardly any sun at all. **In the** branches were birds and their nests, and hence the mainland sounds of unadventurous forest birds, and even the usual sulphur caterpillars humping their silky green hides along the edge of the wood.

1932 BluffHawk Lar Tantril had good reasons for maintaining a constant watch over his stronghold, and his guards' eyes were sharpened by knowledge of the severe payment laxness would bring. Close at hand **in the** platforms were knobs which, pressed, would ring a clanging alarm through all the

1900 Crittenden Everywhere were young soldiers in twos and threes keeping step, to be sure, but with eyes anywhere but to the front; groups lying on the ground, chewing blades of bluegrass, watching pretty girls pass, and lounging lazily; groups to one side, but by no means out of sight, throwing dice or playing " craps " -- the game dear to the darkey's heart. **On the** outskirts were guards to gently challenge the visitor, but not very stern sentinels were

1902 BrewstersMillions He was at work there on the transaction that was to record the total disappearance of Edwin Brewster's million -- his final report to Swearengen Jones, executor of James Sedgwick's will. **On the** floor were bundles of packages, carefully wrapped and tied, and on the table was the long sheet of white paper on which the report was being drawn.

1908 TrailLonesomePine It was a room for her -- with a dresser, a long mirror, a modern bed in one corner, a work-table with a student's lamp on it, a wash-stand and a chest of drawers and a piano! **On the** walls were pictures and over the mantel stood the one she had first learned to love -- two lovers clasped in each other's arms and under them the words " Enfin Seul. "

1908 Play:ScarecrowThe His lordship's mother collects antiques. RACHEL How fascinating! LORD RAVENSBANE Fascinating! **On the** walls hang pieces of iron. DICKON Trophies of Saxon warfare.

1909 MaidasLittleShop " Making things, " Dicky said cheerfully. **On the** table were piles of mysterious-looking objects made entirely of paper.

1909 HusbandByProxy There were many indications that old Robinson had quitted in haste. **On the** table were ash-trays, old cigar-stumps, matches, burned and new; magazines, hairpins, a tooth-brush, and two calf-bound volumes of a legal aspect.

1909 Play:MansWorld **On the** table center are a brass tea service and a dozen teacups and saucers of various kinds -- and a white lace cover. On the piano are piles of music and a small clock. The mantel holds a

1909 Play:MansWorld On the table center are a brass tea service and a dozen teacups and saucers of various kinds -- and a white lace cover. **On the** piano are piles of music and a small clock. The mantel holds a

1909 Play:EasiestWay **Against the** wall below the bed is an old mantel-piece and fireplace with iron grate, such as are used in houses of this type. On the mantel-piece are photos of actors and actresses, an old mantel clock in the centre, in front of which is a box of cheap peppermint candy in large

1909 Play:EasiestWay **Against the** wall below the bed is an old mantel-piece and fireplace with iron grate, such as are used in houses of this type. **On the** mantel-piece are photos of actors and actresses, an old mantel clock in the centre, in front of which is a box of cheap peppermint candy in large

1909 Play:EasiestWay Standing on the floor is a large piano lamp. **On the** sofa are cushions, and thrown over its back is a lady's opera-coat.

1912 WhiteAshes No impertinent rays of the sun could further fade the faded rug which clothed the center of the room. **On the** wall hung likenesses of the former heads of the company, now long since in their graves.

1916 Play:CalibanByYellow Blood for thine earth-bane! Amid the tempestuous song, darkness, and thunder, appears on the left a glowing, winged throne. **On the** throne sits PROSPERO -- in one hand, a scroll; in the other, a miraculous staff.

1917 SonCity AStory On the cover, a red-coated, rosy-cheeked Saint Nick, with a toy-filled pack, was descending a snow-capped chimney while his reindeer cavorted in the background. **On the** back were rows of dainty pink, blue, and green clad dolls with flaxen ringlets and staring, china eyes --

1918 PhiloGubbCorrespondence A cot stood at one end of the hay-loft; and stretched across the wall at the other end was a canvas on which was a partly completed scene of a ruined castle, with mountains in the distance. **On the** floor were pails and brushes, bundles of dry colors, glue, and the various

1919 WinesburgOhioGroup How his big blue childlike eyes stared about! **On the** walls were pictures he had made, crude things, half finished.

1919 StoryPorcelain Nevertheless our travelers did not find it wearisome. **On the** train were papers and magazines in plenty, and whenever Dr. Swift went into the smoking car Theo always found Mr. Croyden near at hand and willing to talk.

1921 FlamingForest And about him, looking more closely, David saw the undisturbed evidences of a woman's contentment. **On the** table were embroidery materials with which she had been working, and a lamp-shade half finished.

1909 On the sofa are also a fan and some small dinner favours. **On the** dresser are a lady's silver toilet set, including power boxes, rouge boxes, manicuring implements, and a small plush black cat that might have been a favour at some time.

1932 GenevieveATale For teams and wagons stood thickly at the outer gate; round the porch and **in the** yard were groups of men and boys, while through the open doors and windows he could see many women passing and re-passing within the house. Why were those people gathered there?

1933 ErieWater Some day, perhaps, when he had his own house, he would buy such a table. " How are you, Fowler? " **In the** door stood Dancer Borden; an indolent, slim figure, ovalfaced, with black, possessive eyes.

1900 BradysGirlSmuggler It was a signal. Instantly the door of an ante-room flew open. **In the** opening stood four men. They were the spies.

1906 KnightCumberland I watched Mart, for I guessed I might now see what, perhaps, is the distinguishing trait of American civilization down to its bed-rock, as you find it through the West and in the Southern hills -- a chivalrous respect for women. Mart thought I was asleep. Over **in the** corner were two creatures the like of which I supposed he had never seen and would not see, since he came in too late the night before, and was going away too early now -- and two angels straight from heaven could not have stirred my curiosity any more than they already must have stirred his.

1922 OneMansInitiation—1917 " Come drink to the Entente Cordiale.... Vive la France! " **In the** box were two Australians and a woman who leaned her head on the chest of one and then the other alternately, laughing so that you could see the gold caps in her black teeth.

1940 WhomTheBellTolls In each of them there was such a gun with pine branches spread across the barrels. **In the** trucks rode six men with each gun.

1933 ErieWater In her kitchen there was always a crock filled with cookies to be raided by the children who came to play in the back yard, and there were always slices of pie and cake which might be stolen between meals. **In the** kitchen took place the great family rite of making Christmas candy, which must have been German in origin and come down from the Rhineland country through the van.

1935 EdnaHisWife . I escaped into the narrow hallway. The door shut behind me. **In the** darkness was relief. Alone, I breathed. Then knowing that I was putting one foot before the other I came down the stairs.

1936 GoneWithWind This is news. It will be good news a hundred years from now. **In the** Great Hall of the largest building in gross space **in the** world is Senor Rivera sitting on the scaffold painting. Up the scaffold comes Mr. Jones.

1920 EyeZeitoon The little house Will had reserved for our use contained a stool and a string-cot. **On the** stool was food -- cheese and very dry bread; and because even in that waking dream we were conscious of hunger, we ate a little of it.

1920 SevenOClockStories Out to the workshop he went, and opened the door. **On the** shelves were brushes of different sizes and cans of paint of all

1920 TrumpeterSwan The reading stopped at luncheon time, and it was still raining. **On the** table were letters for Becky forwarded from Siasconset.

1921 Cross-Cut The stope was deeper now than on the first day, but not enough to make up for the vast amount of ore which had been taken out of the mine in the meanwhile. **On the** floor were tons of the metal, ready for tramping.

1921 PaganMadonna The little secretary upon which she had written the order on the consulate was an exquisite lowboy of old mahogany of dull finish. On the floor were camel saddle-bays, Persian in pattern. **On the** panel over the lowboy was a small painting, a foot broad and a foot and a half long.

1921 PaganMadonna The little secretary upon which she had written the order on the consulate was an exquisite lowboy of old mahogany of dull finish. **On the** floor were camel saddle-bays, Persian in pattern. On the panel over the lowboy was a small painting, a foot broad and a foot and a half long.

1930 Play:ThisIsNewYork SCENE: A sitting room in a modest suite in the Hotel Roosevelt, New York City. **On the** right are windows.

1930 Harpers Linking his arm boisterously into Perrier's, he led the way up the path, then, suddenly overcome with natural confusion, he began to hesitate. **On the** piazza sat Miss Annie Craggs in her favorite straight-backed wicker chair and at her feet was Joel.

1930 Harpers Before these new lodgers had come to it this room had been a sad, gray room but now already it seemed gay. **On the** table was a bright scarf and **on the** walls pictures in gold and silver frames.

1931 FinchsFortune Finch, with even greater wonder, stared about the room, with its innumerable ornaments and framed photographs. On the walls hung water colors of Scottish scenery painted by Sir Edwin. **On the** mantel was a photograph of him looking out of pale eyes, between thin whiskers.

1931 FinchsFortune Finch, with even greater wonder, stared about the room, with its innumerable ornaments and framed photographs. **On the** walls hung water colors of Scottish scenery painted by Sir Edwin. On the mantel was a photograph of him looking out of pale eyes, between thin whiskers.

1938 Harpers There was sunlight so pure and strong it seemed almost to burst the glass, while round the corners poured the air from the sea; **on the** table were honey and cigarettes and nuts and pomolo fruit, that could be peeled like a fig and unfolded from the skin like a flower.

1940 WorldsEnd The munitions king's were all behind glass, but **on the** table were magazines, and he said he would be happy with those.

1942 ProdigalWomen Waiters hurried through in white coats, and bellboys, and **on the** desk stood vases of roses. They took a room, and it cost ten

1943 LadyInLake There was a smear of dark lipstick on a towel hanging over the waste basket. **On the** bed were pillows side by side, with depressions in them that could have been made by heads.

1946 SnakePit The men were all dead, though, dead and being shot up and cut to pieces with the tomahawks he saw raised. High **on the** mast clung

1947 Gallery When Giulia's Captain, precisely at sixteen hours, knocked on the apartment door, he was admitted by Gennaro to a scene as stylized as a Chinese play. **On the** couch sat Mamma, her double chin and moles propped over her black silk gown, her fingers queenly with rings.

1948 TownWithFunnyName After World War I my father brought me back to France, and **on the** steamer was Professor Alston, on his way to advise President Wilson at the Peace Conference.

1937 NorthwestPassage I want to hear him doing it! Ai nt there enough for other people to get raving from? " The half-closed door swung open, and **in the** doorway stood Cap Huff, breezy, enormous, bright-eyed, almost sober.

1939 AllYourBornDaysOnly the framework was complete, but Alan quickly visualized the whole: the horizontal accents would be even more pronounced when the long, low sides became smooth white walls. There was a terrace at the back, overlooking the countryside. **In the** distance were patches of farms, a winding river shadowed by willows and the town, a cluster far away.

1941 CityIllusion He was a little troubled to perceive that he had drunk half of it -- for it took a lot of brandy to see an unhappy man through a night. **In the** house were champagne and brandy and whisky by the case, but there was no way of stealing another bottle from that horde.

1942 RiversGlory Nov that King Louis XVI's subjects had engaged their ancient enemy yet again, many French prizes commenced to make port. **In the** taprooms circulated rumors of French raids at St. Eustatis, on St. Kitts, and on Grenada on the outer Antilles;

1942 AlongStreet In Felix's garden crimson and striped and pink peonies had long been out, invaded by ants, and the magnolia, after its burst of glory, had withdrawn into the reticence of dark and shining leaves. **In the** garden were veronica and poppies, too, and other early flowers. With June the rolling countryside around Philadelphia began to swell with approaching crops.

1946 SnakePit Immediately, therefore, she informed him of her forthcoming departure. His reactions were rather complicated, for **in the** background was Marigold, who wanted him to cruise with her to the North Cape.

1946 You could say anything here so long as you did not say the truth. Around you **in the** washroom were women who were shut up with you, women who were far more wretched than criminals.

1946 SerpentsTooth On a square drop-leaf table under the window stood more flowerpots in saucers. And **in the** brackets bloomed Grandmother Lacey's pink oxalis, and on the table bloomed her pink begonias, two varieties of pot plant which, for her sake, Virginia never liked afterward.

1948 Mov:FightingFather There is a knock on the kitchen door, and Fr. Dunne opens it. **In the** doorway is Officer Briggs; with him is Mickey, a boy in torn and tattered clothes, with a dirty face. He is about twelve.

1948 Harpers mountains Gave life to rivers, And I thought: Just so much water. **In the** alley was refuse, On the shore were stones, For the rain I had an

1948 Harpers mountains Give life to rivers, And I think; These are the gods. **In the** alley is Death, On the shore are watchers, For the rain I have my

1949 Mov:SheWoreYellowRibbon bit withdrawn. They continue a few yards -- to take them well apart from Olivia. **In the** scene are Brittles, Quincannon, Tyree, Cohill, Pennell possibly bugler.

1904 RoseOldStLouis , at that distance, seemed to stand in the midst of large gardens. **Behind the** village rose another hill, on the summit of which stood a fort, and from the fort, in either direction, palisades curved around the town, interrupted at intervals by demilunes, and terminating at the bluffs in stone towers.

1922 BoyRanchersAmong advanced to a point midway between the hidden Mexicans and the equally concealed troopers. **In the** rear was another band of soldiers, so, if it had been necessary, the Indians could have been withered by a cross fire.

1921 FlamingForest his eyes, and made his way toward it. He passed between chairs. **Near the** piano was another door, and a wide divan of the same

1924 LandThatTimeForgot encountered and with the range of type represented in each tribe. For example, **among the** Band-lu were such types as So-ta, who seemed to me to be the highest in the scale of evolution, and To-jo, who was just a shade nearer the ape, while there were others who had flatter

1940 HeartIsLonelyHunter Then his eye was fixed on his own name: Copeland, Benedict Mady. **In the** folder were several lung X-rays and a short case

1947 JeremyBell behind him to the big, lowroofed room at the head of the stairs. **In the** room were several tables of rough lumber, half a dozen wooden settees and a clutter of rustic chairs.

1964 Herzog was exhausting the well. A year of work saved the house from collapse. **In the** cellar was another lavatory with thick walls like a bunker.

1974 SilentThunder and water. He was thinking of her when a movement caught his eye. **In the** distance were several riders and other objects moving

1979 Mov:ChinaSyndrome no furniture. It appears as if she just moved in. Boxes around. **In the** room are several objects that light up, that waste electricity, like an electric goose in the corner, some light bulbs with the filament made of flowers, etc.

1993 StrangeDevices soil of her yard. She had a terrible hatred of thieves and parasites. **In the** yard were several anthills whose inhabitants paved themselves paths of plunder to the storeroom.

1993 PlanetAdventure case, failure... Well, all may not prove so churlish. **In the** sky comes another craft; we shall put the proposal to those aboard, or at an extremity, render them drunk and borrow the vehicle.

2004 Mov:BladeTrinity on either side, aerators BUBBLING, aquatic animals of every kind swimming about. **In the** back is another arsenal/lab area. This one is smaller than the Nightstalkers'

2006 CaramelFlavaEroticanoircom , to her right, filled with people moving their bodies to the beat. **In the** middle were several tables covered with white linen. Just beyond the tables was

1999 SongChileBird if she knew who her grandfather was. # The fisherman said, " Over **by the** rock are more fish. " # The water was also choppy over

1958 Exodus walked back into the room and sat down at a desk and sighed. Before her **on the** blackboard was this sentence chalked in block letters: THE BALFOUR DECLARATION OF 1917 IS THE BRITISH PROMISE OF A JEWISH HOMELAND IN PALESTINE.

1960 CallArctic Tell me what you think. " I held it close and examined it. **On the** stem was some kind of a queer animal, looking like a sea monster done by a man who had never seen one.

1962 SevenDaysInMay on his brown horse, complete with dagger, German rifle and leather bandoleer. **On the** camels rode several infants and one sick

1972 TheNightTheSeventh and turrets. Smoke was rising from some of the chimneys. Far above it **on the** hill stood another castle of imposing appearance. Like the Schloss Klocksburg there was

1984 Play:AnotherParadise at table, her head in her arms, in an attitude of despair. **On the** table are some books and a manuscript.) p. 73 HIRAM

1989 Harpers or ever explain. The bottle's blue water had frozen to white ice. **On the** ice were many men and dogs; they lived and moved. I could

1993 TalismansShannara never thought of that. " " Hang on. There it is. " **On the** screen was some text and, down the right side, windows that held

1997 **On the** back bar were bottles, a stand of slim jims, and giant jars of pickled eggs-the regular color.

1997 FantasySciFi the sobbing girl, and... # I gasped. # Sitting next to me **on the** bed was another echo -- a perfect echo, in fact, dressed just like me, the flowered barrettes in exactly the same places, identical in appearance, except... she was holding out her right hand.

1999 Analog " What the hell. " I light a cigarette, only a minor stall tactic, then turn the envelope over. **On the** back is this square of star-flecked blue-black, surrounded by animated script that reads: PRESS HERE TO OPEN.

2009 WayThroughDoors Rita, opening the door again. # She had a tray this time. **On the** tray was another envelope, and a cup of tea. She brought it

2001 QueensOwnFoolNovel drew the cloak more firmly around his shoulders and that brief flame was quenched. **Beside the** driver was another man shaking as with an ague. Uncle nodd

1967 Mov:FarFromMadding rolls and lightning scissors - a summer storm. The rain begins to fall. **Next to the** TINKER is another figure, muffled also in a multicoloured cloak. The

2009 DakotaCipherEthan I must say it's a custom my own more staid America could emulate. **Next to the** mural were enough foliage, flowers, and folderol to start a forest fire.

1951 Play:MissMabel the left. An ancient clock and bric-a-brac fill the mantle. **Along the** wall **above the** mantle are several photographs. **Among these**

1959 Unanointed king and all his army. An uproar had risen in the far valley. **Above the** uproar rose another voice, trained also to be heard in battle.

1942 AngelWithSpurs florid speech to his people, seated himself, and waved a fat hand. **Behind the** grandstand were many cages woven of willow withes, stacked high, one on

1961 HouseOnColiseum , and in one of them there was a loudspeaker from the jukebox inside. **Behind the** building was another parking lot. The same white sand, only here the

1963 CityNight is sitting at a desk. There are two small rooms. On a board **behind the** desk are many photographs of hardened wanted faces: staring stonily into the room as they had stared into the camera and at the cop behind it -- as they had stared defiantly at the world.

1974 SilentThunder hot on their trail, determined to regain the stolen Thurman horses. Not far **behind the** cowboys was another posse consisting of Fort Lewis soldiers and other Colorado volunteers bent on revenging the deaths of John Thurman and Richard May.

1976 yyy end of the East Room. We were then lined up to be presented. **Behind the** President stood some sort of master of protocol who murmured our names as we were presented.

1987 Harpers tinily scratched, pitted and polished, golden, antique, dull but shining. **Behind the** dish stands this year's Christmas gift from her eldest stepson Jonathan: a tiny, cut-glass snowdrop vase which holds a posy of cold hothouse snowdrops, white and green, delicately streaked, fragile, hopeful, a promise of futurity.

2001 AnObedientFather fell out. Anita sat down and looked at the plates for a moment. **Beneath the** counter were several tin buckets full of water. " Thank God we had

1993 VoiceInWind Under its overhang a jumble of large cubes seemed to hang in midair, and **between the** cubes were many levels connected by terraces. " It's an Anasazi cliff

1998 FantasySciFi to be the citizen of some other place. His mind was a box. **Outside the** box was that world of distraction, amusement, annoyance. Inside the box his real life went on, the struggle between what he knew and what he didn't know.

1970 Play:OperationSidewinder point in the ceremony they will come alive and wriggle to the dance. **In front of** the screen are several stalks of corn and tall poles with feather and ribbon streamers dangling from their tops.

1951 BlindSpot The other smiled kindly. In the fine effect of the delicate features, and most of all **in the** eyes was sincerity. In that face was the mark of genius -- he felt it -- and of a potent superior intelligence.

1952 Build-Up Krieger at one time sent the family a crate of live lobsters from one of his salesman's trips to Maine. Far **in the** distance was Sugar Loaf, which they planned one day to climb. But in general, through sunny days, first decorating the house with wild crab-apple blossoms, then dogwood, blue flags and daisies to goldenrod and purple asters as it got toward fall, the summer passed happily enough.

1954 ThirdGeneration Maybe the love of risk only signified a yen for defeat. No, **in the** risks were victory, not only Miami Beach at the height of the 1956 GreatWorldTimothy In the back was a chaste white office with a black lacquer table where David went to be alone with his ideas. **In the** front was pandemonium. Coffee was served at all hours of the working day, and the ladies who came in periodically to perch on the edge of David's chair were

1957 Mov:AllMineGive It opens. He and the baby are bathed in light from the interior. **In the** doorway stands MRS. CLARY, a pleasant, jolly, motherly woman. She looks down, sees the incongruous pair.

1958 Play:EpitaphBluebird On the second level we see the window of AUSTRALIA CROWLEY'S front room. **In the** distance are trees and rooftops. TIME The present. THERE IS MUSIC AND

1958 Play:ColdWindWarm . WILLIE You're right about everything. The pupil has outstripped the master. **In the** kid is wisdom. Tell me what to do, 1963 CityNight And the man wouldn't take our note. He told us to go to the ticket office, to get change. The ticket office when the train might have gone any second, and we were starving. " Milan, Brescia. All the hot white afternoon, the train bumped over a flat cultivated plain, by low mountains; **in the** distance were others, not low but high and hazy blue, disappearing into cloud. They saw what must have been a monastery on a hill, its cloisters arched; oxen were ploughing in orchards of blossom, there were little villages, then, " Tidy yourself, " said Hugh.

1966 WaitingWinter " Oh, now, Rodney, don't put me in the spot. " " On the spot. **In the** spot is lighting. On the spot is what you're trying to say. "

1967 CaughtInThatMusic " She'd make you take it back. Here. Come here. " Ira led Jonas to a darkened store front. **In the** window were handembroidered garments from Balkan countries, blouses and skirts beautifully decorated by peasant skill and patience.

1972 TheNightTheSeventh I guessed many generations of children had sat at that table. **In the** embrasures were window seats on which lay books. I remarked that it was a very pleasant room in which to work.

1975 BeyondBedroomWall The furniture was meant for comfort. Down **in the** basement stood shelves of jelly her mother had put up and a workshop 1977 HourDragon He was being followed, and his pursuers were closing in on him. **In the** darkness sounded shufflings and slidings that were never made by human feet; no, nor by the feet of any normal animal.

1978 VioletClay She sighed and put down her fork. After supper, we curled up on the couch together and she brought out a scrapbook. **In the** scrapbook were articles, some from magazines I'd never heard of, neatly clipped and inserted between transparent sheets of plastic.

1978 VioletClay On the walls hung framed enlistment posters for four American wars. **In the** showcase featuring Landsborough Productions were paperback books with titles like An Anthology of Famous War Stories, Alexander the Great (for Young Readers), A Boy's Guide to Great Battles and 1978 Whistle The war seems to drag and drag. Out **in the** field is reality: hundreds of thousands of men marching over fields and through cities, moving masses of equipment, coming under fire.

1986 KingYS Grottesque idol-shaped columns grinned at him. **Underneath the** roof lay shadowiness through which he peered at his opponent. Hornach was not quite the weakling of Forsquill's contempt, but he was scrawny;

1970 Mov:RyansDaughter He is a tall man in his early forties, strongly built and agreeably featured - his best features being the eyes which are warm and kindly, though hidden now by silver rimmed spectacles. **Round the** mouth are lines left by humour, on the brow lines left by small anxieties.

2005 BakerTowers The road was loose and rocky; the coarse stones, called red dog, came from bony piles on the outskirts of town. Black smoke rose from the chimneys; **in the** backyards were outhouses, coal heaps, clotheslines stretched between posts. Here and there, miners' overalls hung out to dry,

2006 MakeHimLookGood I am twenty-six years old, and right now I hold hands with my husband, Ricky Biscayne. His hand is cold. Mine is hot. **In the** middle is moisture, from his nerves. His palms sweat with anxiety often.

2006 DarkestPlace He thought about her, the warmth of her beside him. **In the** distance were police sirens. He was moving toward them.

2007 PeculiarGrace He crested the ridge, cool again under the filtering trees and gradually the road swung northeast as it followed the crest. Back **in the** woods were stone walls lining what had been the old road and time to time there would be an opening in the wall, often flanked with upright stone posts and back behind were the cellar holes and jumbled foundation stones of old farms.

1952 WorksLove On the mantelpiece was a shaving mug with the word SWEETHEART in silver, blue, chipped red, and gold. **In the** mug were three buttons, a roller-skate key, a needle with a burned point for opening pimples, an Omaha street-car token, and a medal for buying Buster Brown shoes.

1954 SweetThursday In between these hours there were the coffee customers, the sandwich and doughnut people. **In the** evening came two rush times: at nine-thirty when the early movie let out, and at eleven-thirty when the second show broke. At twelve-thirty the Golden Poppy curled its petals, except on Saturday nights, when it stayed open until two for the early drunks.

1954 LovelsEternal Next from the bag came a small vial and a long curved tweezers. **In the** vial were three twists of gauze covered with vaseline.

1968 MorningNoonNight There revealed was a miniature family sitting room, a comfortable room designed, as she saw, after the room they had just left, with a settee, chairs, and round tables. **In the** chairs sat two figures, a man and a woman, the man reading a book, the woman sewing.

1970 BayNoon She might have been an acquaintance casually showing me the snapshots of some holiday, so expertly had she controlled herself. **In the** envelope were three photographs of a cadaverous man in a heavy sweater leaning against a chalky wall.

1982 Mov:Frances DAY A NURSE ushers Frances and two ATTENDANTS into a sparse tiled room with dilapidated plumbing and fungus growing between the tiles. **In the** center are three steel baths with hammocks suspended above them.

1993 PlanetAdventure Reith scrutinized the ground around the fire. **In the** shadows lay two heaving shapes. " They're alive! " whispered Reith in

1993 ThoseWhoHuntWounded " Here you go, " Bines said. " For your little boys and girls. " **In the** corner were three wheelchairs. " I always liked

1981 WhenEmperorDies The edges of that Ethiopian plateau mark a different world. Below **in the** deserts are Negroes and Arabs, paganism and Islam, but in the highlands you find a quick, lively people, Christian for fifteen hundred years.

1981 MurderOnCapitol She couldn't see him but knew he was following closely behind. **In the** drawer were envelopes containing legal documents from her law practice, to be reviewed at home before returning to the office.

1990 Ploughshares They sat at the kitchen table; **on the** counter were packets of powdered macaroni sauce and paper plates.

1991 SouthernRev Mrs. McNeer had rented a tent in case of rain and had set it up and rolled up its sides and placed long cloth-covered tables beneath it. **On the** tables were foods that most of the children of Arrow Catcher, Mississippi, had never seen before.

1994 Postcards Something was sticking in his backside, and he felt around, grasped Mernelle's ocarina, the swirled novelty pattern of the Bakelite scarred from kicking around the floor. **On the** sides were decals of donkeys carrying panniers of cactus.

1998 ExtraManNovel There was a patch of worn blue carpet on the floor, and a set of shelves painted blue to match the carpet. **On the** shelves were dozens of ointments and toiletries.

2000 AustereAcademy urrounding the sidewalk was a vast brown lawn that looked like it had never been watered, and **on the** lawn were hundreds of children running in various directions.

2001 FantasySciFi It's not very big, but it's loaded with shelves, and **on the** shelves are hundreds of toys: dolls, drums, ray guns, puzzles, wooden

2001 SouthernRev It led to a clearing where they'd spent the night. **On the** riverbank were sleeping bags and a red plastic ice chest.

2002 DevillnOIRosie I wound a muffler around my neck and, as I took my old black hat also a hand-me-down from Pa and my leather gloves off the bench by the door, I happened to look over at the wooden shelves beside the bench. **On the** shelves were rows of glass jars, pale green, filled with

2003 SacredTime It smelled good in here from when it used to be a closet. **On the** floor lay wood specks that bugs had chewed from the beams.

2005 FlyingCrowsNovel It was a sad, depressing mess. **On the** floor were puddles of water and clumps of plaster that had fallen from the once-beautiful

2005 Ploughshares It seemed like an entirely different city, immune to the charm and gleam of the countrymusic mecca just several miles away. **On the** corners stood liquor stores, cashiers shielded behind thick glass partitions.

1960 Carrington From its front porch a platform extended, with two tables and seven chairs. **Beneath the** platform were rows of benches built from planks and shielded from the sun by boughs of pine.

1992 Ploughshares And the chinaberry tree that gives no shade, not even a moon shadow -- when it put on berries its leaves gave all their strength, and now they hang weakly among the wrinkled berries, things about to evaporate; and **beneath the** tree is dust, the roots scratched bare by the dog, and now the dog lies among the feathery rootless imagining that he is cooling himself, but he pants, and he is as hot and dry as the galvanized chain that attaches

2001 FantasySciFi And an Ensign, holding up a grand duke's banner, with a black crescent and the lightning stroke sign of Ikstra. **Beneath the** banner rode Prince Sergey himself. Katya had never seen a prince of the blood before, but there was no mistaking this one.

1908 NYT-Reg was taken by Mr. Isman. All during the evening the Metropole was crowded. **In the** throng were many men with Chanler money. The

1940 From **out over the** country come such rumors as these: A woman who made a sweater for a Belgian refugee received a note from a German soldier saying he was wearing it and enjoying it very much.

1928 NYT-Reg This placard, which is strikingly done in black and red, is called " the battle of the bottles. " **At the** bottom is this information: " England spends fifteen shillings a week per family for beer, three shillings for milk. "

1944 NYT-Reg manufacture of long-unavailable civilian articles on the basis of local material and labor conditions. **On the** list are such household articles as vacuum cleaners, electric ranges, garbage cans, washtubs, egg beaters, cooking utensils, can openers, lawn mowers, sewing machines and

1948 NYT-Ed the present Assembly must still act on recommendations of its own committees. Moreover, **on the** horizon looms another issue equally important -- namely, the open violation of the Balkan peace treaties by Russia's satellites, not only in respect to human rights and freedoms, but even in respect to disarmament--Some of these problems are now before the Security Council, which, fortunately, expects to continue meeting in Paris.

1931 NYT-Reg receivable in large part from subsidiaries and persons who were active in their attains. **Among the** securities are many blocks of capital stock shares issued by subsidiaries. The same

1936 NYT-Reg Committee, who pinned a gold convention admission badge on Mr. Hoover's lapel. **Among the** welcomers were former Secretary Hurlley, former Postmaster General Brown and others of Mr. Hoover's former political and governmental associates.

1995 Denver. Insurance company lawsuits cited more than \$ 1 billion in fraudulent psychiatric claims. **Among the** charges were such things as using the involuntary commitment laws to incarcerate those who were not mentally ill, holding them against their will until their insurance ran out.

1879 NYT-Reg Down the avenue the drums beat. the bugles blared, and the restless crowd cheered; but **in the** circle was silence, while the prayer was offered by the Rev. Dr. Paxton. of the New-York-Avenue Church.

1905 NYT-Reg The menu was of special design and etched on Japanesevellum. In the centre was a portrait of the guest of honor, surrounded by lotos flowers, and **in the** corners were vignettes representing the principal events in the career of Mr. Reid.

1912 NYT-Reg Of the latter hundreds appeared to be girls still **in their** teens. **In the** boxes were scores of finely dressed women, and these were every whit as enthusiastic as were the poorer people in the top galleries in their applause of the anarchistic utterances of Emma Goldman, who argued that direct and not political action was needed to solve the problems of the working classes of America.

1925 NYT-Reg The Cosyayuna Democratic Club of the Bronx held a dinner at Luna Park in the evening. **In the** party were Sheriff Edward J. Flynn, Street Cleaning Commissioner. James W. Brown, Magistrate Albert H. Vitale, General Sessions Judge Francis X. Mancuso and Alderman William. P.

1926 NYT-Ed The dealer quietly noted the number called, with an eye to future business, and when, after the investigation began, he gave' that number to the detectives, it led them straight' to the apartment on Madison Avenue which the burglars' had rented. The rest was easy. **In the** apartment were scraps of paper which carried the trail to a bank. In the bank was a canceled check made out to a hotel.

1930 NYT-Reg We were met by a committee of Chicago's prominent citizens, and among them officials of the national air races, another event in this country that I am doomed to miss if I am going to get home on schedule. **In the** crowd were Major Luke Christopher. Clifford Henderson, Casey Jones and officials of Vacuum Oil, who had made arrangements for getting our plane ready for tomorrow's 1,200-mile flight.

1983 CSMonitor On a recent visit to Ernesto' s guerrilla camp, the first structure encountered by several journalists was a thatched hut with three open sides. **In the** hut are stockpiles of a variety of weapons, including 50-mm machine guns and mortars.

1902 NYT-Reg ExChief Devery stood on the sidewalk bareheaded and mopping his brow. **In the** roadway were two Wagons loaded with full beer kegs, another had a supply of pyrotechnics that must have cost several hundred dollars.

1922 NYT-Reg The wourxl had proved fatal, probably almost instantly. **In the** room were thirteen cartridges to fit the pistol. Mr. Ray notified Patrolman Oelkus of the East Thirty -- fifth Street Station, who called an ambulance and sent word to the office of the\*\*al Examiner.

1922 NYT-Reg The evolution by which they were changed from air-cooled to water-cooled tubes, so that they could be built larger and larger to carry more and more power, was explained, and he listened, hand cupped behind his ear like a delighted boy. **In the** room were two lines of pieces of wood strung on wires, which waved up and down to make a vizualization of energy waves as they are built up on the receiving antennae of a wireless plant, and when Edison was told what they were by Chester W. Rice, he laughed and said: " Takes the place of mathematics. "

1946 NYT-Reg Fastened to its hood by chicken wire is a thick, quilted cotton blanket, lined with dog fur, to protect the motor from sub-zero weather. **In the** jeep are four men, heavily bundled in bulky winter clothing. The driver is a Chinese general, dressed in American Army winter clothing from

1997 USAToday # **In the** room are four scales: two small ones for apportioning his energy concoctions, one for his bike (23 pounds) and one for his body (three pounds over race weight).

1885 NYT-Reg In the smaller box, which was about a foot long and Rix inches deep, the officer found a nickle-plated revolver. minus tine barrel, packed in sawdust saturated with glycerine, and **in the** sawdust were several cakes of dynamite. A little crank made of thick wire was attached to the outside of the box, and had this been turned an inch the cartridge would have been exploded with fearful results.

1886 NYT-Ed The bill now pending appropriates \$100, - 000 for 141 surveys, and the Secretary of War is required to tell Congress next year whether the brooks and inlets in question are worthy of improvement. **In the** list are several projects -- upon which the department has heretofore made adverse reports, and. in one case the bill makes a special appropriation of \$5,000 for another survey.

1908 NYT-Reg From the Catalone the sharp rattle of her anchor chain was heard, as the order was given to let go the anchor. **On the** Daghestan was activity and some excitement, but on the whole the crew acted in art orderly manner.

1927 NYT-Reg The exercises took place in Room 434, where Judge Hough had sat for many years. **On the** bench were Circuit Judges Learned Hand, Thomas W. Swan and Martin T. Manton, who succeeded Judge Hough as Presiding Judge.

1955 CSMonitor It is more nearly a six-power world -- the United States, U.S.S.R., Germany, China, India, and Britain. If the first two are still the most powerful, the other four are far from being insignificant. On the contrary, those four, if they chose, and if they ever evolved a common policy, could control the course of events. Potentially, those four exercise a balance of power. And **on the** horizon are others coming along. Japan has been slower to

1966 NYT-Reg **On the** right side of the front row in the church for the 75-minute ceremony sat King Baudouin of the Belgians and Queen Fabiola, King Constantine of the Hellenes and Queen Anne-Marie, and Grand Duke Jean of Luxembourg and Grand Duchess Charlotte. On the left sat Queen Juliana, the bride's mother; Mrs. Giista von Amsberg, the bridegroom's mother, and Prince Bernhard, who is The Prince of the Netherlands and the bride's father.

1959 WallSTJrnl Fanning out from Kotzebue on the coast, four light planes searched the area. finally save them 30 miles east of Selawik and dispatched a dog team to rescue them. **On the** mission were members of the Civil Air Patrol. Set up in 1941. incorporated in 1946 and designated an official auxiliary of the Air Force in 1948, the C.A.P. today is undertaking a growing number of unusual missions-and an occasional business venture.

1966 NYT-Reg On the right side of the front row in the church for the 75-minute ceremony sat King Baudouin of the Belgians and Queen Fabiola, King Constantine of the Hellenes and Queen Anne-Marie, and Grand Duke Jean of Luxembourg and Grand Duchess Charlotte. **On the** left sat Queen Juliana, the bride's mother; Mrs. Giista von Amsberg, the bridegroom's mother, and Prince Bernhard, who is The Prince of the Netherlands and the bride's father.

1967 NYT-Reg The next morning participants wound their way through a 50-by-60 foot "Survival" maze made out of seven-foot walls of brightly decorated paper boxes. **On the** boxes were phrases and quotations such as "I Must Be What I Am" and "Get With the Action."

1976 Carter described Walker's appearance as a "vivid demonstration of party loyalty and love for the state," then brought the crowd of 5,000 to its feet by predicting, "We are going to win in Illinois in November because of the unity we've created." **On the** platform were signs declaring Lithuanians,

1983 This alarms more moderate unions, who see a Kinnock victory as continuing the leftist, unilateralist image that lost Labour so many votes on June 9. // **On the** sidelines are finance spokesman Peter Shore, in the moderate left, and Roy Hattersley, to the right.

1986 NYT From there, the tour heads for Studio 8-H, where "Saturday Night Live" is broadcast (Friday and Saturday tour-goers may catch a rehearsal). // **On the** itinerary are displays of early radio paraphernalia, videos about the history and technology of broadcasting, and a model of a

1988 CSMonitor Visitors in small groups (they allow only about eight at a time) have poured in to be taken around by the Hollanders themselves. // **On the** walls are photos by their sons, bullfights, and cave paintings.

1991 NYT When he'd called home stove, oven, microwave, and refrigerator, all crammed into six hundred square feet and painted a bright sunshine yellow. **On the** walls hung photos, all of planes, and all gorgeously shot from the ground's viewpoint.

1995 NYT All the lights are off and the shades are drawn. # **On the** couch lies Mama. Her hair is standing on all ends and her face is a perfect mask of

2004 NYT Behind him, around the neck of a grinning carved wood moose, hangs the Olympic gold medal he won in the cycling time trial at the Athens Games. **On the** walls are photographs of his golden retriever, Tugboat, who died in July and whose tag Hamilton wore inside his helmet on that winning

1970 NYT-Reg The suggestions were made by the National Selective Service Youth Advisory Committee at the end of five days of debate and deliberations here. **On the** committee were 109 advisers, including eight women, ranging in age from 16 to 26.

1993 CSMonitor Among other treasures listed in the report as belonging to Vishnevsky were some trophy masterpieces, including paintings by Cranach, Giordano, and Klinger, looted from German museums such as the Dresden Gallery and the National Gallery in Berlin. **On the** list were 25 drawings

1944 NYT-Reg In one Italian stockade, miles of taglatelli hung like clothes from a line, as in Naples, while minestrone and ravioli cooked in huge pots lover gasoline fires. **Around the** stockades are two rows of barbed wire, strung on wooden posts eight feet high, with a three-foot overhang turned

1937 NYT-Reg The tower consisted of an eighteen-foot structure mounted on a ten-ton truck, sealed on all sides with fiber board, tar paper and sheet metal. **Inside the** tower were four marksmen wearing gas masks and armed with repeating tear gas rifles.

1905 NYT-Reg There is an immense circular hole in the yards fully 50 feet across and as many deep. **Inside** are coal cars tilted at a dizzy angle, twisted rails, broken trucks, and one freight car overturned and lying with wheelo.

1929 WallSTJrnl The others seemed unable to get; out of the hole, so I went down to investigate. **Inside** were six or seven more passengers.

1991 CSMonitor That was evident in late November, just two months after the Arizona/Germany announcement, when a Materials Research Society symposium in Boston drew some 500 scientists, who delivered 25 papers and stayed from 5 p.m. until 1 a.m. **In the** crowd were researchers from International Business Machines, Exxon, Bell Laboratories, and other corporations.

1990 CSMonitor Commanding for the Republicans is Richard Darman, in his first real battle. And **in the** trenches are scores of others such as Sen. Daniel Patrick Moynihan (D) of New York and Rep. Richard Gephardt (D) of Missouri.

1990 SanFrancisco So has technology. **In the** concrete-and-steel entombed basement of the San Francisco Federal Reserve Bank are five currency sorting machines, each one capable of processing more than 65,000 bills an hour, 24 hours a day.

1992 Houston Whom are we to believe? Both, actually, and **in the** differences/similarities are lessons on how to approach listening to a solo instrument.

1995 SanFrancisco Before leaving home, the Clintons planted a dogwood at the White House in honor of the children of Oklahoma. **In the** audience were hundreds of people who lost loved ones in the blast, and many of them brought along remembrances of the dead or missing.

1999 Houston On the ends of many fennel-like strands were clumps of sago's brown seeds, a duck delicacy. **In the** mats were scads of scuds, little

1998 CSMonitor Around me is a sellout crowd of 19,000 roaring, screaming fans in Boston's Fleet Center. **In the** ring is wrestling's current megastar, a 252-pound nihilist bruiser known as Stone Cold Steve Austin.

1998 SanFrancisco To steer around those problems, Jackson is pushing a solution that would tie together existing bike trails, on-street bike lanes and connections on quiet, fairly flat streets into bikeways that parallel freeways and link cities. **In the** works are bikeways along Highway 24 through Walnut Creek, Lafayette and Orinda and Interstate 80 in west Contra Costa.

2002 SanFrancisco From the valley floor to mountaintop, as far as the eye can see, terraces tier the steep slopes like staircases. **In the** valleys are kitchen gardens, vegetable fields and citrus orchards.

2000 NewYorkTimes It had also been a testament to how racial and ethnic groups in Houston had put aside their suspicions and rivalries and come together largely out of self-interest to achieve power. **In the** audience were faces from that winning coalition.

2004 WashingtonPost Scheduled for June is "Steaks, Chops, Roasts and Ribs"; **in the** works are cookbooks on barbecue and casseroles, a paperback, single-subject series for beginner cooks, and a 1,000-page, all-purpose "Joy of Cooking" -type volume.

2003 CSMonitor In 1984, the journalist spent three days crawling around the basement of the Covent Garden opera house in London. **In the** back were stacks of dusty 19th-century manuscripts, maybe 500 in all, wrapped in cloth covers.

2009 WashingtonPost Counting heads, he helps guests into a small fishing boat docked at the lodge. **In the** distance looms Parrot's Peak, a 3,000-foot jungle summit set to be scaled before the day is out.

2009 SanFrancisco Just a flat, windswept plain on the eastern edge of Solano County with a few utility wires jutting through the dirt. **In the** distance are cows, some eucalyptus and 13 unfinished, abandoned model homes.

2008 WashingtonPost Just across Leesburg Pike, Ali Altaf, 35, a bank employee, was eating lunch at a Middle Eastern restaurant with his wife and children. **In the** window were signs in Arabic, Persian and Spanish.

2008 NewYorkTimes There are baskets of tangled accessories here and there; one was brimming with multicolored bandannas, another with \$68 webbed canvas belts. **In the** center are glass cases with bracelets and wallets, and a table displaying a pair of expertly disheveled dungarees.

2003 USA Today Now, director Christopher Guest and co-writer Eugene Levy put the hoot in hootenanny with their send-up of the world of folk music in *A Mighty Wind*, which blows into 14 major cities Wednesday. **In the** spotlight are three groups of pre-Beatles' 60s troubadours who reunite for a memorial concert: the chirpy New Main Street Singers (led by Jane Lynch and John Michael Higgins), the over-earnest Folksmen (Guest, Harry Shearer and Michael McKean) and long-estranged folk sweethearts Mitch & Mickey (Levy and Catherine O'Hara). Such Guest vets as Fred Willard, Bob

1997 Chicago He recalled that the last characters of the license plate spelled "LUG." **In the** car were two people who police say roughly match

1991 WashingtonPost It's a whirl of blues with two figures, representing Wiseman and his wife, Betty, casting their nets into the sea. **In the** air are five birds, representing the Hue family.

1996 SanFrancisco The Chronicle received many responses -- a stack of letters plus e-mail -- explaining what has happened to all the Central Freeway drivers. **In the** stack was this note, which featured the drawing above: I am a missing commuter. My commute was from Livermore to San Francisco to

1990 CSMonitor Recently a selection from the collection - pictures, sculpture, furniture, ceramics, and other objects - were on view in New York at the National Academy of Design. **In the** exhibit was this miniature of three of the children of Charles I, painted on vellum by John Hoskins about 1646.

2007 Chicago Speaking of Barris, the Volo Auto Museum has a room devoted to "The George Barris TV & Movie Car Collection." **In the** room are such vehicle celebrities as the Batmobile, the General Lee, the Cadillac ambulance from "Ghostbusters," the DeLorean from "Back to the Future" and

2003 Chicago Currently she is touring and working on the songs for a new disc to be recorded in September and released in February by Red House. **On the** backburner are several projects, including a compilation of her father's children's songs (he wisely kept the rights to his Disney songs) and a disc of

1993 Houston Many in the festive crowd of 5,000 had been waiting since 4 a.m. to see La Mafia. **On the** floor were several hundred, cordoned off from the stage by a makeshift fence.

1995 WashingtonPost In the delightful "The Diary of William Maclay" (edited by Kenneth Bowling and Harriet Veit), the Pennsylvania senator described "a great dinner, and the best of the kind I ever was at" given by the Washingtons. **On the** table were soup, fish roasted and boiled; meats,

1992 CSMonitor Potato stew in leaf bowls. One appeal is the bazaar element. **On the** platform are newsstands, fruit carts, tea stalls, and vendors selling puris (saucer-sized fried breads) and potato stew that they dish out in disposable bowls made out of leaves.

1992 USA Today Snapshots of her husband, Georgetown University law professor Peter Edelman, and sons Joshua, Jonah and Ezra, sit atop bookshelves. **On the** walls are posters of Sojourner Truth and Albert Schweitzer, and one torn from a pole in Durant, Miss., in August 1965.

1990 NewYorkTimes The choir also presents a couple of concerts each year - including a Christmas-season "Messiah," usually with Concert Royal - and it has produced a number of recordings. **On the** way are recordings of 20th-century American and British church music, for, respectively, the Argo

2000 CSMonitor The lady of the manor rose from a padded bed in a tightly woven gown of bright colors and undergarments of linen. **On the** walls were tapestries for beauty and warmth.

2000 Atlanta His massive living room looks designer perfect, as if poised for the next gawking tour of homes -- black lacquer furniture, cream-and-taupe upholstery, family photos grouped in silver frames. **On the** wall are dozens of autographed photos: Kenny with a former president (George Bush).

1998 USA Today Japanese business investment, earnings, industrial production and employment are heading down, along with wage increases, housing starts and car sales. **On the** rise are business failures, corporate losses and inventories, now at a 23-year high.

1996 WashingtonPost That night will be his last at the White House until the election. # **On the** schedule are stops in Arizona, Colorado, California,

1995 Houston simply At one end is a large wooden desk where he often writes. **On the** wall are books - poetry **on the** left, plays **on the** right.

2010 NYT Eventually, we drove up onto bleak, washed-out roads where, through the scratched plastic windows, we anxiously watched the steep mountainsides for rock slides. High up **on the** hillsides were caves, like black eyes watching us, where the local Baltis scratched out livings mining

2009 NYT It is encircled by a chain-link fence, and a laminated table supports a plywood ark containing the two Torah scrolls that were once paraded reverently up and down broad aisles in the old building. **On the** walls are paintings of the old synagogue, a two-story, wood-frame structure with a

2008 NewYorkTimes His hands and clothes were similarly dotted with white. **On the** walls were Mr. Belles paintings and lithographs, one a set of cuneiform-like black squares imprinted on ivory paper -- an alphabet, he explained, based on his impressions of ancient Mesopotamian art.

2008 Chicago Near Traverse City, the Boardman Valley Trail, an 81-mile snowmobile journey, takes riders into Pere Marquette State Forest. (Watch out for the wild turkeys!) **On the** trail is Ranch Rudolf, a 16-unit motel (\$94 a night) and bunkhouse (sleeps a party of eight for \$230 a night).

2007 Houston The right is anchored by GOP Reps. Tom Tancredo of Colorado and Duncan Hunter of California, two long shots who hope to increase enforcement enough that most illegal immigrants will pack up and leave. And **on the** left stands Rep. Dennis Kucinich of Ohio, who has proposed

2006 CSMonitor His family is safely abroad, fed up with the violence, and pushing him every day to leave Iraq. **On the** wall are pictures of three generations of graduates, and of weddings enjoyed during safer days in Iraq.

2002 NewYorkTimes On a recent Monday morning, Betty Jean Dixon, the membership director of Associated Builders and Owners, arrived at work to find almost 100 telephone messages inquiring about aid. **Around the** office lay piles of applications in various stages of completion.

2002 SanFrancisco Big, leafy trees shade an expanse of grass with a bubbling fountain, benches and a bandstand that hosts free Sunday concerts in summer. **Around the** periphery are shops full of things that seem entirely reasonable to buy after you've acquired a cozy Zinfandel buzz: custom-made \$298 birdhouses, coffee-table cookbooks, grape-motif napkin holders, bottles of fig-date balsamic vinegar.

2001 AssocPress Mice scatter as flashlight beams bob over stacks of white boxes containing bandages, slings and vials of medicine. **Around the** room are shovels, sand bags and 35-gallon drums of water - civil defense rations.

1996 WashingtonPost A black futon lies in one corner, ready for another all-night programming session. And **around the** room are artifacts of his other interests -- juggling, astronomy, photography and the Manhattan club scene.

2009 Chicago At 8 p.m. Saturday, NBC will air a one-hour music-themed highlight show of WWE's WrestleMania 25, held in April in Houston. **Among the** performers are AC/DC, Korn, The Hives, Borne, Ryan Star, Hollywood Undead and Kevin Rudolf.

2009 Houston Currently, the Rebels start eight sophomores and one freshman. **Among the** rookies is sophomore quarterback Delvon Carpenter.

2005 Denver The toughest challenge, though, was finding a way to pay for a project in the midst of a declining economy in agriculture and rural America. **Among the** keys were donations of some \$200,000 apiece from the family of the late Ralph Bowman, a local wheat farmer, and from the

2003 Houston He and other researchers are eager to begin working with large-scale versions of nanomaterials to see if the promise holds up. **Among the** possibilities are materials with more than one use, such as a shield that could not only protect astronauts from radiation in space but also sense stress to

2003 Houston U.S. " Despite official awareness of the property's Hungarian Jewish origins, once assets from the Gold Train were designated as enemy property, they became available for requisition by high-ranking U.S. officials, " said the Presidential Commission's final report in 2000. **Among the** officials was Maj. Gen. Harry J. Collins, commander of the 42d Division in western Austria.

2002 NewYorkTimes Its curator is Norman L. Kleeblatt, who put together " Too Jewish " several years ago, about how young Jewish American artists, generations removed from the Holocaust, identify themselves as Jewish in their art. **Among the** work was part of Elaine Reichek's ersatz re-creation of her childhood bedroom, with stock Colonial wallpaper discreetly stamped with a Jewish star and linen hand towels inscribed with J.E.W.

2002 Houston The 21st annual SBISD Tournament will attract a field loaded with playoff prospects, as well as some highly-ranked teams. **Among the** favorites is No. 3 Dobie, which entered the week at 8-0 and features posts Amber Kelly at 5-foot-11 and Funaki Kefu at 6-foot-2.

2001 NewYorkTimes One day at noon, 23 of the park's 27 pads were occupied, nearly all by construction workers. **Among the** tenants were Sherry and Thomas Jello who moved in May from Jacksonville, Fla.

2001 Houston The saltwater wader has various hazards with which to contend. **Among the** front-runners are stingrays and sun rays.

2000 Atlanta Group demographics were diverse. **Among the** runners were retirees, a few sixtysomethings and at least one pregnant runner.

2000 Atlanta Waters said the site, located near Rosebud Road and U.S. 78 near Loganville, is becoming a commercial node and that the office park would be a good buffer between the businesses and nearby residences. **Among the** conditions were stipulations that the project be reduced from five buildings to two, that they be one- story, be bricked, and that the property be landscaped.

1999 SanFrancisco One battle takes place on an enormous plain, and a climactic lightsaber fight is waged among ramps, platforms and infinity-deep crevasses. **Among the** creatures are ants-on-their-hind-feet cannon fodder called battle droids.

1998 NewYorkTimes Today's ruling was based in part on public statements by Welfare Party leaders that the prosecutor submitted as proof of what he called the party's subversive agenda. **Among the** statements were Mr. Erbakan's assertion that democracy " is not an end but a means for us. "

1998 USA Today She declines to discuss individual allegations. **Among the** defendants is Unifour of Florida, 100% owned by millionaire Don Beaver, who founded and named a chain of nursing homes after his deceased son Brian.

1997 SanFrancisco They see the Muni as an endless problem, one of the problems of life in the city. **Among the** problems are equipment failures,

1996 CS Monitor Above one cartoon figure, a balloon of text reads: " Basicly we wer' all gang members and drug-dealers from dah projet an' dis rich white woman kame an' said, put down dem guns, honey, an' paint me a chair... NOT! " **Among the** sarcasm are grains of truth. Napoli is white.

1994 NewYorkTimes For seven weeks, private detectives sifted through trash bags left outside Mr. Sung's home in a Boston suburb. **Among the** garbage were documents shredded methodically into tiny strips.

1993 NewYorkTimes Misery is often the parent of the most affecting touches in poetry. **Among the** blacks is misery enough, God knows, but no poetry.

1992 SanFrancisco Several of the public fund's investments have faltered, saddled with heavy debt and struggling in a weak economy. **Among the**

1991 USA Today " Those intent on doing this have been prompted to attempt more complicated schemes that are harder to crack. The fight has moved to the trenches. " **Among the** battles are these types of health-insurance fraud schemes: - The TENS scam.

2005 Chicago Arthur Ashe is a very important figure in the game, not just as a player but as a citizen and for his sense of honor and justice. **Among the** crowd was former baseball players association chief Marvin Miller, who lives near Sotheby's in New York.

W\_fict\_prose She took one last look around, making sure it was all tidy, before going to the door. But **in the** doorway blocking her exit stood Dr Miguel  
W\_fict\_prose Studies about ten years ago. It was the beginning of the summer term and **on the** noticeboard was that term 's list of the morning lectures for the first-year undergraduates.

W\_fict\_prose and a ram running towards a shepherd who had an axe in his hand. **On the** axe was some lettering so small and cramped that Jack could  
W\_fict\_prose than me. " " Yes. " He sat at the kitchen table. **On the** table was that day's newspaper, and the previous day's, neither unfolded.

W\_fict\_prose a cupboard. " There was a table in the little square room, and **on the** table was their supper . " There's a letter from Mrs Viney,

W\_fict\_poetry Catshead, Hoary Morning, Nanny, Cockpit, Hall Door, Bedfordshire Foundling? **On the** shelves are our apples -- the apples we deserve, thin-stalked, unctuous, even green, polished to an inconsistency, flesh sub-acid, cardboard-pipped, eyes stamenless, sweating under the lights like a  
The bedroom smelled of her musky perfume; **on the** floor by the bed was her diary .

It was the policewoman she had seen in the police station. **At the** gate stood her partner , a young man Alice had not seen before. " Good evening, " said

W\_fict\_prose little back garden. It was much darker on this side of the house. **Behind the** garden were several acres of rough pasture, which Mr Coleby had bought at the same time as he bought the strip of wasteland that linked the pasture to Champney Road.

W\_fict\_prose A mule clattered past, its straw panniers thrust us against the adobe wall. **Behind the** mule came more people , running and shouting.  
Adam held me steady against

W\_fict\_prose pool in the middle and the petals round the edge. One. But further **along the** branch was another world. From here it looked

W\_fict\_prose 's ground is in the middle with a wall of baked mud round it. **Inside the** wall are our huts. Day huts, sleeping huts. I sleep with

W\_fict\_prose Philip went over to the fire-place and emptied out the cigarette. **In the** fire-place were masses of cigarette stubs. He stared at them. Did she come to this empty house and smoke?

W\_fict\_prose At breakfast time the general atmosphere among the residents was still subdued, but much less strained than the previous evening.

**Outside** was sunshine and jubilant birdsong; inside the dining room, the smell of bacon and rattle of cutlery seemed comfortingly prosaic.

W\_fict\_prose And the handle of the door turned. The door opened. **Outside** was darkness, and as usual the dark came in with him on hair and clothes.

W\_fict\_prose The door of the sickroom was open when they got there, and **inside** was quietness, and no movement except Abul Ismail's, withdrawing a slow, smoothing hand from the pillow.

W\_fict\_prose There was the holding tank to pass yet. **Inside** were grouper, dolphin fish, conch, and lobster on the bottom.

W\_fict\_prose When Angel suggested leaving their shelter and travelling to a port like Southampton or London, Tess was unwilling. " Why put an end to sweetness and happiness? Outside, everything is confused and sad. Here, we are quite content. " Angel agreed. **Inside** was forgiveness and love: outside

W\_fict\_prose Graham shifted his plastic portfolio from one hand to the other. **Inside** were drawings of Sara ffitc, and Graham was proud of them.

W\_fict\_prose She walked over to the tree the creature had crashed into. There was a hole in the bark. **Inside** were wires .

W\_fict\_prose Holly saw the high wooden fence of vertical overlapping boards and above it the rise of steep angled roofs and **in the** corners were watch-towers built up on stilts with the platform reached by open ladder.

W\_fict\_prose In the second vehicle are the cameraman, his assistant, and the camera equipment. **In the** truck are servants and armed guards  
W\_fict\_prose The tables were high in a breakfast-bar style and so were the stools, and **on the** walls were movie posters and signed eight-by-tens.  
W\_fict\_prose Beneath the columns of the old rain forest, made of melting macadam, the mean Limpopo of swamped Ninth Avenue bears an angry  
argosity of crocs and dragons, tiger fish, noise machines, sweating rain-makers. **On the** corners stand witchdoctors and headhunters, babbling voodoo-  
W\_fict\_prose kind of smoking-room. There were comfortable leather chairs and beautiful old wooden bookshelves. **On the** wall were pictures of people  
W\_fict\_prose The room was almost bare of possessions, apart from their preparations for departure. **On the** table lay remains of a frugal breakfast; I  
noticed nothing but bread and tea and some fruit.

On the wall were pictures of people hunting and fishing. **Above the** fireplace was a stag's head.

W\_fict\_prose In the games room, supported by slate and iron pillars, a tracery of iron girders held the low glass ceiling. **Inside the** glass was water,  
about a half-metre or so of slightly cloudy and salty water the boilers were supposed to keep warm.

W\_fict\_prose " Much better not. " Amanda confronted, with relish, the unrenovated kitchen. " They do such awful things. " **Outside the** kitchen were  
brambles and thistles as far as the eye could see.

W\_fict\_prose They travelled thirteen or fourteen kilometres in a day. **Behind the** ponies came Meares with one sledge and some dogs. Meares knew  
how to drive dogs. Every day, Meares started two hours after the ponies, and arrived two hours before them.

W\_fict\_prose Toppling trees and clearing the undergrowth as they moved inexorably forward, they carved a thirty-feet-wide gash through the forest.

**Behind the** road-builders trundled wagons laden with graded stone to be pounded and pulverised into place to make a road which was intended to last  
W\_fict\_prose The wall ended in a hedge and an orchard and then the road ran along into fields and the countryside proper. **Behind the** wall was part of  
Moorlake's garden, but most of the latter lay behind the house itself, and ran down to a small stream, with a view beyond of fields and woods, some  
forty acres of which had been owned by Alicia Lockwood, the remains of her father's more extensive holding.

W\_fict\_prose It was time for him to leave as well. The house had fallen; **in the** grounds were ten Russians for every Frenchman.

W\_fict\_prose The pink Vauxhall Viva had quadrophonic speakers from which roared the Byrds's " Eight Miles High ". **In the** back were two girls,  
driven by Charlie's manager, the Fish, a tall, straight-backed and handsome ex-public school boy whose father was rumoured to be a Navy admiral.

W\_fict\_prose " For this, my son, I shall give you much honour! " Now the Venetians sent another message: " **In the** meadow are three horses , each with  
a flaming sword point upright on its

W\_fict\_prose General Francis had risen from his chair by the examination couch and was supporting himself with his sticks. **On the** couch were two  
sheaths of flowers. The General wore white tie and tails that accentuated his normal elegance.

W\_fict\_prose A large banner with " Happy Birthday William " on it hung above and across the range. **On the** table stood two jellies, one red and one

W\_fict\_prose On her fore and after casing, seamen submariners in bell-bottomed trousers and white sweaters stood comfortably at ease; **on the** bridge  
stood three officers, smartly dressed.

W\_fict\_prose The pointing finger moved on, away from the grass and over towards the pavement. **On the** pavement were two patches of blood.

W\_fict\_prose Not for ever... Well, maybe... Elizabeth felt a thrill now, instead of a chill, at the word "husband "... **By the** hearth lay two cradles. One

W\_fict\_prose A fire burned merrily in the hearth. **Around the** room were tables and chairs, some covered with quilted cushions, and on the walls  
shelves of jars which were neatly labelled.

W\_fict\_prose Some were open to reveal rolls of parchment spilling out on to the floor. **Around the** walls were shelves which stretched up to the  
blackened ceiling, bearing more rolls of vellum.

W\_fict\_prose Ellwood surfaced and sank, surfaced and sank. **Below the** water was silence and blindness; above was all frenzy and wild, all effort.

W\_fict\_prose Whatever the Dersinghams had skimmed on, it was not the accoutrements of death. **Round the** walls were four hatchments vividly painted  
with red shield and gold " V " of the Dersingham arms, starting out from the black background.

W\_fict\_prose The house was built in a square, with a broad staircase sweeping up into the darkness. **At the** top were two galleries, one to the left, the  
other to the right, which turned again to form a perfect square.

W\_fict\_prose From the interior of the camp, warders pitched through the crowd with the aid of weighted staves and forced back the crush around the  
prone body. **Amongst the** warders was one man who wore no uniform, but instead a warm quilted anorak.

W\_fict\_prose He wasn't worried about security; the seal ensured that. **Inside the** folder were two sheets of faxed paper. He flicked through them,

W\_fict\_prose Corbett stopped, calming his horse which grew skittish at the sight. **From the** pole hung four corpses; three of the great, black mastiff's  
and, in between them, his neck broken and twisted, eyes protruding, the body of Gyrth, their keeper.

W\_fict\_prose There was a table in the little square room, and **on the** table was their supper. " There's a letter from Mrs Viney " explained Mother.

W\_fict\_prose Outside the door she paused, breathing the chill and chilling air . **From the** school came more music, the school choir rehearsing for

W\_fict\_prose " Madam, Mr Asshe is dead. He is sitting at his mirror, not breathing. Madam, you should come. " " Leave it now, " said Dinah . **From the**  
stage came her cue . Will all great Neptune's ocean wash this blood clean from my hand?

W\_fict\_prose Langton led them through two more doors, finally coming to a small room with a desk and two chairs. **To the** right was another door ;  
beside this one stood a uniformed man in what looked like a Securicor outfit.

W\_fict\_prose Marian and Allen turned back to the wood for shelter from the coming blast. The first lightning glimmered . **Among the** trees were  
boulders heaped together, piled and scattered.

W\_fict\_prose To the right was a road which she couldn't see because of the height of the wall, but she could see the tops of buses and lorries, travelling  
along it . **Over the** road were roofs -- endless rows of them: Above them, like low cloud, she could see far away, an outline of hills.

W\_fict\_prose It didn't move but Thomas could clearly see what she was pointing at. **Over the** ground lay circuits and microchips.

W\_fict\_prose The Enchantment of Slumber... gentle and strong and wrapping itself about you... And **within the** enchantment are dreams , Mortal,

within the enchantment are worlds within worlds within worlds and there are no longer boundaries and there are no longer the finite things that bind

W\_fict\_prose Shivering, she pulled up her anorak zip and turned to the left. Under and **among the** brambles was litter of all kinds, half bricks, broken

W\_fict\_prose She came. The farther in your bed was, the worse you were. **At the** end were cubicles, out of sight and sound. In the outer ward was a

W\_fict\_prose There was a poster on the wall that carried a picture of a rather idealized SS soldier and underneath it said, " **At the** end stands victory. "

Devlin laughed again. " God save us, General, but some people will believe anything. "

W\_fict\_prose She came. The farther in your bed was, the worse you were. At the end were cubicles, out of sight and sound. **In the** outer ward was a  
silky-white hygienic artificial tree.

W\_fict\_prose There were about thirty coins arranged in layers on cardboard trays; each tray was encased in a plastic wallet. **Beneath the** coins were  
some papers. Dougal bent down for a closer look.

W\_newsp\_brdsht\_nat\_arts At another extreme is Peter Palumbo, still struggling to realise his Stirling-designed scheme opposite the Mansion House. If Pollard's architecture is so disposable and flippant that it is odd to call him a "patron", Palumbo's patronage is so single-minded that he can hardly be called a developer. He has yet, in fact, to get something built. **In the** middle are figures such as Godfrey Bradman and Stuart Lipton who build a great W\_newsp\_other\_arts The surrounding carved stonework contained the date, and **in the** middle were metal panels displaying a dolphin with bulrushes. W\_newsp\_other\_social At one end is a row of tenements, **in the** middle are stone family houses and at the far end a council-run hostel for people with W\_newsp\_other\_report At the water's edge, a crocodile is lurking. **In the** trees are monkeys, a pack of bandit mongoose and -- right on a treetop -- a W\_news\_script Managing director Voice over Spanish onions bought at a wholesale market in Birmingham were being unloaded at a depot near Evesham in Worcestershire when a worker noticed a cardboard parcel stuffed between the bags. **In the** parcel were 100 blocks of cannabis resin, each W\_newsp\_brdsht\_nat\_misc While the entire curriculum of study which occupies six years embraces the Latin, Greek, French, Russian and German languages, history, geography, physiology, chemistry, natural philosophy, zoology, botany, algebra, geometry, drawing and painting, fencing, W\_newsp\_other\_social The Queen Anne mansion with a Norman core has six reception rooms, seven bedrooms, walled gardens, a listed Elizabethan arch and jail with guard room above. **In the** grounds are eight holiday cottages providing an annual income of about £30,000 and the British W\_newsp\_other\_commerce The new XJ 4. litre follows the sales success of the 3. litre model, and it's aimed at the sportier drivers among Jaguar customers, as well as getting younger drivers behind the famous wheel. It's priced at £33,700, on a par with some higher level Mercedes-Benz and BMW models. **Under the** bonnet is Jaguar's hefty 4. litre bhp engine mated to a four-speed automatic gearbox.

W\_newsp\_other\_arts A calf, it came from High Force, Teesdale, and has two heads, seven legs, two tails, four ears and four eyes. **Around the** corner are exhibits illustrating 18th and 19th century life in Teesdale, including a re-creation of a kitchen of the time.

W\_news\_script Voice over A British Transport film made in the early 1960's featured the tug the Primrose towing dumb barges up the Bristol Channel and along the canal to Gloucester. **At the** wheel was tugmaster, Frank Savidge from Sharpness. Frank is now 79 and we invited him out of retirement to skipper another tug and remember the heyday of the canals.

W\_newsp\_other\_social For the first time she paraded her new team. **At the** core is her sister Lady Sarah McCorquodale, who acted both as her lady-in-

W\_newsp\_other\_arts Films to be shown include The Wild Bunch; Raging Bull; Kiss Me Deadly; Rebel Without A Cause; New York, New York and New Jack City. **Among the** speakers are film writer Richard Dyers, writer and cultural commentator Andy Medhurst, writer and lecturer Angela

W\_newsp\_other\_report IT was all the fun of the farm in Middlesbrough on Saturday when the council-run Newham Grange Leisure Farm held a special day for children. **Among the** attractions was face-painting and a chance to feed the ducks, as demonstrated by two-year-old Callum Stephenson of

W\_newsp\_other\_sports Kernaghan said there were a lot of tired legs after 120 minutes on the heavy Old Trafford pitch. **Among the** casualties are hamstring victim Stuart Ripley and Robbie Mustoe, out with an injured groin following a hospital scan yesterday.

W\_newsp\_brdsht\_nat\_misc To help them get the most favourable impression, special staff have been brought in to elevate Disney's standard cuisine of burgers, chips and Mickey Mouse pizzas. **Among the** guests are many luminaries of Parisian society who might balk at that sort of food.

W\_newsp\_brdsht\_nat\_commerce The so-called chiral drugs (from chiroi -- the Greek word for hands) made with these molecules are said to be safer and more effective. **Among the** companies developing their business on the technology are Celgene Corporation of Warren, New Jersey, and Sepracor

W\_newsp\_other\_report The event at UCF Headquarters, at 40 Eglantine Avenue in Belfast, runs until Saturday, with opening times being 9am-5pm tomorrow and 10am-12.30pm on Saturday. **Among the** artists exhibiting this year are George Morrison, Jean Harrison, Bob Killen, George Gillespie

W\_newsp\_other\_report But they were advised by the police not to proceed after a crowd of demonstrators gathered outside the house in Cockpen Drive. **Among the** protestors were former Leith MP Ron Brown and leading poll tax rebel Tommy Sheridan.

W\_newsp\_tabloid It was not known how many of them caught the connecting flight to Katmandu. **Among the** passengers were 29 Spaniards, 12 Dutch, 14 Pakistanis, and others from Italy, Germany, Switzerland and Canada.

W\_newsp\_tabloid We've teamed up with record giants EMI to give away 200 red hot albums in a competition worth a cool £3,000. **Among the** prizes are 100 copies of Now 22, a double LP compilation packed with this year's biggest hits -- including Erasure's Take A Chance On Me, Jimmy Nail's Ain't No Doubt, the Utah Saints' Something Good, the Orb's Blue Room and the Cure's Friday I'm In Love.

W\_newsp\_other\_report Market leader Thomson wiped a total of £50 million off the cost of trips abroad. **Among the** bargains are two weeks in Puerto Pollensa, Majorca, for just £444 for a family of four in a self-catering apartment -- a saving of £400.



General_Am	Fiction	1870s	1850-1900	Underneath	Under/Underneath/Below	Be	Be
General_Am	Fiction	1850s	1850-1900	Near	Among/Near	Be	Be
General_Am	Fiction	1870s	1850-1900	Near	Among/Near	Stand	Other
General_Am	Fiction	1890s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1880s	1850-1900	In	In/On	Occur	Other
General_Am	Fiction	1890s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1890s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1870s	1850-1900	Above	Beneath/Above	Rise	Other
General_Am	Fiction	1850s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1860s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1860s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1860s	1850-1900	In	In/On	Come	Other
General_Am	Fiction	1860s	1850-1900	In	In/On	Come	Other
General_Am	Fiction	1860s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1860s	1850-1900	In	In/On	Wave	Other
General_Am	Fiction	1870s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1870s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1870s	1850-1900	In	In/On	Lie	Sit/Stand/Hang/Lie
General_Am	Fiction	1880s	1850-1900	In	In/On	Smile	Other
General_Am	Fiction	1880s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1890s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1890s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1890s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1890s	1850-1900	In	In/On	Lie	Sit/Stand/Hang/Lie
General_Am	Fiction	1890s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1890s	1850-1900	In	In/On	Appear	Other
General_Am	Fiction	1890s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1890s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1870s	1850-1900	Above	Beneath/Above	Hang	Sit/Stand/Hang/Lie

General_Am	Fiction	1870s	1850-1900	At	Other	Be	Be
General_Am	Fiction	1890s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1850s	1850-1900	On	In/On	Be	Be
General_Am	Fiction	1850s	1850-1900	On	In/On	Be	Be
General_Am	Fiction	1890s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1880s	1850-1900	Among	Among/Near	Run	Other
General_Am	Fiction	1880s	1850-1900	Among	Among/Near	Be	Be
General_Am	Fiction	1890s	1850-1900	Among	Among/Near	Be	Be
General_Am	Fiction	1830s	1800-1850	On	In/On	Be	Be
General_Am	Fiction	1830s	1800-1850	On	In/On	Be	Be
General_Am	Fiction	1840s	1800-1850	On	In/On	Be	Be
General_Am	Fiction	1840s	1800-1850	On	In/On	Be	Be
General_Am	Fiction	1860s	1850-1900	On	In/On	Be	Be
General_Am	Fiction	1870s	1850-1900	On	In/On	Lie	Sit/Stand/Hang/Lie
General_Am	Fiction	1880s	1850-1900	On	In/On	Be	Be
General_Am	Fiction	1880s	1850-1900	On	In/On	Appear	Other
General_Am	Fiction	1880s	1850-1900	On	In/On	Stand	Sit/Stand/Hang/Lie
General_Am	Fiction	1870s	1850-1900	Under	Under/Underneath/Below	Be	Be
General_Am	Fiction	1860s	1850-1900	Behind	Behind/In_Front_Of/Next_To	Be	Be
General_Am	Fiction	1870s	1850-1900	Round	Around/Round	Be	Be
General_Am	Fiction	1860s	1850-1900	In	In/On	Follow	Other
General_Am	Fiction	1860s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1860s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1870s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1870s	1850-1900	In	In/On	Stand	Sit/Stand/Hang/Lie
General_Am	Fiction	1870s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1890s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1890s	1850-1900	In	In/On	Stand	Sit/Stand/Hang/Lie
General_Am	Fiction	1890s	1850-1900	In	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1910s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1910s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1910s	1900-1950	On	In/On	Roll	Other
General_Am	Fiction	1910s	1900-1950	On	In/On	Rest	Other
General_Am	Fiction	1910s	1900-1950	On	In/On	Be	Be

General_Am	Fiction	1910s	1900-1950	On	In/On	Hang	Sit/Stand/Hang/Lie
General_Am	Fiction	1910s	1900-1950	On	In/On	Lie	Sit/Stand/Hang/Lie
General_Am	Fiction	1920s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	On	In/On	Hang	Sit/Stand/Hang/Lie
General_Am	Fiction	1920s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1930s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1930s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1930s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1930s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1910s	1900-1950	Over	Other	Waver	Other
General_Am	Fiction	1920s	1900-1950	At	Other	Be	Be
General_Am	Fiction	1910s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	Under	Under/Underneath/Below	Be	Be
General_Am	Fiction	1940s	1900-1950	Beside	Other	Be	Be
General_Am	Fiction	1930s	1900-1950	Inside	Inside/Outside	Be	Be
General_Am	Fiction	1920s	1900-1950	Round	Around/Round	Be	Be
General_Am	Fiction	1920s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	In	In/On	Sit	Sit/Stand/Hang/Lie
General_Am	Fiction	1900s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1910s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1910s	1900-1950	In	In/On	Be	Be

General_Am	Fiction	1910s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1910s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	In	In/On	Stand	Sit/Stand/Hang/Lie
General_Am	Fiction	1920s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	In	In/On	Stand	Sit/Stand/Hang/Lie
General_Am	Fiction	1930s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1930s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	On	In/On	Hang	Sit/Stand/Hang/Lie
General_Am	Fiction	1900s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	Against	Other	Be	Be
General_Am	Fiction	1900s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1910s	1900-1950	On	In/On	Hang	Sit/Stand/Hang/Lie
General_Am	Fiction	1910s	1900-1950	On	In/On	Sit	Sit/Stand/Hang/Lie
General_Am	Fiction	1910s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1910s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1910s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1930s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1930s	1900-1950	In	In/On	Stand	Sit/Stand/Hang/Lie
General_Am	Fiction	1900s	1900-1950	In	In/On	Stand	Sit/Stand/Hang/Lie
General_Am	Fiction	1900s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	In	In/On	Ride	Other

General_Am	Fiction	1930s	1900-1950	In	In/On	Take_Place	Other
General_Am	Fiction	1930s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1930s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1930s	1900-1950	On	In/On	Sit	Be
General_Am	Fiction	1930s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1930s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1930s	1900-1950	On	In/On	Hang	Sit/Stand/Hang/Lie
General_Am	Fiction	1930s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	On	In/On	Stand	Sit/Stand/Hang/Lie
General_Am	Fiction	1940s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	On	In/On	Cling	Other
General_Am	Fiction	1940s	1900-1950	On	In/On	Sit	Sit/Stand/Hang/Lie
General_Am	Fiction	1940s	1900-1950	On	In/On	Be	Be
General_Am	Fiction	1930s	1900-1950	In	In/On	Stand	Sit/Stand/Hang/Lie
General_Am	Fiction	1930s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	In	In/On	Circulate	Other
General_Am	Fiction	1940s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	In	In/On	Bloom	Other
General_Am	Fiction	1940s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1900s	1900-1950	Behind	Behind/In_Front_Of/Next_To	Rise	Other
General_Am	Fiction	1920s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1920s	1900-1950	Near	Among/Near	Be	Be
General_Am	Fiction	1920s	1900-1950	Among	Among/Near	Be	Be

General_Am	Fiction	1940s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1940s	1900-1950	In	In/On	Be	Be
General_Am	Fiction	1960s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1970s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1970s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1990s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1990s	1950-2010	In	In/On	Come	Other
General_Am	Fiction	2000s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	2000s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1990s	1950-2010	By	Other	Be	Be
General_Am	Fiction	1950s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	1960s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	1960s	1950-2010	On	In/On	Ride	Other
General_Am	Fiction	1970s	1950-2010	On	In/On	Stand	Sit/Stand/Hang/Lie
General_Am	Fiction	1980s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	1980s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	1990s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	1990s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	1990s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	1990s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	2000s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	2000s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	2000s	1950-2010	Beside	Other	Be	Be
General_Am	Fiction	1960s	1950-2010	Next_To	Behind/In_Front_Of/Next_To	Be	Be
General_Am	Fiction	2000s	1950-2010	Next_To	Behind/In_Front_Of/Next_To	Be	Be
General_Am	Fiction	1950s	1950-2010	Along	Other	Be	Be
General_Am	Fiction	1950s	1950-2010	Above	Beneath/Above	Rise	Other
General_Am	Fiction	1940s	1900-1950	Behind	Behind/In_Front_Of/Next_To	Be	Be
General_Am	Fiction	1960s	1950-2010	Behind	Behind/In_Front_Of/Next_To	Be	Be
General_Am	Fiction	1960s	1950-2010	Behind	Behind/In_Front_Of/Next_To	Be	Be
General_Am	Fiction	1970s	1950-2010	Behind	Behind/In_Front_Of/Next_To	Be	Be
General_Am	Fiction	1970s	1950-2010	Behind	Behind/In_Front_Of/Next_To	Stand	Sit/Stand/Hang/Lie
General_Am	Fiction	1980s	1950-2010	Behind	Behind/In_Front_Of/Next_To	Stand	Sit/Stand/Hang/Lie
General_Am	Fiction	2000s	1950-2010	Beneath	Beneath/Above	Be	Be
General_Am	Fiction	1990s	1950-2010	Beneath	Beneath/Above	Be	Be
General_Am	Fiction	1990s	1950-2010	Outside	Inside/Outside	Be	Be
General_Am	Fiction	1970s	1950-2010	In	In/On	Be	Be

General_Am	Fiction	1950s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1950s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1950s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1950s	1950-2010	In	In/On	Stand	Sit/Stand/Hang/Lie
General_Am	Fiction	1950s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1950s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1960s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1960s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1960s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1970s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1970s	1950-2010	In	In/On	Stand	Sit/Stand/Hang/Lie
General_Am	Fiction	1970s	1950-2010	In	In/On	Sound	Other
General_Am	Fiction	1970s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1970s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1970s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1980s	1950-2010	Underneath	Under/Underneath/Below	Lie	Sit/Stand/Hang/Lie
General_Am	Fiction	1970s	1950-2010	Round	Around/Round	Be	Be
General_Am	Fiction	2000s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	2000s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	2000s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	2000s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1950s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1950s	1950-2010	In	In/On	Come	Other
General_Am	Fiction	1950s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1960s	1950-2010	In	In/On	Sit	Sit/Stand/Hang/Lie
General_Am	Fiction	1970s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1980s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1990s	1950-2010	In	In/On	Lie	Sit/Stand/Hang/Lie
General_Am	Fiction	1990s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1980s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1980s	1950-2010	In	In/On	Be	Be
General_Am	Fiction	1990s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	1990s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	1990s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	1990s	1950-2010	On	In/On	Be	Be

General_Am	Fiction	2000s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	2000s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	2000s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	2000s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	2000s	1950-2010	On	In/On	Lie	Sit/Stand/Hang/Lie
General_Am	Fiction	2000s	1950-2010	On	In/On	Be	Be
General_Am	Fiction	2000s	1950-2010	On	In/On	Stand	Sit/Stand/Hang/Lie
General_Am	Fiction	1960s	1950-2010	Beneath	Beneath/Above	Be	Be
General_Am	Fiction	1990s	1950-2010	Beneath	Beneath/Above	Be	Be
General_Am	Fiction	2000s	1950-2010	Beneath	Beneath/Above	Ride	Other
General_Am	News	1900s	1900-1950	In	In/On	Be	Be
General_Am	News	1940s	1900-1950	Over	In/On	Come	Other
General_Am	News	1920s	1900-1950	At	Other	Be	Be
General_Am	News	1940s	1900-1950	On	In/On	Be	Be
General_Am	News	1940s	1900-1950	On	In/On	Loom	Other
General_Am	News	1930s	1900-1950	Among	Among/Near	Be	Be
General_Am	News	1930s	1900-1950	Among	Among/Near	Be	Be
General_Am	News	1990s	1950-2010	Among	Among/Near	Be	Be
General_Am	News	1870s	1850-1900	In	In/On	Be	Be
General_Am	News	1900s	1900-1950	In	In/On	Be	Be
General_Am	News	1910s	1900-1950	In	In/On	Be	Be
General_Am	News	1920s	1900-1950	In	In/On	Be	Be
General_Am	News	1920s	1900-1950	In	In/On	Be	Be
General_Am	News	1930s	1900-1950	In	In/On	Be	Be
General_Am	News	1980s	1950-2010	In	In/On	Be	Be
General_Am	News	1900s	1900-1950	In	In/On	Be	Be
General_Am	News	1920s	1900-1950	In	In/On	Be	Be
General_Am	News	1920s	1900-1950	In	In/On	Be	Be
General_Am	News	1940s	1900-1950	In	In/On	Be	Be
General_Am	News	1990s	1950-2010	In	In/On	Be	Be
General_Am	News	1880s	1850-1900	In	In/On	Be	Be
General_Am	News	1880s	1850-1900	In	In/On	Be	Be



General_Am	News	2000s	1950-2010	In	In/On	Be	Be
General_Am	News	2000s	1950-2010	In	In/On	Be	Be
General_Am	News	2000s	1950-2010	In	In/On	Be	Be
General_Am	News	2000s	1950-2010	In	In/On	Be	Be
General_Am	News	1990s	1950-2010	In	In/On	Be	Be
General_Am	News	1990s	1950-2010	In	In/On	Be	Be
General_Am	News	1990s	1950-2010	In	In/On	Be	Be
General_Am	News	2000s	1950-2010	In	In/On	Be	Be
General_Am	News	2000s	1950-2010	On	In/On	Be	Be
General_Am	News	1990s	1950-2010	On	In/On	Be	Be
General_Am	News	1990s	1950-2010	On	In/On	Be	Be
General_Am	News	1990s	1950-2010	On	In/On	Be	Be
General_Am	News	1990s	1950-2010	On	In/On	Be	Be
General_Am	News	1990s	1950-2010	On	In/On	Be	Be
General_Am	News	2000s	1950-2010	On	In/On	Be	Be
General_Am	News	2000s	1950-2010	On	In/On	Be	Be
General_Am	News	1990s	1950-2010	On	In/On	Be	Be
General_Am	News	1990s	1950-2010	On	In/On	Be	Be
General_Am	News	1990s	1950-2010	On	In/On	Be	Be
General_Am	News	2010s	1950-2010	On	In/On	Be	Be
General_Am	News	2000s	1950-2010	On	In/On	Be	Be
General_Am	News	2000s	1950-2010	On	In/On	Be	Be
General_Am	News	2000s	1950-2010	On	In/On	Be	Be
General_Am	News	2000s	1950-2010	On	In/On	Stand	Sit/Stand/Hang/Lie
General_Am	News	2000s	1950-2010	On	In/On	Be	Be
General_Am	News	2000s	1950-2010	Around	Around/Round	Lie	Sit/Stand/Hang/Lie
General_Am	News	2000s	1950-2010	Around	Around/Round	Be	Be
General_Am	News	2000s	1950-2010	Around	Around/Round	Be	Be
General_Am	News	1990s	1950-2010	Around	Around/Round	Be	Be
General_Am	News	2000s	1950-2010	Among	Among/Near	Be	Be
General_Am	News	2000s	1950-2010	Among	Among/Near	Be	Be
General_Am	News	2000s	1950-2010	Among	Among/Near	Be	Be
General_Am	News	2000s	1950-2010	Among	Among/Near	Be	Be



Standard_Eng	Fiction	N/A	N/A	In	In/On	Be	Be
Standard_Eng	Fiction	N/A	N/A	On	In/On	Be	Be
Standard_Eng	Fiction	N/A	N/A	On	In/On	Stand	Sit/Stand/Hang/Lie
Standard_Eng	Fiction	N/A	N/A	On	In/On	Be	Be
Standard_Eng	Fiction	N/A	N/A	On	In/On	Lie	Sit/Stand/Hang/Lie
Standard_Eng	Fiction	N/A	N/A	Above	Beneath/Above	Be	Be
Standard_Eng	Fiction	N/A	N/A	Inside	Inside/Outside	Be	Be
Standard_Eng	Fiction	N/A	N/A	Outside	Inside/Outside	Be	Be
Standard_Eng	Fiction	N/A	N/A	Behind	Other	Come	Other
Standard_Eng	Fiction	N/A	N/A	Behind	Other	Trundle	Other
Standard_Eng	Fiction	N/A	N/A	Behind	Other	Be	Be
Standard_Eng	Fiction	N/A	N/A	In	In/On	Be	Be
Standard_Eng	Fiction	N/A	N/A	In	In/On	Be	Be
Standard_Eng	Fiction	N/A	N/A	On	In/On	Be	Be
Standard_Eng	Fiction	N/A	N/A	On	In/On	Stand	Sit/Stand/Hang/Lie
Standard_Eng	Fiction	N/A	N/A	On	In/On	Stand	Sit/Stand/Hang/Lie
Standard_Eng	Fiction	N/A	N/A	On	In/On	Be	Be
Standard_Eng	Fiction	N/A	N/A	By	Other	Lie	Sit/Stand/Hang/Lie
Standard_Eng	Fiction	N/A	N/A	Around	Around/Round	Be	Be
Standard_Eng	Fiction	N/A	N/A	Around	Around/Round	Be	Be
Standard_Eng	Fiction	N/A	N/A	Below	Under/Underneath/Below	Be	Be
Standard_Eng	Fiction	N/A	N/A	Round	Around/Round	Be	Be
Standard_Eng	Fiction	N/A	N/A	At	Other	Be	Be
Standard_Eng	Fiction	N/A	N/A	Amongst	Among/Near	Be	Be
Standard_Eng	Fiction	N/A	N/A	Inside	Inside/Outside	Be	Be
Standard_Eng	Fiction	N/A	N/A	From	Other	Hang	Sit/Stand/Hang/Lie
Standard_Eng	Fiction	N/A	N/A	On	In/On	Be	Be
Standard_Eng	Fiction	N/A	N/A	From	Other	Come	Other
Standard_Eng	Fiction	N/A	N/A	From	Other	Come	Other
Standard_Eng	Fiction	N/A	N/A	To	Other	Be	Be
Standard_Eng	Fiction	N/A	N/A	Among	Among/Near	Be	Be
Standard_Eng	Fiction	N/A	N/A	Over	Other	Be	Be
Standard_Eng	Fiction	N/A	N/A	Over	Other	Lie	Sit/Stand/Hang/Lie
Standard_Eng	Fiction	N/A	N/A	Within	Other	Be	Be
Standard_Eng	Fiction	N/A	N/A	Among	Among/Near	Be	Be
Standard_Eng	Fiction	N/A	N/A	At	Other	Be	Be
Standard_Eng	Fiction	N/A	N/A	At	Other	Stand	Sit/Stand/Hang/Lie
Standard_Eng	Fiction	N/A	N/A	In	In/On	Be	Be
Standard_Eng	Fiction	N/A	N/A	Beneath	Beneath/Above	Be	Be



Verb_Form	Verb_Existential	SubjVerb_Agreement	Figure	Ground	Animacy_Subj
S_Past	Yes	Yes	Human	Location	Non_Animate
S_Past	No	Yes	Human	Concrete	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Animal	Location	Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Present	Yes	Yes	Substance	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Human	Concrete	Animate
S_Past	Yes	Yes	Human	Concrete	Animate
S_Past	No	Yes	Human	Location	Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Concrete	Non_Animate
S_Past	No	Yes	Human	Concrete	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	No	Yes	Abstract Thing/Substance	Abstract	Animate

S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Past	No	Yes	Thing	Concrete	Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Human	Concrete	Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Past	No	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	Yes	No	Abstract Thing/Substance	Location	Non_Animate
S_Past	No	Yes	Human	Location	Animate
S_Present	No	Yes	Human	Abstract	Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	No	Yes	Human	Location	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Abstract	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Abstract	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Past	No	Yes	Human	Location	Animate
S_Present	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Animal	Location	Animate
S_Present	No	Yes	Human	Concrete	Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	No	Yes	Human	Location	Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate

S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Abstract	Non_Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Present	No	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Past	Yes	Yes	Human	Abstract	Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Present	Yes	Yes	Human	Location	Animate
S_Present	Yes	Yes	Human	Abstract	Animate
S_Present	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Abstract	Non_Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Past	No	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate

S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Concrete	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Concrete	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Substance	Location	Non_Animate
S_Present	Yes	Yes	Thing	Abstract	Non_Animate
S_Present	Yes	Yes	Thing	Abstract	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	No	Yes	Animal	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Substance	Concrete	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Human	Abstract	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Animal	Location	Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	No	Yes	Abstract Thing/Substance	Location	Non_Animate







S_Past	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	No	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	No	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Present	Yes	Yes	Human	Location	Animate
S_Present	Yes	Yes	Thing	Abstract	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Thing	Abstract	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Abstract	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Human	Concrete	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Human	Abstract	Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate

S_Past	Yes	Yes	Human	Location	Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Substance	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Substance	Location	Non_Animate
S_Past	No	Yes	Human	Abstract	Animate
S_Past	Yes	Yes	Human	Abstract	Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Present	Yes	Yes	Thing	Abstract	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	No	Yes	Human	Abstract	Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Human	Concrete	Animate
S_Past	No	Yes	Human	Abstract	Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	No	Yes	Human	Abstract	Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Human	Concrete	Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate

S_Past	Yes	Yes	Abstract Thing/Substance	Concrete	Non_Animate
S_Past	Yes	Yes	Human	Abstract	Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Animate
S_Past	No	Yes	Human	Location	Animate
S_Past	Yes	Yes	Human	Abstract	Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Present	No	Yes	Human	Abstract	Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	No	Yes	Human	Concrete	Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Human	Abstract	Animate
S_Past	Yes	Yes	Thing	Abstract	Non_Animate
S_Present	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Present	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Human	Abstract	Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Human	Abstract	Animate
S_Past	Yes	Yes	Animal	Concrete	Non_Animate
S_Present	Yes	Yes	Human	Location	Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Past	Yes	Yes	Human	Abstract	Animate
S_Present	Yes	Yes	Thing	Abstract	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate

S_Present	Yes	Yes	Animal	Abstract	Animate
S_Past	Yes	Yes	Thing	Abstract	Non_Animate
S_Present	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Human	Abstract	Animate
S_Past	Yes	Yes	Human	Concrete	Animate
S_Present	Yes	Yes	Animal	Location	Animate
S_Past	No	Yes	Thing	Concrete	Non_Animate
S_Past	No	Yes	Thing	Abstract	Non_Animate
S_Present	No	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	No	Yes	Human	Location	Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Thing	Abstract	Non_Animate
S_Present	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Thing	Location	Non_Animate
S_Present	No	Yes	Human	Concrete	Animate
S_Present	No	Yes	Human	Concrete	Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	Yes	Yes	Substance	Abstract	Non_Animate

S_Past	Yes	Yes	Human	Concrete	Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	No	Yes	Abstract Thing/Substance	Concrete	Animate
S_Past	Yes	Yes	Human	Concrete	Animate
S_Present	No	Yes	Animal	Abstract	Animate
S_Past	Yes	Yes	Human	Concrete	Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Animate
S_Past	Yes	No	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Concrete	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	No	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	No	Yes	Human	Abstract	Animate
S_Past	No	Yes	Human	Location	Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Concrete	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	No	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Past	Yes	Yes	Human	Concrete	Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Present	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Past	Yes	Yes	Animal	Concrete	Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate

S_Present	Yes	Yes	Human	Concrete	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Substance	Concrete	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Human	Concrete	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Past	No	Yes	Human	Location	Animate
S_Past	Yes	Yes	Human	Location	Animate
S_Present	Yes	Yes	Animal	Location	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Human	Concrete	Animate
S_Past	Yes	Yes	Substance	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Human	Abstract	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Human	Concrete	Animate
S_Past	No	Yes	Thing	Concrete	Non_Animate
S_Past	No	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Past	No	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Past	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate

S_Present	Yes	Yes	Human	Location	Animate
S_Past	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Thing	Location	Non_Animate
S_Present	Yes	Yes	Animal	Concrete	Animate
S_Past	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Thing	Location	Non_Animate
S_Present	No	Yes	Thing	Concrete	Non_Animate
S_Present	Yes	Yes	Abstract Thing/Substance	Location	Non_Animate
S_Past	No	Yes	Human	Concrete	Animate
S_Present	No	Yes	Human	Abstract	Animate
S_Present	No	Yes	Human	Abstract	Animate
S_Past	No	Yes	Abstract Thing/Substance	Abstract	Non_Animate
S_Present	No	Yes	Human	Abstract	Animate
S_Present	No	Yes	Human	Abstract	Animate
S_Present	No	Yes	Abstract Thing/Substance	Abstract	
S_Present	No	Yes	Human	Abstract	Animate
S_Past	No	Yes	Human	Abstract	Animate
S_Past	No	Yes	Human	Abstract	Animate
S_Present	No	Yes	Thing	Abstract	Non_Animate
S_Present	No	Yes	Abstract Thing/Substance	Abstract	Non_Animate