

# Norms for 204 Literary and 260 Nonliterary Metaphors on 10 Psychological Dimensions

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Norms on 464 metaphors are presented for 10 dimensions representing ratings of comprehensibility, some perceived metaphoric qualities, imagery values, familiarity, and tenor-vehicle relatedness. The items were either literary metaphors selected from works of poetry ( $N = 204$ ) or nonliterary metaphors generated by the experimenters ( $N = 260$ ). Analyses of the normative data indicated that (a) the mean ratings of the metaphors were reliable (average Cronbach alpha = 0.88); (b) even so, individuals varied in their reactions to the metaphors; (c) the 10 dimensions correlated substantially with one another; and (d) literary and nonliterary metaphors showed similar patterns for the descriptive and relational statistics examined. These data demonstrate the need for metaphor researchers to consider multiple attributes if they are to achieve less confounded or factorial variation of theoretically motivated variables. The normative data provided here exhibit sufficient variation among items and independence among scales for use in such studies.

Consider a sentence such as *"I've been working on this damned manuscript all day, and now I've run out of steam."* In this sentence, a human act (writing) is described in terms of a different domain (machines). Such nonliteral or metaphoric language is a pervasive aspect of natural language,

an observation made long ago by philosophers such as Vico and Bentham (see Hobbs, 1983). Richards (1936) claimed that literal language was seldom observed outside the sciences, whereas Lakoff and Johnson (1980) made the even more extreme claim that the human conceptual system is "fundamentally metaphorical in character" (p. 195).

Although there have been a few notable exceptions (e.g., Russel, 1976; Ziff, 1964), most recent theorizing has viewed metaphor as a natural act that, in principle, must be explained by any theory of language. Two general classes of models predominate. Let us employ Richards's (1936) terminology that the object being described is the *tenor*, the object to which comparison is being made is the *vehicle*, and the emergent interpretation is the *ground*. Similarity models characterize metaphors as statements of similarity between tenor and vehicle. The similarity (ground) shared by concepts that come from different knowledge domains underlies comprehension (e.g., Katz, 1982; Ortony, 1979). Interactionist models, on the other hand, maintain that the ground is not an expressed similarity but rather emerges as a novel, hitherto unseen relationship between tenor and vehicle. Perhaps the vehicle serves as a filter through which the tenor is viewed (e.g., Black, 1962), or a space in the knowledge domain of the topic is defined (or found) that parallels the better explicated vehicle domain (e.g., Tourangeau & Sternberg, 1981).

Models that treat metaphor as a natural language act have evolved in parallel with empirical research on metaphor comprehension (e.g., Glucksberg, Gildea, & Booken, 1982; Katz, 1982; Malgady & Johnson, 1980), metaphor appreciation (e.g., Dawson, 1982; Gerrig & Healy, 1983; Tourangeau & Sternberg, 1981), memory for metaphors and proverbs (e.g., Harris, 1979b; Marschark & Hunt, 1985; Verbrugge & McCarrel, 1977), the role of context in processing metaphors (e.g., McCabe, 1983; Ortony, Schallert, Reynolds, & Artos, 1978), imaginal processes and metaphor (e.g., Marschark & Hunt, 1985; Paivio, 1979; Reichmann & Coste, 1980), and other mainline cognitive concerns. Despite this recent growth in research on metaphors, scholars have not yet addressed satisfactorily such fundamental methodological concerns as (a) systematic consideration of the effects and limitations of using different types of metaphors and (b) isolation of manipulated characteristics from other potentially confounding variables (e.g., see Miller, 1979; Paivio & Begg, 1981, pp. 271-272).

The first problem arises because researchers have chosen their metaphors in many different ways, appearing often to be influenced primarily by accessibility or by narrow theoretical interests. Metaphors have been obtained by (a) random sentential pairings of topic and vehicle nouns (e.g., Johnson & Malgady, 1980), (b) intuitive procedures (e.g., Marschark, Katz, & Paivio, 1983; Verbrugge & McCarrell, 1977), (c) pairing items to meet specific theoretical aims (e.g., Johnson & Malgady, 1980; Katz, 1982), (d)

forming elaborated analogies (e.g., Tourangeau & Sternberg, 1981), (e) explicitly violating linguistic restriction rules (e.g., Reyna, 1979), (f) using literary and poetic sources (e.g., Harris, 1979a; Johnson & Malgady, 1980; Katz, Paivio, & Marschark, 1985; Kemper, 1981; McCabe, 1983), (h) searching dictionaries of such tropes as proverbs and aphorisms (e.g., Smith & Heseltine, 1935), and so on. This variety is problematic because findings based on one type of metaphor may not generalize to other types of metaphor. For instance, results based on nonliterary, experimental metaphors may not be true of metaphors chosen from literary sources.

A second basic problem is that theoretically motivated variables may be confounded with other, uncontrolled item characteristics. Correlations between "manipulated" metaphor characteristics and other theoretically irrelevant or contradictory properties erode our ability to make strong theoretical claims. Research suggests that such confounding may well be the usual case rather than the exception (see Katz et al., 1985; Marschark et al., 1983). The use of diverse and unique sources hampers the accumulation of multiple attributes, thus aggravating the problem of confounded variables.

The present article provides many literary and nonliterary metaphors rated on 10 dimensions, making possible stronger research on a wide range of questions. As is described more fully later, the metaphors either were sampled from volumes of poetry or were generated by the experimenters. Moreover, each metaphor was normatively rated on 10 theoretically relevant dimensions; this should permit researchers to select items that are better controlled than has been the usual practice. We first review briefly the empirical and theoretical rationale for the dimensions chosen and then turn to a more detailed description of the materials and instructions.

## RATIONALE FOR THE DIMENSIONS

The 10 dimensions were chosen due to their empirical importance and their relevance to psychological models that have been proposed for metaphor processing (see Honeck & Hoffman, 1980; Katz et al., 1985; Marschark et al., 1983). The dimensions reflect four important aspects of metaphoric language; each is discussed in turn.

### Comprehensibility

Two 7-point scales measured how easily participants understood or were able to interpret the metaphors, a dominant theme in research on figurative language (e.g., Honeck, Kibler, & Sugar, 1985; Tourangeau & Sternberg, 1981). For the Comprehensibility ratings, the items were called *sentences*, and participants rated them for ease of comprehension. For the Ease of

Interpretation ratings, items were described as *figurative expressions*, and participants rated how easy it was to get the point of the nonliteral comparison. Previous research has shown that, although these two scales correlated highly with each other, they each correlate with somewhat different predictors (see Katz et al., 1985; Marschark et al., 1983). Emphasizing the figurative aspects of the item appears to make more salient such characteristics as tenor-vehicle relatedness and perceived metaphoricity.

### Metaphoricity

Two 7-point scales measured the perceived metaphoric content of the sentences, a second major theme in research on metaphors and other tropes (e.g., Hoffman, 1984; Tourangeau & Sternberg, 1981). The Degree of Metaphoricity instructions asked participants to rate the degree to which they considered the sentences to be literally or figuratively true. This scale serves two purposes. First, it identifies metaphors that have become "frozen" with continued use and that are no longer perceived as nonliteral (e.g., many people are not struck by the metaphoricity of words as *projectiles* that can *strike*). Metaphoricity ratings can also be used to study specific questions—for instance, whether there are sentence characteristics that necessitate metaphoric (and not literal) interpretation (e.g., Malgady, 1977) or the possible obligatory activation of literal meanings to nonliteral comparisons (e.g., Glucksberg et al., 1982; Harris, 1976).

The second scale, Metaphor Goodness, has been frequently employed as a measure of how good or apt metaphors appear (Tourangeau & Sternberg, 1981, 1982). In the present case, participants rated how apt or pleasing the comparisons made by the metaphors were.

### Imagery Variables

One controversial area of metaphor research involves the role of mental imagery: Some assign imagery a central role in metaphor processing and comprehension (e.g., Langer, 1948; Paivio, 1979; see Paivio & Begg, 1981); others argue for some perceptual-like processing (Johnson & Malgady, 1980; Katz, 1982; Verbrugge, 1977); still others argue that imagery plays a secondary or perhaps even epiphenomenal role (e.g., Honeck, 1973; Reichmann & Coste, 1980). Three imagery scales based on the well-known norms of Paivio, Yuille, and Madigan (1968) were obtained on each item. The Metaphor Imagery scale measured the imageability of the complete sentence and is analogous to other ratings used in the psycholinguistic literature (see Paivio & Begg, 1981, Chap. 8). Paivio (1979; see Paivio & Clark, 1986) argued that vehicle imagery should be more important than

tenor imagery in the interpretation process, so we collected separate ratings of the imagery value of the subjects (Subject Imagery) and predicates (Predicate Imagery) in their sentence contexts. In our metaphors, subjects and predicates always corresponded with topics and vehicles, respectively. These ratings should permit the independent manipulation of tenor and vehicle imagery to disentangle subject and predicate imagery effects (e.g., see James, 1972).

### Other Sentence Characteristics

Three additional ratings represented variables of general importance. The Felt Familiarity task required participants to rate the familiarity of the ideas expressed in the metaphors—for example, those involved in describing a girlfriend as a flower. Frozen metaphors should be rated as familiar, and novel comparisons should be rated as unfamiliar. In addition to their use as a measure of novelty, familiarity effects are well known in the verbal learning tradition. This scale permits researchers to manipulate familiarity in metaphor studies or to control for its effects (as in Trick & Katz, 1986).

The Semantic Relatedness task required ratings of the similarity in meaning of the tenor and vehicle terms, presented together as sentences. Most models of metaphor processing assign an important role to semantic relatedness. For instance, similarity theories predict increased comprehensibility and goodness as the metaphor tenor and vehicle become more related. In contrast, interactionist theories sometimes make the opposite prediction (e.g., Tourangeau & Sternberg, 1981). Although semantic relatedness has a special place in metaphor theories, it should also be noted that analogous variables, such as integrativeness (e.g., Rosenberg, 1977), have well-established effects in the psycholinguistic literature.

In the final task, Number of Alternative Interpretations, participants estimated how many different interpretations they could give for each metaphor. Conceptually, this variable is similar to meaningfulness, which has well-known effects on verbal learning (e.g., see Noble, 1952), and has been implicated in processing models that emphasize elaborative encoding (e.g., Jacoby, Bartz, & Evans, 1978). With respect to metaphor processing, Johnson and Malgady (1980) claimed that the best metaphors are those with single (or very few) interpretations, whereas Gentner (1980) and others (e.g., Gerrig & Healy, 1983) argued that the aesthetic richness of a metaphor lies in its elaborate network of interpretations. In line with the aforementioned verbal learning tradition, Marschark and Hunt (1985) found that the number of alternative interpretations was a potent predictor of memory for metaphors, although being positively related in free recall and inversely related in cued recall.

The purpose of the present study, in short, was to have a large number of

literary and nonliterary metaphors rated on 10 psychological scales that have been hypothesized or found to be important in the processing of metaphors.

## METHOD

### Stimuli

The 484 items were either selected from works of poetry or constructed by the authors.

*Literary (poetic) metaphor set.* The literary metaphors were obtained in the following manner. First, a professor of English recommended anthologies of imagistic and metaphoric poems written in English. These sources were supplemented by original or translated works of major English and European poets. The books examined were Anderson and Walton (1939), Barnstone et al. (1966), Byron (1905), Durrell (1964), Eliot (1961), Gardner and Mackenzie (1967), Hardy (1962), Meredith (1962), Shaaber (1958), Thomas (1952), Todd (1960), Whiting (1942). A professional writer of fiction then searched these works for specific figurative expressions, which were rewritten, when necessary, to conform to the form *An A is a B*. This standard form reduced stylistic variations and context effects, is commonly used by metaphor researchers, and may be the most basic form of metaphors (cf. Black, 1962). The writer always attempted to maintain the original words and elaborations. Finally, two of the authors (Katz and Paivio) removed redundant comparisons from the pool. The final sample of metaphors consisted of 204 items, representing the works of 73 different poets. These literary metaphors are presented along with their sources in Appendix A.

*Nonliterary metaphor set.* A set of nonliterary metaphors was constructed over a period of several months. These were primarily novel metaphors created by two of the authors (Katz and Marschark), but a few items from recent research papers were also included. As with the literary metaphors, all metaphors were written in the form *An A is a B*. We did not systematically control the variables of interest but did select words from a broad imagery range, required that each of the metaphors was interpretable by both authors, and avoided common metaphors that would be familiar to participants. The two authors did not always agree on the most probable interpretation or degree of metaphoricity. Metaphors that were not acceptable by the various criteria were modified in conference. The final 260 nonliterary metaphors are presented in Appendix B.

## Instructions

The 10 scales were Comprehensibility, Ease of Interpretation, Degree of Metaphoricity (1 = high metaphoricity), Metaphor Goodness, (overall) Metaphor Imagery, Subject (tenor) Imagery, Predicate (vehicle) Imagery, Felt Familiarity, Semantic Relatedness, and Number of Alternative Interpretations. The instructions were quite long and are described only briefly here. Complete instructions are available from the authors.

All instructions included the following common elements. The relevant scale was defined, and several contrasting examples were given. With the exception of instructions for number of interpretations, the 7-point rating scale was explained. The items were referred to as *metaphors* only where necessary; otherwise, they were simply called *sentences*. The instructions also included an appropriately labeled rating scale and the same three practice sentences.

Comprehensibility participants rated how easy it was to comprehend or make sense of the sentences. For the Ease of Interpretation task, participants rated how easy they found it to interpret the metaphoric sentences. Participants in the Degree of Metaphoricity task rated the degree to which the sentences were literally or figuratively true. Metaphor Goodness participants rated how good, apt, and pleasing the metaphors were. Metaphor Imagery participants rated the sentences on the ease with which they aroused mental images (i.e., sensory experiences such as mental pictures or mental sounds). Participants who rated Subject Imagery and Predicate Imagery rated imagery ease for either the subject or the predicate. Participants who received Felt Familiarity instructions rated how familiar or how frequently experienced the ideas expressed in the sentences were, and Semantic Relatedness participants rated how similar or closely related in meaning were the two objects being compared in each of the sentences. For the Number of Alternative Interpretations task, participants did not use a rating scale, but actually indicated how many different interpretations they could think of for each sentence.

## Procedure

Each booklet consisted of 1 of 10 instruction sheets and either 204 to-be-rated literary metaphors or 260 to-be-rated nonliterary metaphors. The nonliterary booklets also contained 59 repeated items as a reliability check. Metaphors appeared in the booklets in the same order as shown in Appendices A and B, and test materials were assigned randomly. Participants read the instruction sheet and rated the metaphors at their own pace, which normally took about 1 hr. They were told to rate each item on its own, even if they had seen it before (as a reliability item).

## Participants

The 634 raters participated in order to satisfy an introductory psychology course requirement. Three hundred participants, 30 for each scale, rated all 204 of the literary metaphors. The remaining 334 participants rated the nonliterary metaphors on 1 of the 10 scales (from 32 to 35 participants for each scale). Approximately one quarter of the nonliterary metaphor ratings on each scale was completed by students following participation in an unrelated experiment. The remaining ratings were obtained in mass-testing sessions in which students completed a variety of personality and cognitive ability tests unrelated to the metaphor rating task. The number of raters of nonliterary metaphors was later reduced to 30 for each scale when we omitted the data of raters who appeared not to adhere to instructions or who missed one or more pages of the booklets.

## RESULTS AND DISCUSSION

For each of the 204 literary and 260 nonliterary metaphors, ratings were averaged over the 30 participants performing each of the 10 tasks. The mean ratings for the individual metaphors appear in Appendices A and B. Means and standard deviations for the 10 scales are shown in Table 1. The scale means differ considerably from one another, and their relative values are similar for the literary and nonliterary sets. However, the literary metaphors generally received lower ratings than the nonliterary metaphors.

TABLE 1  
Scale Means and Standard Deviations

Scale	<i>Metaphor Type</i>			
	<i>Literary</i>		<i>Nonliterary</i>	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Comprehensibility	4.32	1.05	5.04	.96
Ease of Interpretation	4.29	1.08	5.13	.97
Degree of Metaphoricity <sup>a</sup>	3.16	.57	3.17	.63
Metaphor Goodness	3.59	.86	3.91	.81
Metaphor Imagery	3.87	.99	3.95	1.05
Subject Imagery	3.59	.83	4.04	.91
Predicate Imagery	3.77	.86	4.15	.96
Felt Familiarity	3.82	1.09	3.47	1.02
Semantic Relatedness	2.96	.94	3.81	1.03
Number of Alternative Interpretations	1.59	.33	1.68	.34

<sup>a</sup>1 = high metaphoricity.

The standard deviations of the scales also vary, with several of the ratings (notably metaphoricity) displaying much lower standard deviations. Some of these differences are discussed more fully later.

### Reliability of the Measures

Between-subject consistency was assessed initially by Cronbach alpha coefficients (see Table 2). The alphas varied from .78 to .93 and averaged .88 for each of the metaphor sets. The presence of 59 repeated items in the nonliterary set also permitted us to examine the short-term temporal stability of those ratings. The correlations over items between the mean ratings on the two occasions ranged from .88 to .97 and averaged .94. Ratings on the two occasions were even reliable for individual participants. The mean of the 30 test-retest correlations per scale for individual participants varied from .60 to .78 and averaged .73. These analyses demonstrate that the metaphor properties assessed in the present studies are consistent with respect to both interperson agreement and temporal stability (but see following text).

The scales did differ in reliability, and the ordering of the scale reliabilities was very similar for the literary and nonliterary metaphors (Pearson  $r = .90$ ). Irrespective of metaphor type, participants demonstrated less agreement for judgments of Degree of Metaphoricity and Number of Alternative Interpretations than for judgments on the other

TABLE 2  
Scale Reliabilities for Literary and Nonliterary Metaphors

Scale	Alpha		$r_{ij}$	
	LT	NL	LT	NL
Comprehensibility	93	91	30	25
Ease of Interpretation	93	92	30	26
Degree of Metaphoricity	78	83	11	14
Metaphor Goodness	88	86	19	17
Metaphor Imagery	89	91	22	24
Subject Imagery	84	87	15	18
Predicate Imagery	88	89	19	22
Felt Familiarity	93	91	30	25
Semantic Relatedness	91	91	26	26
Number of Alternative Interpretations	81	80 <sup>a</sup>	13	12 <sup>a</sup>
<i>M</i>	88	88	21	21

Notes. Decimals have been omitted. LT = literary metaphors, NL = nonliterary metaphors. Due to missing data, reliabilities are based on 195 or more LT metaphors and on 157 or more NL metaphors.

<sup>a</sup>Based on only 28 participants due to missing data.

scales. The most consistently rated scales were Metaphor Imagery, Ease of Interpretation, Felt Familiarity, Semantic Relatedness, and Comprehensibility. For the 59 repeated nonliterary metaphors, the Degree of Metaphoricity and Number of Alternative Interpretations scales also produced less consistent scores from one occasion to the next than did the other scales. This variation in reliability may be due to differences among the scales or to differences in the degree of variation among the metaphors (i.e., range).

### Individual Differences

The overall consistency of the ratings can obscure the considerable variation among people in their ratings. For each dimension, one individual's ratings were correlated with another individual's ratings for all pairs of participants; the averages of these correlations are presented in Table 2 ( $r_{ij}$ ). The mean correlations ranged from .11 to .30 and averaged only .21 for both metaphor sets. Thus, individuals often reacted idiosyncratically to each given metaphor. Factor analyses of the individual ratings also demonstrated this variability at the level of individual participants: Single factors accounted for an average of only 26% of the total variability within each scale, and each scale had several factors with eigenvalues greater than 1. Moreover, for both literary and nonliterary metaphors, the mean correlation between individual ratings and overall mean ratings was only .43. In summary, considerable idiosyncrasy existed at the level of individual ratings even though traditional measures of reliability showed respectable degrees of internal consistency.

### Relationships Among the Scales

The 10 mean ratings given each metaphor were correlated with one another separately for the literary and nonliterary sets, which contained different metaphors. Both metaphor sets demonstrated appreciable correlations among the dimensions. The correlations are shown in Table 3 (Pearson  $r$ s averaged .73 and .76 for the literary and the nonliterary sets, respectively). Generally the dimensions covaried in a similar manner for both metaphor sets, as indicated by a correlation of .77 between the two matrices.

The results of factor analyses were consistent with analyses reported previously (Katz et al., 1985; Marschark et al., 1983). A single factor accounted for 76% and 79% of the variability among the mean ratings of literary and nonliterary metaphors, respectively. The two sets of factor loadings were very similar, and a factor analysis of the combined metaphors resulted in 76% of the variability being accounted for by a single factor.

TABLE 3  
Interscale Correlations

	<i>Literary Metaphors</i>									
	<i>CMP</i>	<i>ESI</i>	<i>MET</i>	<i>MGD</i>	<i>IMG</i>	<i>IMS</i>	<i>IMP</i>	<i>FAM</i>	<i>SRL</i>	<i>ALT</i>
Comprehensibility (CMP)	92	74	77	79	71	78	89	83	70	
Ease of Interpretation (ESI)		75	82	80	71	78	91	87	68	
Degree of Metaphoricity (MET)			59	58	60	51	74	72	46	
Metaphor Goodness (MGD)				74	59	71	82	83	53	
Metaphor Imagery (IMG)					78	87	79	80	64	
Subject Imagery (IMS)						71	66	67	51	
Predicate Imagery (IMP)							77	76	64	
Felt Familiarity (FAM)								88	71	
Semantic Relatedness (SRL)									62	
Number of Alternative Interpretations (ALT)										—

  

	<i>Nonliterary Metaphors</i>									
	<i>CMP</i>	<i>ESI</i>	<i>MET</i>	<i>MGD</i>	<i>IMG</i>	<i>IMS</i>	<i>IMP</i>	<i>FAM</i>	<i>SRL</i>	<i>ALT</i>
Comprehensibility (CMP)	93	70	82	90	89	86	82	89	67	
Ease of Interpretation (ESI)		68	81	89	85	87	79	88	66	
Degree of Metaphoricity (MET)			66	64	64	60	62	76	38	
Metaphor Goodness (MGD)				79	78	77	76	87	61	
Metaphor Imagery (IMG)					90	90	78	87	67	
Subject Imagery (IMS)						84	79	84	64	
Predicate Imagery (IMP)							73	83	63	
Felt Familiarity (FAM)								81	72	
Semantic Relatedness (SRL)									61	
Number of Alternative Interpretations (ALT)										—

Note. Decimals have been omitted.

### Comparisons of Literary and Nonliterary Metaphors

A factor analysis of the mean ratings with metaphor type coded as 1 (nonliterary) or 2 (literary) resulted in two factors with eigenvalues greater than 1. All the scales loaded very highly on the first factor (lowest loading = .71 for Number of Alternative Interpretations), which accounted for 70% of the variability in the mean ratings. Metaphor type did not load on this rating factor but loaded  $-.98$  on a second factor that accounted for only 11% of the variability in the ratings. The second factor reflects the overall rating differences indicated in Table 1; other variables with modest loadings on this factor were Ease of Interpretation (.32), Felt Familiarity ( $-.24$ ), Semantic Relatedness (.32), and Comprehensibility (.27). Positive loadings on this factor indicate higher scores for the nonliterary metaphors, and negative loadings indicate higher scores for the literary metaphors.

Because comparisons between literary and nonliterary metaphors confound item and subject differences, the theoretical significance of these differences is uncertain.

The most salient aspect of these results is that metaphor type accounts for so little of the variance relative to the first factor, confirming the impression from the preceding analyses that the literary and nonliterary metaphors are similar. The descriptive statistics for the scales (means and standard deviations), the scale reliabilities, and the intercorrelations among scales indicate that the ratings do not differentiate in any dramatic way between nonliterary metaphors and the form of poetic metaphors employed here. The present work was partly motivated by a concern that research findings with one kind of metaphor might not generalize to another kind. Our results show, at least for 10 important psychological attributes, that the 204 literary and 260 nonliterary metaphors differ very little (see also Johnson & Malgady, 1980).

### Summary and Conclusions

We have obtained norms on a sample of 464 metaphors, including 204 metaphors selected from literary works. Each metaphor was rated along 10 psychological dimensions of relevance to metaphor theory and research. Statistical analyses demonstrated that the ratings for each dimension were reliable and stable when compared to standard criteria. Moreover, substantial correlations between the different scales reinforced our earlier argument that confound-free or factorial investigations are difficult for such variables as relatedness and ease of imagery, which also correlate in nonmetaphor materials (e.g., Day & Bellezza, 1983). Our extensive norms should help researchers who want to separate the empirical effects of correlated metaphor attributes. Note that the relationships among the scales are sufficiently independent to permit the selection of metaphors for meaningful experimental manipulation (e.g., Marschark & Hunt, 1985; Paivio & Clark, 1986), one possible use of the norms.

Despite the reliability of the mean ratings, the analyses also demonstrated appreciable individual differences in how people react to the same metaphor. What is easy to comprehend or what is a good metaphor for one person may be difficult to comprehend or a poor metaphor for another. Such variability is not surprising because metaphor ratings are products of a complex sequence of psychological events that includes interpretation of the instructions and understanding of the individual metaphors. Although developed to measure distinct constructs mentioned in the metaphor literature, our putatively different instructions contain similar language and are also quite complex, as are some of the metaphors themselves. Such factors make it possible for subjects to attend to different aspects of the

metaphors or of the instructions. Individual reactions to metaphors, as demonstrated here for various ratings, is a central theoretical problem that warrants more extensive empirical study (e.g., Reichmann & Coste, 1980; Trick & Katz, 1986). Such individual differences almost certainly will interact with the structural characteristics of the metaphors themselves, again pointing to the importance of standard materials such as those presented here.

These complexities demonstrate that our ratings provide at best preliminary information relevant to a scientific understanding of the richness and fluctuation of meanings conveyed by metaphors. Such properties are central to the theoretical problems posed by metaphorical language, but they also highlight the fact that metaphor norms are necessarily static and might well be altered by subtle changes in the instructional sets, the order of different tasks (e.g., Reichmann & Coste, 1980), the wording of the metaphors, the context in which metaphors are presented, or the population studied. For example, ratings of metaphoricity might be quite different if both metaphoric and nonmetaphoric sentences were presented. We believe that our understanding of the complex mechanisms involved in such tasks will be advanced by the availability of a large, well-defined metaphor set that can be used to conduct comparative studies, such as those in which instructions are explicitly manipulated or in which metaphors are embedded in different linguistic contexts. Indeed, the metaphors and norms provided here should facilitate research and the development of theory on many aspects of metaphor processing.

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## APPENDIX A

### Literary Metaphors and Norms

*Note:* CMP = Comprehensibility, ESI = Ease of Interpretation, MET = Degree of Metaphoricity, MGD = Metaphor Goodness, IMG = Metaphor Imagery, IMS = Subject Imagery, IMP = Predicate Imagery, FAM = Felt Familiarity, SRL = Semantic Relatedness, and ALT = Number of Alternative Interpretations.

	CMP	ESI	MET	MGD	IMG	IMS	IMP	FAM	SRL	ALT
1. Music is death. (Gardner & Mackenzie, 1967, p. 30)	2.90	2.40	2.00	1.93	1.93	2.40	2.07	1.80	1.10	1.40
2. Snow is winter's robes. (Gardner & Mackenzie, 1967, p. 35)	6.13	6.60	3.90	4.97	5.73	4.83	5.10	5.70	4.47	1.93
3. Man is a leaf in the gardens of God. (Gardner & Mackenzie, 1967, p. 40)	5.60	5.80	3.57	5.40	4.83	4.27	4.73	4.70	3.77	2.07
4. Death is a drummer. (Gardner & Mackenzie, 1967, p. 55)	4.23	3.27	2.83	2.83	2.97	3.00	3.60	3.33	1.83	1.63
5. God is a sheltering bird. (Gardner & Mackenzie, 1967, p. 55)	5.20	5.17	3.47	3.93	3.77	3.93	4.20	3.43	3.53	1.97
6. Clouds are worlds of wool. (Gardner & Mackenzie, 1967, p. 65)	5.77	6.03	3.38	4.53	5.60	4.97	5.13	4.90	3.70	1.83
7. Man's spirit is a skylark in a scanty cage. (Gardner & Mackenzie, 1967, p. 70)	4.47	4.20	2.60	4.23	3.60	2.67	4.13	3.10	3.50	1.47
8. Peace is a wild wood-dove. (Gardner & Mackenzie, 1967, p. 85)	5.28	4.77	3.17	3.67	5.03	3.43	4.60	4.13	3.43	1.60
9. The mind is a mountainous landscape. (Gardner & Mackenzie, 1967, p. 100)	5.83	5.57	3.73	4.70	5.47	4.03	5.13	5.17	3.83	2.23
10. The wind is a wrestler. (Gardner & Mackenzie, 1967, p. 105)	5.50	5.37	3.57	4.40	5.00	4.43	4.63	4.47	3.43	2.07
11. Nature is a million-fueled bonfire. (Gardner & Mackenzie, 1967, p. 105)	4.17	3.97	3.60	3.37	3.30	3.63	3.63	3.53	2.47	1.23
12. Rain is a collection of sheeny tears. (Gardner & Mackenzie, 1967, p. 115)	5.03	5.87	3.87	4.30	5.03	5.40	5.13	4.83	4.47	1.57
13. Clouds are the weavers of the sky. (Gardner & Mackenzie, 1967, p. 135)	4.90	5.70	3.63	4.73	4.63	4.17	4.03	4.33	3.63	1.40
14. The artist is a flower whose brightest bloom is his moral beauty. (Gardner & Mackenzie, 1967, p. 185)	4.67	4.83	3.83	4.47	3.83	3.70	2.80	4.10	3.07	1.50

	CMP	ESI	MET	MGD	IMG	IMS	IMP	FAM	SRL	ALT
15. Death with duty is immortal beauty. (Gardner & Mackenzie, 1967, p. 195)	3.93	5.07	3.20	4.03	2.90	2.40	3.13	3.90	2.63	1.27
16. A bed is a temple of love. (Shaaber, 1958, p. 65)	6.10	6.10	3.50	4.07	5.00	5.10	4.20	5.50	3.27	2.07
17. Man is a worm that lives on the carcass of the earth. (Shaaber, 1958, p. 85)	5.77	5.53	3.50	3.80	4.37	4.00	4.03	4.70	3.17	1.90
18. Worldly things are last year's cast-off clothes. (Shaaber, 1958, p. 85)	4.27	3.83	3.13	2.90	3.10	2.53	3.17	2.90	2.23	1.43
19. The stars are beads strung on one string. (Shaaber, 1958, p. 90)	5.47	4.57	3.10	3.47	4.33	4.33	3.93	3.87	2.23	1.50
20. The soul is a rope that binds heaven and earth. (Shaaber, 1958, p. 90)	5.87	5.83	3.50	4.70	3.77	3.47	4.23	5.23	3.77	1.67
21. A body is a prison for the soul. (Shaaber, 1958, p. 90)	6.13	6.03	4.03	4.60	3.90	4.17	4.40	5.67	4.07	1.80
22. Love is an antidote for the world's ills. (Shaaber, 1958, p. 95)	6.57	6.50	4.87	4.53	3.93	3.93	4.00	5.90	3.97	1.60
23. Clouds are puffballs. (Gardner & Mackenzie, 1967, p. 105)	6.60	6.67	4.50	4.07	6.37	5.97	6.20	6.10	5.13	1.70
24. Man is the temple of God. (Shaaber, 1958, p. 100)	5.60	5.30	3.83	3.70	3.67	3.83	4.23	5.00	3.03	1.60
25. Choppy waves are pale octopi. (Barnstone et al., 1966, p. 10)	1.90	2.03	2.40	2.03	2.47	3.03	2.40	1.57	1.60	.67
26. A lover's hands are a flaming pyre. (Barnstone et al., 1966, p. 10)	3.67	3.47	3.03	3.70	3.50	4.00	3.13	3.33	3.17	1.30
27. Sunlight is golden dust. (Barnstone et al., 1966, p. 50)	6.03	5.97	3.77	5.03	5.87	5.47	5.27	5.33	4.40	1.80
28. Moonlight is bleach. (Barnstone et al., 1966, p. 55)	5.67	5.00	3.17	3.57	4.30	4.03	3.87	3.80	3.60	1.53
29. Night is a castle. (Barnstone et al., 1966, p. 55)	3.80	3.40	2.47	2.87	4.23	3.80	3.93	3.30	1.77	1.93

30. Man is a bit of shade in the shade. (Barnstone et al., 1966, p. 65)  
3.47 2.93 2.40 2.50 2.43 3.03 2.33 2.87 2.10 1.40
31. All song is sacrifice. (Barnstone et al., 1966, p. 80)  
3.17 2.63 2.53 2.27 1.53 1.90 2.07 2.53 1.40 1.23
32. Clouds are tossed pillows. (Gardner & Mackenzie, 1967, p. 10)  
6.37 5.97 3.17 4.73 5.97 5.77 5.77 4.93 4.30 1.93
33. The moon is a dancing cat. (Barnstone et al., 1966, p. 80)  
3.63 3.43 2.33 2.27 3.27 3.77 3.30 2.33 1.43 1.17
34. Insect flight is a green crystal. (Barnstone et al., 1966, p. 80)  
2.47 2.33 2.30 1.93 2.33 2.80 3.17 1.97 1.37 .83
35. Trees are mere perfumes in the sleeping night. (Barnstone et al., 1966, p. 85)  
3.67 3.03 2.83 3.13 2.77 3.40 2.87 2.87 1.70 1.30
36. The wind is a hammer driving heads of rain before it. (Barnstone et al., 1966, p. 90)  
5.03 5.27 3.20 4.57 4.93 4.27 4.47 4.27 3.40 1.66
37. A flamenco dance is the blaze of a match. (Barnstone et al., 1966, p. 120)  
3.83 4.47 2.93 3.73 4.00 3.47 4.40 3.33 2.52 1.50
38. Bare reaching arms are frightened snakes. (Barnstone et al., 1966, p. 120)  
3.87 3.93 2.70 3.30 3.10 3.30 3.20 3.13 2.40 1.67
39. The city is bait to catch all emerging days. (Barnstone et al., 1966, p. 120)  
3.03 3.33 2.90 2.90 2.63 3.00 2.77 2.97 2.20 1.43
40. The summer is a heap of puppets done to death. (Barnstone et al., 1966, p. 120)  
2.07 2.07 2.13 1.83 2.17 2.57 2.30 1.90 1.33 1.20
41. Fear of death is a rotting fruit. (Barnstone et al., 1966, p. 125)  
4.27 4.50 3.17 3.07 4.50 2.53 4.50 4.55 3.70 2.03
42. Silence is a black cavern. (Barnstone et al., 1966, p. 13)  
5.93 5.80 3.57 4.77 5.47 4.47 4.77 4.97 4.87 2.10
43. Dew is the last gold of perished stars. (Barnstone et al., 1966, p. 130)  
4.73 4.87 3.20 4.97 4.40 3.90 3.37 4.17 2.47 1.63
44. Death is the cruel singing of deathless mosquitoes. (Barnstone et al., 1966, p. 160)  
2.87 3.43 2.77 2.77 3.40 2.43 3.03 2.53 2.07 1.10
45. Noon is a rising dolphin. (Barnstone et al., 1966, p. 160)  
2.97 2.90 2.10 2.87 3.47 2.93 3.53 2.30 1.70 1.30
46. Ecstasy is a song-bird swarm beating its wings. (Barnstone et al., 1966, p. 160)  
4.33 4.33 3.13 3.50 4.17 3.20 4.63 3.60 3.00 1.77
47. Death is the coal-black milk of morning. (Barnstone et al., 1966, p. 165)  
3.83 3.43 2.33 3.10 3.07 2.83 3.60 2.53 2.63 1.40
48. The sky is a crystal tambourine shaken by fate. (Barnstone et al., 1966, p. 170)  
3.13 3.37 2.43 2.73 2.41 2.70 2.77 2.03 2.03 1.43
49. The earth is one fragrant mouth. (Barnstone et al., 1966, p. 195)  
2.50 2.60 2.27 2.10 2.37 2.77 2.37 2.67 2.13 1.37
50. The Abyss is a virginal kiss. (Barnstone et al., 1966, p. 200)  
2.57 2.77 2.83 2.69 2.83 2.60 2.63 2.37 2.47 1.40
51. Thought is a snake sliding and coiling on warming stones. (Barnstone et al., 1966, p. 205)  
3.70 3.67 2.77 4.20 4.37 3.07 4.53 3.50 2.70 1.67
52. Earth is a buzzing beehive grove. (Barnstone et al., 1966, p. 210)  
5.03 4.93 3.77 4.17 5.13 4.23 4.73 4.50 3.60 2.07

53. The dripping sun is a golden honeycomb. (Barnstone et al., 1966, p. 210)  
4.97 5.30 3.73 4.67 5.53 4.83 4.83 4.03 2.83 1.80
54. Time is a moving escalator. (Barnstone et al., 1966, p. 235)  
5.63 5.83 4.13 4.43 5.87 4.43 5.23 5.10 4.07 2.17
55. Hope is a splendour of dolphins. (Barnstone et al., 1966, p. 245)  
3.00 3.73 2.80 3.43 3.63 2.70 3.97 2.93 1.77 1.17
56. Doubt is a net. (Barnstone et al., 1966, p. 245)  
4.80 4.53 2.67 3.77 4.80 2.90 4.20 4.73 3.20 1.70
57. Autumn is a hawk that eats of our hearts. (Barnstone et al., 1966, p. 260)  
3.20 3.10 3.00 2.41 3.00 3.33 2.73 2.33 1.63 1.40
58. City windows are fire in the sun. (Barnstone et al., 1966, p. 275)  
3.83 3.67 3.33 3.30 3.53 4.47 3.70 2.93 2.13 1.37
59. Humiliation is a curtain. (Barnstone et al., 1966, p. 275)  
3.93 4.27 3.27 3.00 3.77 3.10 3.93 3.90 3.07 1.47
60. Lightning is a crash of pruned branches. (Barnstone et al., 1966, p. 300)  
3.37 3.90 3.03 2.67 3.70 4.10 3.70 2.60 2.03 1.40
61. Hope is a green log on the fire. (Barnstone et al., 1966, p. 305)  
4.80 4.23 3.30 3.57 4.07 3.13 4.13 3.90 2.93 1.70
62. Contemplation is a transparent spider web. (Barnstone et al., 1966, p. 305)  
4.07 3.30 2.97 3.87 4.20 2.87 3.50 3.37 2.20 1.57
63. Vain words are costumes cast aside from yesterday's revels. (Barnstone et al., 1966, p. 320)  
3.23 3.80 2.63 3.60 2.57 2.03 3.13 2.77 2.53 1.20
64. The ocean is a face with slanting cheekbones. (Barnstone et al., 1966, p. 395)  
2.63 2.60 2.43 2.70 2.93 3.27 2.87 2.27 1.57 1.33
65. Time is a priceless coin. (Barnstone et al., 1966, p. 235)  
5.37 5.90 3.83 4.33 4.97 3.80 3.77 5.43 3.40 2.10
66. Mysticism is a figleaf. (Barnstone et al., 1966, p. 405)  
2.60 2.47 2.40 2.30 2.90 2.30 2.73 2.13 1.57 1.23
67. Life is a prolonged and hungry howl. (Barnstone et al., 1966, p. 410)  
4.20 3.57 3.10 3.20 3.13 2.93 3.57 3.67 2.17 1.73
68. Mankind is the preface to a preface. (Barnstone et al., 1966, p. 445)  
3.60 3.43 3.33 3.10 2.20 2.97 3.10 2.43 2.33 1.23
69. A smile is a knife. (Barnstone et al., 1966, p. 460)  
4.17 3.27 2.40 2.30 2.87 3.80 3.57 3.30 1.80 2.37
70. Night is a black bull. (Barnstone et al., 1966, p. 485)  
4.47 4.77 2.93 2.60 5.27 4.77 4.77 4.00 3.23 2.03
71. Doubt is a sword. (Barnstone et al., 1966, p. 505)  
4.37 4.20 2.90 3.03 3.70 2.43 4.03 3.57 2.60 2.17
72. Some mouths are pieces of steel. (Barnstone et al., 1966, p. 515)  
4.23 4.57 3.33 3.00 4.73 3.97 3.73 4.70 2.80 2.17
73. The light of sunset is the withered leaves of autumn. (Barnstone et al., 1966, p. 530)  
4.07 4.63 3.20 3.47 4.47 4.60 4.33 3.53 3.37 1.80
74. The wandering stars are children who don't know arithmetic. (Barnstone et al., 1966, p. 555)  
2.57 2.50 2.53 2.37 2.90 2.90 2.63 2.17 1.37 1.27
75. A tower is hope standing on stilts. (Barnstone et al., 1966, p. 570)  
3.77 3.83 3.13 3.40 3.03 4.40 2.97 3.10 2.40 1.50
76. The three ports of life are dreaming, waking and dying. (Barnstone et al., 1966, p. 570)  
5.07 5.20 4.00 3.77 4.30 3.47 3.90 4.57 3.17 1.93

77. The sower is the seed. (Barnstone et al., 1966, p. 585)  
4.20 4.40 3.40 3.07 3.37 2.83 4.00 4.93 3.43 1.80
78. The potter is the clay. (Barnstone et al., 1966, p. 585)  
4.40 3.80 3.20 2.90 3.83 3.50 4.47 5.27 3.13 1.60
79. Man in love is the bull in the bullring. (Barnstone et al., 1966, p. 590)  
4.50 4.67 3.43 3.43 4.57 3.97 4.57 4.07 3.57 2.00
80. The sun is a huntsman roused to the chase. (Todd, 1960, p. 30)  
4.43 4.47 3.07 3.60 3.20 3.80 4.00 3.30 2.30 1.30
81. The human form is a fiery forge. (Todd, 1960, p. 70)  
3.80 3.93 3.07 2.77 2.50 3.27 3.27 3.27 2.13 1.50
82. The human face is a sealed furnace. (Todd, 1960, p. 70)  
4.43 4.10 2.67 3.13 3.60 3.77 3.80 3.50 2.47 1.87
83. Artistic jealousy is the sting of the bee. (Todd, 1960, p. 100)  
3.87 4.23 2.93 3.33 4.13 3.33 4.17 4.13 3.07 1.53
84. Prince's robes are toadstools on the miser's bags. (Todd, 1960, p. 100)  
2.33 2.47 2.67 2.87 2.77 2.73 2.80 2.07 1.87 .97
85. Tranquility is a woodland river winding through hills in solitude. (Meredith, 1962, p. 45)  
6.27 6.13 4.03 5.30 5.77 4.53 5.97 5.93 4.93 1.93
86. Nerves after a quarrel are frozen leaves in winter. (Meredith, 1962, p. 50)  
5.27 4.73 3.30 5.20 5.20 4.10 5.37 4.80 4.53 1.77
87. A lover's tears are burning points of frozen lead. (Meredith, 1962, p. 60)  
4.40 4.37 2.93 4.00 4.50 3.50 3.30 3.83 3.53 1.57
88. The approach of a storm is the windblown hair of a frenzied woman. (Meredith, 1962, p. 65)  
4.87 5.03 3.37 3.97 5.47 4.57 4.97 4.70 3.20 1.50
89. An autumn storm is the funeral song of the dying year. (Meredith, 1962, p. 65)  
5.07 5.77 3.80 4.83 4.87 4.37 4.37 5.33 4.37 1.77
90. Night is the dome of a grave. (Meredith, 1962, p. 65)  
4.63 4.67 2.97 3.77 4.43 3.83 3.87 4.40 3.20 1.87
91. Freedom is a huntress swifter than the moon. (Meredith, 1962, p. 85)  
3.87 3.77 3.10 3.60 3.87 3.37 3.57 3.50 2.40 1.47
92. Stars are dancers. (Meredith, 1962, p. 95)  
5.20 5.30 2.97 3.47 5.53 5.07 4.87 4.80 3.63 2.17
93. The spirit is a sailor. (Meredith, 1962, p. 110)  
4.83 5.03 2.57 3.83 3.93 2.80 4.43 4.00 3.23 1.53
94. Memory is a snake. (Meredith, 1962, p. 130)  
3.67 2.97 2.17 3.07 2.93 2.20 3.63 2.70 2.00 1.67
95. Fear and grief are worms devouring our living clay. (Meredith, 1962, p. 135)  
4.73 4.47 3.00 3.93 4.13 3.40 4.33 3.77 3.30 1.83
96. Freedom is a second sun. (Meredith, 1962, p. 140)  
3.87 4.27 3.00 3.93 4.30 3.50 3.53 4.27 3.67 1.57
97. Unwelcome thoughts are an envious wind. (Meredith, 1962, p. 150)  
3.23 4.07 2.63 3.10 2.67 2.67 2.67 3.10 2.40 1.37
98. An army is a living sea. (Meredith, 1962, p. 160)  
3.97 4.47 3.37 3.33 3.97 4.30 3.97 4.17 3.00 1.97
99. Death is the great winter. (Meredith, 1962, p. 160)  
4.83 5.60 3.33 3.47 4.00 3.90 3.73 5.57 3.53 2.13
100. Truth is a pair of eternal doors. (Meredith, 1962, p. 165)  
3.77 4.62 2.80 3.77 4.00 2.37 3.00 4.60 3.50 1.93
101. Genius is an eagle. (Meredith, 1962, p. 165)  
4.17 4.13 2.43 2.87 3.97 3.20 4.67 3.87 2.93 2.00
102. The stars are fireflies. (Meredith, 1962, p. 105)  
5.73 6.13 3.87 4.00 5.80 5.53 5.97 5.63 4.33 1.77

103. Words are the seeds of misery. (Meredith, 1962, p. 165)  
4.83 4.93 3.07 3.57 2.93 3.23 3.47 3.83 2.87 1.70
104. The tide is a clean loom. (Durrell, 1964, p. 31)  
2.63 3.30 2.69 3.43 2.77 2.83 2.33 2.77 1.73 .83
105. Death is a fat fly. (Durrell, 1964, p. 41)  
2.93 2.87 2.73 2.00 3.20 3.10 3.10 1.90 1.20 1.03
106. Life is a flood carrying all idols into the darkness. (Durrell, 1964, p. 56)  
3.33 3.53 2.53 3.03 3.07 2.90 2.53 2.67 2.37 1.57
107. Silence is the curved ear of a shell. (Durrell, 1964, p. 56)  
3.23 2.77 2.77 2.80 3.50 2.70 3.53 2.70 2.27 1.13
108. Evening is a patient etherised upon a table. (Eliot, 1961, p. 11)  
3.07 3.33 2.60 2.43 2.73 3.33 2.90 2.20 1.62 1.33
109. Darkness is the earth's swaddling clothes. (Eliot, 1961, p. 31)  
4.40 4.73 3.03 3.80 3.80 3.97 3.93 3.47 2.93 1.53
110. Memories are the roots that clutch. (Eliot, 1961, p. 51)  
5.33 5.52 3.53 5.00 4.60 3.93 4.73 5.17 3.90 1.87
111. Memory is a heap of broken images where the sun beats and the dead tree gives no shelter. (Eliot, 1961, p. 51)  
4.17 3.73 2.83 3.90 3.87 3.30 3.50 3.63 3.10 1.60
112. Hope is a castle built on reeds. (Byron, 1905, p. 20)  
5.03 4.87 3.17 4.10 4.13 3.60 4.13 4.27 3.47 1.73
113. Smiles are the channels of future tears. (Byron, 1905, p. 35)  
5.00 4.41 3.10 3.77 3.47 4.33 3.73 4.20 3.48 1.73
114. A dead loved-one is ink-blotted from life's page. (Byron, 1905, p. 35)  
5.30 5.37 3.30 3.90 4.40 4.07 4.30 4.33 3.10 1.43
115. Waves are the sailor's steed. (Byron, 1905, p. 35)  
5.50 5.17 3.80 4.47 4.30 4.13 4.50 4.60 4.10 1.33
116. Man is the wandering outlaw of his own dark mind. (Byron, 1905, p. 35)  
5.17 4.87 3.20 4.50 4.00 3.80 3.70 4.67 3.93 1.53
117. The past is a sterile track of dried up tears. (Byron, 1905, p. 35)  
4.37 3.57 3.20 3.87 3.43 2.73 3.10 3.83 3.03 1.62
118. A broken heart is a shattered mirror, reflecting life in pieces. (Byron, 1905, p. 40)  
5.43 5.93 3.77 6.00 6.07 4.80 5.40 5.60 5.40 2.07
119. Despair is a living tree feeding on death. (Byron, 1905, p. 40)  
5.03 4.47 3.13 4.53 3.77 3.30 4.03 4.67 3.80 1.57
120. An avalanche is a thunderbolt of snow. (Byron, 1905, p. 45)  
6.17 6.20 4.63 4.30 6.23 5.93 5.43 5.43 5.43 1.80
121. The soul is a voiceless thought. (Byron, 1905, p. 50)  
5.67 5.30 4.43 4.50 4.53 3.20 3.67 5.13 5.23 1.63
122. Time is a bird. (Byron, 1905, p. 110)  
4.70 4.27 2.37 3.63 3.93 3.27 4.33 4.73 3.00 1.97
123. Fog is the shroud of the dead. (Byron, 1905, p. 120)  
4.70 4.50 3.20 4.70 4.57 4.17 4.50 4.90 3.43 1.63
124. Ancient wisdom is a fountain which makes you thirstier the more you drink. (Byron, 1905, p. 125)  
5.67 5.93 4.07 5.27 4.33 4.30 4.40 5.80 4.60 1.70
125. The blushes of youth are roses spread by joy. (Byron, 1905, p. 145)  
4.97 5.23 3.17 4.90 4.93 4.30 4.47 4.87 3.67 1.63
126. The brain is the prisoner of thought. (Byron, 1905, p. 175)  
5.40 5.23 4.17 4.30 4.53 4.80 3.73 5.03 4.40 1.90
127. Tears are a mother's weakness. (Byron, 1905, p. 175)  
5.33 4.93 5.13 3.27 4.47 4.63 3.60 4.77 3.47 1.97
128. Maturity is the wreck of happiness. (Byron, 1905, p. 185)  
4.70 4.20 4.10 3.17 2.63 3.13 2.77 3.97 2.33 1.43

129. Mourning is a sable web. (Byron, 1905, p. 195)  
2.87 3.03 3.00 2.67 2.97 3.10 2.80 2.33 1.90 .87
130. Sorrowing moments are the ploughs that dig the heart's furrows. (Byron, 1905, p. 205)  
4.10 5.40 3.30 4.57 4.30 3.63 4.07 4.63 3.67 1.53
131. Faithful love is a tree standing through the stormiest hour. (Byron, 1905, p. 210)  
6.23 6.30 3.93 5.73 6.10 4.90 5.93 6.30 5.07 1.93
132. History is the devil's scripture. (Byron, 1905, p. 295)  
4.63 4.40 3.47 3.23 2.93 2.80 3.20 3.23 2.27 1.60
133. Winter is a bird with teeth. (Byron, 1905, p. 300)  
3.37 3.03 2.83 2.33 3.33 3.83 2.83 2.40 1.50 1.43
134. Regret is an all consuming fire. (Hardy, 1930/1962, p. 10)  
4.77 4.53 3.80 4.13 3.93 2.93 4.50 4.57 3.43 1.43
135. The love of a wife is the strangling of a tree by ivy. (Hardy, 1930/1962, p. 50)  
4.67 4.43 3.03 2.57 4.03 3.60 3.73 2.90 1.87 1.63
136. Life is truth. (Hardy, 1930/1962, p. 70)  
4.87 5.13 4.33 2.63 3.13 3.03 2.87 4.73 3.27 2.00
137. Time is a transforming chisel. (Hardy, 1930/1962, p. 180)  
5.23 5.50 3.53 4.00 4.43 3.37 4.00 4.83 3.77 2.07
138. Sunbeams are the stretching of a warp without a woof. (Hardy, 1930/1962, p. 215)  
1.97 1.93 2.50 2.13 1.73 2.93 2.03 1.47 1.63 .37
139. Live words are birds that never cease to fly. (Hardy, 1930/1962, p. 280)  
3.43 4.23 2.53 3.73 3.70 2.40 4.00 3.90 2.67 1.53
140. The foods of nerve are the frigid threads of doubt and dark. (Hardy, 1930/1962, p. 290)  
2.53 3.50 2.30 3.70 1.77 1.97 2.80 2.70 2.57 1.27
141. Peas in their pods are summer children in their mothers. (Thomas, 1952, p. 1)  
5.10 5.07 3.30 4.37 4.83 4.43 4.27 4.07 3.73 1.57
142. Summer is a dogdayed pulse of love and light. (Thomas, 1952, p. 1)  
3.80 4.13 3.57 3.67 3.52 4.37 3.20 4.00 3.27 1.47
143. Sleep is a navigator through the tides of time. (Thomas, 1952, p. 5)  
4.47 5.10 3.47 4.59 4.30 4.33 4.10 4.77 3.33 1.83
144. Time is a working sea. (Thomas, 1952, p. 5)  
4.00 3.77 3.17 3.77 3.33 3.10 3.03 3.90 2.33 1.73
145. The tomb is a dry Sargasso. (Thomas, 1952, p. 5)  
1.80 1.77 2.83 2.52 2.33 2.33 2.17 1.60 1.71 .37
146. Man is a box of nerves. (Thomas, 1952, p. 10)  
5.43 5.10 4.93 3.00 4.20 3.90 3.73 4.70 3.47 2.03
147. A photograph is a one-sided skin of truth. (Thomas, 1952, p. 15)  
5.33 5.53 3.90 3.97 4.63 4.50 3.57 4.43 4.60 1.83
148. Human beings are strips of stuff that tatter as they move. (Thomas, 1952, p. 15)  
3.40 3.40 3.60 3.10 3.07 3.60 2.93 3.23 2.30 1.33
149. Infancy is the green apron age. (Thomas, 1952, p. 20)  
3.53 3.17 3.30 2.93 3.30 3.37 2.47 3.23 2.43 1.50
150. Mankind is a cripple whose stick taps through horror-filled dreams. (Thomas, 1952, p. 30)  
3.20 3.23 2.90 3.30 3.37 3.00 3.13 3.10 2.10 1.63
151. Spring is the weaver and the cloth. (Thomas, 1952, p. 35)  
4.07 4.77 2.97 4.53 3.93 4.27 4.10 4.20 3.10 1.67
152. God is a fiddling devil. (Thomas, 1952, p. 40)  
3.60 2.90 2.63 2.23 2.97 3.03 2.43 2.37 2.03 1.13
153. Snow is a down-pelt for winter. (Thomas, 1952, p. 45)  
5.50 5.47 4.07 3.93 4.87 5.23 4.43 5.20 4.83 1.73
154. The sky is a parliament. (Thomas, 1952, p. 65)  
3.73 3.77 2.53 2.80 3.00 3.90 3.30 2.73 2.10 1.57
155. Life is a year-hedged avenue. (Thomas, 1952, p. 70)  
3.10 3.50 2.52 2.90 3.07 2.67 2.80 2.87 3.13 1.43
156. Time is a scythe blunted by cutting flint-filled lives. (Thomas, 1952, p. 70)  
3.17 3.07 2.43 3.03 2.17 2.53 2.63 2.93 2.34 1.57
157. Water is the blood of soft snows. (Thomas, 1952, p. 80)  
4.83 4.83 3.30 4.76 4.30 4.43 4.10 4.57 3.70 1.77
158. The face is a nursery for rebellion. (Thomas, 1952, p. 85)  
3.34 3.07 2.87 3.47 3.10 3.30 3.13 3.27 2.20 1.59
159. The tongue is a bayonet. (Thomas, 1952, p. 85)  
5.80 5.43 3.53 5.07 4.73 4.53 5.17 5.13 3.97 2.47
160. Refusal is the tolling of a bell under water. (Thomas, 1952, p. 90)  
3.30 2.93 2.93 3.50 3.50 2.83 4.00 3.00 2.07 1.30
161. All prayers are the same grief flying. (Thomas, 1952, p. 100)  
3.33 2.93 3.20 2.73 2.53 2.00 2.60 2.47 1.60 1.13
162. Snow is the bread of water. (Thomas, 1952, p. 120)  
3.20 3.37 3.33 2.93 3.20 3.53 3.30 2.80 2.87 1.23
163. Hunger is a wolf-skeleton howling. (Thomas, 1952, p. 120)  
4.53 4.63 3.60 4.20 4.30 5.17 5.00 4.30 4.03 1.70
164. Study of God is a keyless door. (Thomas, 1952, p. 125)  
5.07 5.23 4.17 4.13 4.77 4.00 4.53 4.43 4.43 2.17
165. Mankind is a prisoner of wishes. (Thomas, 1952, p. 125)  
5.80 5.10 4.43 4.47 4.10 3.57 4.00 5.13 3.90 1.90
166. Spring is a weaving that begins complete and ends unravelled. (Thomas, 1952, p. 35)  
4.33 4.20 4.00 3.63 4.07 3.63 3.60 3.80 3.33 1.53
167. Love is the last light spoken. (Thomas, 1952, p. 130)  
3.20 3.77 3.03 3.43 3.27 2.93 2.50 3.40 2.47 1.07
168. Mankind is a cloud-formed shell. (Thomas, 1952, p. 125)  
3.23 2.70 2.73 3.03 2.70 2.90 2.27 2.60 1.93 1.20
169. Adoration is lightning. (Thomas, 1952, p. 140)  
3.47 3.07 2.63 2.47 2.67 3.80 3.87 3.37 2.17 1.57
170. Rocking buoys are lost cathedral chimes. (Thomas, 1952, p. 150)  
3.43 3.63 2.83 3.23 3.30 4.10 3.83 2.90 2.27 1.30
171. Youth is a lamb-white day. (Thomas, 1952, p. 160)  
4.83 4.67 3.03 4.10 4.47 4.00 4.30 4.10 3.50 1.93
172. The sun is a mustard seed. (Thomas, 1952, p. 170)  
4.77 4.23 2.90 2.57 4.20 3.80 3.63 3.10 2.30 1.63
173. Growing old is a thistledown fall towards anguish. (Thomas, 1952, p. 170)  
3.63 3.50 2.77 3.27 3.03 2.97 2.40 3.40 2.67 1.13
174. The soul is a mouse that fouls its own nest. (Thomas, 1952, p. 175)  
3.77 3.77 2.43 3.13 3.20 2.63 2.50 3.00 2.43 1.27
175. Martyrdom is a terrible beauty. (Anderson & Walton, 1939, p. 95)  
4.93 4.43 3.52 3.10 3.23 2.80 3.60 3.87 2.82 1.37
176. Lovers and thinkers are food for roses. (Anderson & Walton, 1939, p. 170)  
4.07 4.00 2.67 3.40 3.23 3.07 3.40 4.13 2.80 1.57
177. Mathematics is unadorned beauty. (Anderson & Walton, 1939, p. 170)  
4.50 4.37 3.23 3.07 2.63 2.50 3.30 3.57 2.23 1.43
178. Love is the binding of fair lips with the soft silk of eyes. (Anderson & Walton, 1939, p. 207)  
4.57 4.27 3.57 4.60 5.20 3.93 4.10 4.50 3.67 1.72
179. Joy is a ribbon that slips. (Anderson & Walton, 1939, p. 207)  
3.43 3.53 2.90 2.97 4.00 3.10 3.40 3.27 2.23 1.40

180. The ties of a soldier's comradeship are hard wire and strong stakes. (Anderson & Walton, 1939, p. 207)  
4.57 5.13 3.47 3.93 3.93 3.83 4.30 3.37 3.43 1.73
181. The rifle is a stutterer. (Anderson & Walton, 1939, p. 209)  
4.57 3.97 3.40 3.30 3.70 4.23 3.60 3.67 3.40 1.50
182. The wailing of shells is a choir for dead soldiers. (Anderson & Walton, 1939, p. 209)  
5.27 3.70 3.23 4.33 4.37 4.10 4.20 4.10 3.87 1.67
183. Man is a clown's smirk in the skull of a baboon. (Anderson & Walton, 1939, p. 272)  
3.50 2.40 2.20 2.40 3.43 3.00 2.57 1.93 1.72 .80
184. Ignorance is a man on a toboggan. (Anderson & Walton, 1939, p. 273)  
2.93 2.73 2.30 2.17 3.83 2.47 3.83 2.07 2.13 1.50
185. History is a winter sport. (Anderson & Walton, 1939, p. 273)  
2.67 2.37 2.27 1.73 2.00 1.87 2.70 1.77 1.20 1.23
186. Beauty is the fitful tracing of a gate. (Anderson & Walton, 1939, p. 276)  
2.13 2.33 2.57 2.13 1.83 2.33 2.17 1.77 1.40 1.10
187. Man is a hand's impression in an empty glove. (Anderson & Walton, 1939, p. 272)  
3.10 2.97 2.93 3.20 2.83 2.73 3.40 2.97 2.60 1.57
188. Thought is a bird whose wings spread wide to rain and snow. (Anderson & Walton, 1939, p. 277)  
3.73 3.67 2.83 3.50 4.53 3.23 3.77 3.63 2.90 1.83
189. The sun is the eye of heaven. (Whiting, 1942, p. 267)  
6.10 5.80 3.67 5.50 5.60 4.73 4.37 5.60 4.00 2.07
190. The hastening minutes are waves making for the pebbled shore. (Whiting, 1942, p. 268)  
4.90 4.83 3.17 4.30 5.10 3.83 4.83 5.00 3.33 1.53
191. Autumn trees are ruined choirs. (Whiting, 1942, p. 269)  
3.23 3.27 2.67 2.87 3.37 3.17 3.30 3.00 2.23 1.30
192. Man is a collar looking for a dog. (Anderson & Walton,

- 1939, p. 272)  
3.47 3.50 2.70 2.93 3.10 3.10 2.70 3.20 1.93 1.53
193. Age is the embers of a fire built on the ashes of youth. (Whiting, 1942, p. 269)  
4.57 5.27 3.28 4.63 4.48 3.90 3.57 4.87 3.97 1.62
194. Love is the star guiding every wandering ship. (Whiting, 1942, p. 270)  
5.97 6.07 3.60 5.40 5.47 4.93 5.33 5.93 4.43 1.70
195. The body is a fading mansion taken on short lease. (Whiting, 1942, p. 271)  
5.30 5.20 3.40 4.17 3.90 3.90 3.87 4.80 3.57 1.70
196. Beauty is the garment of the morning. (Whiting, 1942, p. 273)  
4.67 4.73 2.87 3.93 3.77 3.63 4.30 4.40 3.20 1.77
197. Books are the full-ripened grain of a poet's mind. (Whiting, 1942, p. 869)  
5.47 5.17 3.43 4.77 4.40 3.90 4.13 4.90 3.87 1.97
198. Sleep is the soft embalmer of the still midnight. (Whiting, 1942, p. 870)  
4.93 5.03 3.17 4.27 4.50 4.00 3.83 4.60 3.73 1.60
199. Conscience is a burrowing mole. (Whiting, 1942, p. 870)  
4.47 4.57 3.07 4.67 4.33 3.43 4.60 4.70 3.37 1.87
200. Wine is the warm south. (Whiting, 1942, p. 879)  
3.90 3.97 2.67 3.20 4.60 4.40 4.03 3.87 2.77 1.73
201. Melancholy is a weeping cloud. (Whiting, 1942, p. 880)  
5.03 4.77 2.97 4.10 4.73 3.93 4.60 4.37 3.50 1.53
202. Joy is a hand ever at the lips, bidding adieu. (Whiting, 1942, p. 880)  
3.93 3.17 2.97 2.63 3.97 2.83 3.57 3.17 2.10 1.17
203. Poetry is the palate of the mind. (Whiting, 1942, p. 870)  
4.87 4.93 3.60 3.93 3.53 3.47 3.73 4.47 3.70 1.43
204. A sugar-cube melting in coffee is the fading of a ghost. (Barnstone et al., 1966, p. 55)  
4.60 3.87 3.17 3.30 4.80 4.50 3.90 2.53 2.70 1.47

## APPENDIX B

### Nonliterary Metaphors and Norms

*Note:* CMP = Comprehensibility, ESI = Ease of Interpretation, MET = Degree of Metaphoricity, MGD = Metaphor Goodness, IMG = Metaphor Imagery, IMS = Subject Imagery, IMP = Predicate Imagery, FAM = Felt Familiarity, SRL = Semantic Relatedness, and ALT = Number of Alternative Interpretations.

1. An ant is a bulldozer.  
4.88 4.46 2.27 3.60 3.31 3.83 4.15 3.86 2.81 2.08
2. A dog is a walking stick.  
3.56 3.38 1.96 2.12 2.03 2.97 2.85 2.55 1.89 1.65
3. A tree is an umbrella.  
5.60 5.83 3.15 4.88 4.69 5.10 4.77 4.41 4.70 2.04
4. The bird is nature's airplane.  
6.84 6.71 3.38 5.40 5.90 5.52 5.96 5.31 5.22 1.92
5. Freedom is truth.  
5.42 4.79 3.81 4.36 3.14 3.48 2.96 5.10 5.11 1.69

6. A gas station is an oasis.  
5.60 5.50 2.81 4.00 3.28 3.59 3.58 3.86 4.15 1.96
7. A desert is a sea.  
5.32 4.71 2.40 3.68 4.07 4.38 3.73 4.41 3.26 1.81
8. The stars are signposts.  
5.40 5.50 3.35 4.12 3.69 4.00 3.58 3.90 3.63 1.81
9. A storm is a coffeepot.  
3.44 4.00 2.19 2.80 3.03 2.28 3.35 2.10 2.37 1.69
10. Creativity is a toaster.  
2.48 2.96 2.35 2.36 1.93 2.03 2.88 1.52 2.11 1.19

11. The wind is a rocking chair.  
4.16 4.54 2.69 3.40 3.31 3.66 4.12 2.62 2.59 1.42
12. A skyscraper is a slumbering giant.  
5.56 5.29 3.46 4.36 4.17 4.72 4.50 3.66 4.33 1.73
13. A garbage truck is a hungry scavenger.  
6.36 6.33 2.96 5.60 5.14 5.59 5.62 4.45 4.59 1.92
14. Sleep is a snowstorm.  
4.20 4.42 2.44 2.24 2.83 3.72 3.27 3.10 2.59 1.35
15. Love is a flower.  
5.84 5.96 2.92 3.80 4.59 5.00 4.65 5.21 4.33 3.08
16. Greed is a hungry buzzard.  
5.84 5.92 3.23 4.60 4.66 4.24 5.15 3.66 4.48 2.12
17. A tree stump is a dead soldier.  
4.58 4.25 2.54 4.20 3.21 3.82 3.46 2.93 2.96 1.85
18. The queen is a nation's aunt.  
3.88 4.63 3.12 2.60 2.21 2.93 2.58 2.25 2.85 .88
19. A kangaroo is a yo-yo.  
5.08 5.38 2.46 3.32 3.31 2.90 4.31 3.00 3.33 1.38
20. Darkness is a gloved hand.  
5.20 5.00 2.81 4.32 4.03 3.90 4.46 4.31 3.67 1.65
21. A sailboat is a cat.  
2.60 2.96 2.08 2.00 1.93 2.17 2.31 1.62 1.85 1.35
22. History is a mirror.  
5.80 6.42 3.50 5.40 4.62 4.10 4.96 5.03 4.56 2.15
23. History is a sponge.  
4.08 4.58 3.31 3.40 2.48 2.66 3.12 2.76 3.00 1.46
24. Time is a magnet.  
4.00 4.54 2.38 3.56 2.38 2.66 2.92 2.79 2.85 1.65
25. Experience is a used car salesman.  
5.00 4.88 3.42 3.08 2.66 3.86 3.27 2.76 2.67 1.58
26. A scientist is a spawning trout.  
3.71 3.96 2.81 3.56 1.90 3.41 2.54 2.28 2.11 1.46
27. A bagpipe is a newborn baby.  
4.25 3.88 2.19 2.44 2.21 2.72 2.96 1.82 1.70 1.31
28. Beggars are the tapeworms of the city.  
5.64 5.75 2.81 3.84 4.31 3.69 4.46 3.17 3.89 1.73
29. Time is a wave.  
5.52 5.17 2.46 3.92 4.24 3.79 3.96 3.97 3.81 2.04
30. A busybody is a patch of crabgrass.  
4.38 4.54 2.77 3.84 2.93 3.45 3.69 2.96 3.37 1.55
31. A dusty and crowded attic is a paradise to child.  
6.00 6.10 4.97 4.80 5.03 4.67 5.63 5.07 4.97 2.03
32. A long distance swimmer is a fearless warrior.  
6.03 5.69 4.10 4.57 4.77 4.93 5.10 4.40 4.60 1.90
33. Some invalids are wilted leaves of lettuce.  
5.13 5.52 3.20 3.60 4.30 3.97 4.93 3.73 4.10 1.90
34. A well trained fighter is a knight in armor.  
5.53 5.93 3.87 4.07 5.00 4.70 4.60 3.53 4.87 1.77
35. Cigarette fiends are babies with pacifiers.  
5.57 5.28 3.43 4.90 4.90 4.83 5.43 4.97 5.23 1.93
36. Beavers are lumberjacks with fur coats.  
6.30 6.45 3.53 5.20 5.60 5.07 5.57 4.93 5.27 1.90
37. A good professor is an oasis in the desert.  
5.93 5.90 3.77 4.87 4.20 3.73 4.13 3.63 4.77 1.93
38. Billboards are the yellow pages of the highway.  
6.20 6.00 4.03 5.37 4.60 5.00 4.97 3.10 5.07 1.93
39. A good lover is a teddy bear.  
5.33 5.41 3.27 4.03 4.80 4.87 5.10 4.03 4.00 2.50
40. Thunderclouds are wild horses galloping across the sky.  
5.83 6.00 2.67 5.03 5.33 5.30 5.23 4.10 4.30 2.30
41. Stray cats are hobos.  
5.90 6.00 3.83 4.10 5.07 4.53 5.00 3.70 4.90 2.10
42. A dusty and crowded attic is a scrapbook older people love

- to page through.  
6.20 6.45 4.07 5.40 5.13 5.03 5.90 4.77 5.43 1.80
43. A racially integrated community is a salt and pepper neighborhood.  
6.17 6.10 4.17 4.23 4.57 5.00 5.17 3.97 5.17 2.13
44. The stars are a map to a ship captain.  
6.40 6.10 4.90 4.60 5.60 5.63 5.27 5.97 5.41 1.67
45. A train is a large worm.  
5.63 5.93 2.73 3.30 5.30 5.13 4.93 3.20 3.43 1.93
46. Perception is the father of memory.  
4.53 4.97 2.93 4.17 2.90 3.93 3.10 3.17 4.47 1.33
47. A white rabbit's fur in winter is a ready-made suit of long underwear.  
5.63 6.07 3.57 3.83 4.73 4.83 5.03 2.97 4.53 1.57
48. A beautiful woman is a desert flower.  
5.33 5.59 2.77 3.87 4.73 4.70 4.13 3.90 4.00 2.10
49. Bargain hunters are flocks of chickens.  
4.97 4.59 3.07 3.70 4.03 4.27 4.17 3.07 3.67 1.73
50. The mind is a sponge.  
6.33 6.55 3.90 4.93 5.13 4.70 5.43 5.60 5.27 2.17
51. A museum is a history book.  
6.60 6.48 4.63 5.17 5.87 5.73 5.70 5.73 5.47 1.93
52. Skyscrapers are the giraffes of the city.  
6.47 6.41 3.60 4.43 5.37 4.77 5.53 4.23 4.53 1.53
53. A child's mind is an apple core.  
3.10 3.38 2.47 2.57 2.27 2.73 2.73 1.63 2.00 1.17
54. A trailer-home is a souped-up closet.  
4.90 5.07 2.83 3.40 3.77 3.50 3.33 2.87 2.90 1.43
55. Tree trunks are pillars for a roof of leaves and branches.  
5.53 6.07 3.73 3.86 4.90 4.53 4.87 3.73 4.27 1.53
56. A zebra is a xylophone.  
3.13 3.60 2.53 2.37 2.70 2.93 3.40 2.53 2.62 .69
57. A butterfly is a winged rainbow.  
5.43 5.70 2.73 4.60 4.70 4.80 4.97 3.90 3.90 1.79
58. Criticism is a branding iron.  
4.90 5.28 3.20 4.03 4.07 3.80 4.33 3.57 3.69 1.79
59. A match in a forest is a potato chip in a potato field.  
3.67 3.20 2.73 2.27 2.57 3.20 3.03 2.53 2.76 1.10
60. A star is an eye of heaven.  
5.27 5.53 2.47 4.83 4.77 4.93 4.73 4.23 4.24 1.83
61. Power is penicillin.  
4.33 4.13 3.03 2.97 2.40 3.23 2.53 2.97 2.55 1.38
62. Old schoolteachers are granite.  
4.43 4.63 2.97 3.73 3.53 3.53 3.90 2.63 2.90 1.72
63. A tree is an old man.  
4.30 4.27 2.70 3.40 3.73 3.80 4.17 4.33 2.62 1.83
64. A shadow is a piece of night.  
5.13 5.67 3.27 4.67 4.27 4.10 4.50 3.13 3.90 1.69
65. A flower is a grounded bird.  
3.63 3.73 2.37 2.93 2.20 2.53 2.87 2.40 2.48 1.21
66. A pond is nature's mirror.  
6.03 6.07 3.70 5.00 5.40 5.53 5.43 5.00 5.14 1.79
67. Artists are gods.  
3.90 3.73 2.50 2.53 2.27 2.47 2.40 2.53 2.17 1.07
68. An old man is a living history book.  
6.20 6.43 4.03 4.53 4.60 5.17 5.10 4.77 4.72 2.03
69. A kennel is a pet hotel.  
6.30 6.63 4.57 3.80 4.97 4.83 5.40 4.10 5.34 1.48
70. Freedom is a breath of fresh air.  
5.93 6.13 3.47 4.87 4.77 5.03 4.53 5.47 5.17 2.00
71. The success of capitalism is a thorn in the side of socialism.  
5.23 5.17 3.77 4.34 3.97 3.83 3.77 3.47 4.75 1.24

72. A dog's stomach is his master's alarm clock.  
5.03 5.97 3.07 4.37 3.90 3.17 4.00 3.40 3.55 1.45
73. Religion is the lifeblood of society.  
4.90 4.90 3.17 3.83 2.90 3.53 3.33 3.60 3.86 1.83
74. Divorce is a hand choking the modern family.  
5.90 5.87 3.67 4.53 4.67 4.23 4.83 4.10 4.17 1.93
75. Alcoholism is a parasite.  
5.70 6.20 3.83 5.13 4.73 4.43 4.93 4.73 4.90 2.21
76. A friend is a ray of sunshine.  
6.33 6.60 3.55 5.87 5.70 5.83 5.70 5.83 5.59 2.41
77. Courtesy is a sweet note in the noise of the city.  
6.00 6.41 3.53 5.60 4.47 5.10 5.17 4.83 5.14 1.66
78. A camel is an ocean liner.  
4.17 3.77 2.33 3.20 2.83 3.30 3.17 2.90 2.66 1.62
79. Power is capitalism's narcotic.  
4.90 4.60 3.57 4.67 3.30 3.30 3.40 3.13 3.83 1.55
80. Money is penicillin.  
3.53 3.73 2.40 2.50 2.30 2.80 1.70 2.00 2.10 .97
81. An exaggeration is an invitation to falsehood.  
5.13 5.80 4.10 4.40 3.63 4.23 3.73 3.70 4.72 1.59
82. A sculpture is a landmark of an era.  
5.47 4.97 4.40 3.87 3.57 4.07 3.67 3.50 4.55 1.66
83. The waltz is the nightingale of dance.  
5.23 5.07 3.40 4.33 4.03 4.47 4.30 3.47 4.34 1.55
84. A dream is a solar eclipse.  
3.21 3.52 2.47 3.27 2.62 2.67 3.50 2.30 2.17 1.75
85. Poems are the seeds of culture.  
4.47 4.27 3.07 3.87 3.30 3.60 3.43 3.10 3.47 1.59
86. Smoke is a fire's calling card.  
6.17 5.97 4.13 4.87 4.97 5.20 5.40 4.20 5.13 1.62
87. Honey is a bear's best friend.  
6.50 6.03 4.33 3.90 4.83 5.63 5.03 5.93 4.43 1.97
88. A second marriage is a new car deal on a used model.  
5.77 5.40 3.30 3.83 4.20 4.43 4.27 3.41 3.67 1.55
89. An umbrella is a portable roof.  
6.20 6.67 4.41 4.27 5.20 5.67 5.60 4.33 5.23 1.83
90. Sleep is an ocean.  
3.83 4.27 2.47 2.90 3.40 3.60 2.83 3.43 2.37 1.93
91. Whiskey is penicillin for the soul.  
4.17 4.33 2.90 3.03 2.57 3.10 3.00 2.50 2.24 1.17
92. A fan is a private summer's breeze.  
5.60 6.13 3.50 4.28 4.77 5.27 4.90 3.67 4.97 1.52
93. A surgeon is an interior decorator.  
5.53 6.20 3.03 3.77 3.97 3.93 5.27 2.77 3.23 1.90
94. An acrobat is the bird of the bigtop.  
5.57 5.93 3.20 3.23 4.43 3.53 4.70 3.57 4.07 1.57
95. Airplanes are angry birds.  
4.83 4.43 2.33 2.87 4.40 3.87 3.87 2.60 2.63 1.32
96. History is an alarm clock.  
3.70 3.57 2.37 2.70 2.13 3.03 2.70 2.10 2.23 1.21
97. The automobile is a mechanical horse.  
6.07 6.17 3.37 4.20 4.40 4.70 4.90 4.33 4.90 1.93
98. A rocket is a bullet to the stars.  
6.13 6.47 3.70 4.63 5.20 5.43 5.83 3.90 5.23 1.89
99. An accordion is a musical file-folder.  
5.63 5.70 2.97 3.77 4.93 4.63 5.17 3.70 4.60 1.32
100. Charities are corporate beggars.  
5.33 5.10 3.67 3.93 3.43 3.73 3.53 2.43 2.97 1.32
101. An accountant is a juggler.  
5.87 5.57 3.77 4.57 4.10 4.67 4.33 3.30 3.73 1.96
102. A chicken is a walking egg carton.  
5.70 5.80 3.00 3.70 3.83 3.63 5.17 3.03 3.83 1.79
103. Books are treasure chests of information.

- 6.60 6.41 4.37 5.63 5.23 5.57 5.37 5.70 5.70 1.93
104. A wave is a tick of a clock.  
3.67 3.70 2.17 3.10 3.03 2.93 2.93 2.73 2.23 1.54
105. An island is a cork.  
4.53 4.53 2.17 3.33 3.63 3.93 3.90 2.53 2.97 1.43
106. A lawyer is a lighthouse.  
3.80 3.90 2.23 3.20 2.43 2.70 2.70 1.97 2.33 1.25
107. A sailboat is a leaf.  
5.23 5.20 2.73 3.40 3.83 3.83 4.43 2.70 3.27 1.64
108. A butterfly is a flower.  
4.80 5.10 2.33 3.27 4.30 3.90 3.87 3.73 3.13 1.64
109. History is a magnet.  
3.87 4.13 2.70 3.13 2.17 2.53 2.97 2.52 2.97 1.39
110. Memory is a trash-masher.  
3.40 3.70 2.47 2.92 2.66 2.53 3.20 1.93 2.50 1.58
111. Happiness is gold.  
6.50 6.30 3.47 4.83 3.93 5.10 4.37 5.03 4.37 2.15
112. A mosquito is an arrow.  
5.03 5.20 2.57 3.67 3.93 3.68 4.00 2.86 3.40 1.71
113. A forest is a harp.  
3.63 3.57 2.37 2.80 2.43 2.66 2.67 2.04 1.93 1.32
114. A wish is a butterfly.  
3.63 4.00 2.10 2.77 2.47 3.07 2.97 2.90 2.67 1.43
115. Children are sponges.  
4.30 5.27 2.77 3.50 3.37 3.41 3.73 3.76 2.83 1.86
116. The mind of a child is a blotter.  
4.47 4.97 3.13 3.83 3.57 3.52 4.30 3.45 3.93 1.43
117. A wish is a rainbow.  
4.70 4.93 2.27 3.70 3.73 4.34 4.10 3.69 3.60 1.61
118. An ambassador is a peacock.  
4.00 3.90 2.30 3.17 2.77 3.21 3.17 2.52 2.60 1.32
119. An idea is a kettle on the stove.  
4.27 4.93 2.90 3.80 3.17 3.10 3.87 2.86 3.20 1.50
120. The creative mind is a kettle on the stove.  
4.07 5.33 2.67 3.93 3.57 3.34 3.67 3.14 3.17 1.54
121. The wind is a cat.  
2.90 2.80 2.00 2.13 1.53 1.90 2.37 1.66 1.60 1.29
122. Artists are peacocks.  
4.03 4.24 2.73 2.83 3.17 3.00 3.30 2.76 2.69 1.43
123. A rumour is a plague.  
5.00 6.13 3.20 4.63 4.20 4.72 5.23 4.62 4.73 2.11
124. A dilemma is a cactus.  
3.97 4.40 2.20 3.97 3.17 3.66 3.97 2.41 3.47 1.39
125. Evolution is a lottery.  
3.63 3.10 2.43 3.10 2.10 3.17 2.33 2.45 1.97 1.36
126. Discipline is fertilizer.  
4.00 3.83 2.70 3.47 2.90 3.24 3.37 2.31 2.43 1.54
127. Money is blood.  
3.70 4.03 2.70 2.83 3.20 3.38 3.23 2.79 2.23 1.75
128. A dynasty is a play.  
3.13 3.13 2.73 3.00 2.13 2.72 2.43 1.89 2.24 .96
129. Anarchy is a watering can for destruction.  
3.66 4.20 3.00 3.83 2.40 2.52 3.63 2.55 3.40 1.50
130. Extravagance is poison ivy.  
4.14 4.40 2.67 3.40 2.23 3.17 3.77 2.76 2.97 1.61
131. A fireman is a boxer.  
3.67 3.83 2.27 2.63 2.83 3.21 2.83 2.03 1.93 1.21
132. A fisherman is a spider.  
3.60 3.30 2.27 2.60 3.13 2.48 2.67 1.90 2.30 1.39
133. A lottery is a rich uncle.  
3.96 4.93 3.07 3.50 3.03 3.62 3.73 2.71 2.60 1.16
134. Humour is a salve.  
3.50 3.97 2.87 3.63 2.33 3.13 3.07 2.90 3.30 1.15

- 135. A braggart is a snowman.  
3.07 2.79 2.63 2.30 1.97 2.60 2.62 1.80 2.10 .93
- 136. A judge is a balance.  
5.36 5.28 3.63 4.87 5.10 5.43 5.03 3.60 4.80 1.96
- 137. Thought is a boiling kettle.  
4.82 5.76 3.10 4.37 4.10 3.67 4.10 3.63 3.87 1.78
- 138. Hard work is a ladder.  
6.11 5.97 3.47 4.77 5.33 5.20 5.10 5.07 4.97 2.19
- 139. Education is a lantern.  
5.75 6.07 3.30 5.30 4.73 5.03 5.07 4.67 4.63 2.04
- 140. Money is a lubricant.  
4.57 5.00 2.70 4.10 3.60 3.80 3.24 3.00 3.50 1.81
- 141. Fame is a credit card.  
4.61 4.69 2.70 3.50 3.20 3.60 3.14 3.03 3.43 1.41
- 142. Responsibility is a barbell.  
4.82 4.79 2.63 3.27 3.23 3.67 3.72 3.10 2.87 1.52
- 143. The past is a bottomless pit.  
5.11 5.03 2.70 3.53 4.27 4.27 4.00 4.23 3.17 2.04
- 144. Security is a trap.  
4.68 4.31 2.73 3.80 3.27 3.33 3.10 3.47 1.97 1.67
- 145. The flash of lightning is the crack of God's eye.  
4.87 5.27 2.70 4.07 4.17 3.63 3.90 3.87 3.33 1.67
- 146. Dreams are the movies of the mind.  
6.33 6.57 4.66 5.57 5.80 5.40 6.07 5.23 5.97 2.30
- 147. Smog is a shroud.  
4.73 5.23 4.00 4.07 3.97 3.70 4.70 3.93 4.07 1.43
- 148. Chess masters are computers.  
5.30 5.63 3.57 3.67 4.77 3.83 4.33 4.13 4.50 1.83
- 149. Genes are blueprints.  
6.73 6.63 4.93 5.83 5.60 5.23 5.00 5.93 5.77 1.93
- 150. Alcohol is a crutch.  
6.30 6.37 4.40 5.17 4.87 4.90 5.37 6.63 5.20 2.07
- 151. The mountains of eastern Russia are the headstones of the Gobi desert.  
5.13 3.77 4.43 4.43 4.07 3.93 2.27 4.03 1.20
- 152. A forest is a harmonica.  
3.70 3.37 2.53 2.60 2.23 3.03 2.57 2.03 2.60 1.43
- 153. Perfume is a magic spell.  
5.30 5.20 2.77 3.37 3.63 4.17 3.23 3.17 3.77 1.63
- 154. Danger is a spice.  
4.63 4.87 2.87 3.57 3.53 3.73 3.73 3.43 3.53 1.83
- 155. Coal mines are the bowels of the earth.  
5.62 6.00 3.53 3.83 4.87 4.50 4.77 4.00 4.47 1.77
- 156. A mining town is a large tavern.  
4.77 4.97 3.53 3.33 4.47 4.03 3.93 3.00 3.50 1.43
- 157. Political success is a house of cards.  
5.13 5.10 3.07 4.00 4.00 3.70 3.63 3.47 3.80 1.83
- 158. The European common market is a grocery store chain.  
4.23 4.77 3.70 3.57 2.87 3.47 3.07 2.23 2.97 1.20
- 159. Beware-of-dog signs are scarecrows.  
5.63 6.13 4.07 3.80 4.80 4.40 5.10 3.43 4.50 1.57
- 160. Official reports are skeletons of the truth.  
5.30 5.20 4.07 3.97 4.59 4.27 4.27 3.63 4.30 1.80
- 161. Drug addicts are hollow shells.  
5.93 5.67 3.60 3.93 5.03 5.20 4.63 4.23 4.03 1.93
- 162. Typhoons are nature's exterior decorators.  
5.03 5.30 3.73 3.43 4.40 3.93 3.73 2.73 3.00 1.63
- 163. The bible is the cement of the church.  
6.03 6.33 4.03 4.87 5.20 5.17 4.90 4.37 5.40 2.20
- 164. Loneliness is a desert.  
6.23 6.20 3.83 4.80 5.77 5.57 5.77 4.93 5.80 2.23
- 165. Oil is liquid gold.  
6.40 6.70 4.37 5.67 5.70 5.77 5.30 5.80 5.93 2.10

- 166. The degree is a doorway.  
4.57 3.80 2.53 3.60 3.40 3.30 3.37 4.43 3.73 1.50
- 167. The nightly news is a chamber of horrors.  
5.73 5.53 3.23 3.33 4.43 4.20 4.03 4.43 4.27 1.97
- 168. Conscience is a thorn in the mind.  
5.97 6.10 3.23 4.53 4.47 4.00 4.87 4.87 4.80 1.83
- 169. Lies are a swamp.  
4.97 4.83 2.83 3.77 3.53 3.93 3.83 3.57 3.47 2.27
- 170. Work is the opium of successful people.  
5.17 5.40 4.57 4.57 4.30 4.40 4.20 4.60 4.37 2.03
- 171. A pimple is the skin's volcano.  
6.50 6.40 3.30 3.97 5.50 4.87 5.77 4.03 4.40 1.57
- 172. Wounds are fiords.  
4.60 4.70 2.93 3.48 3.77 3.57 3.77 2.23 3.21 1.21
- 173. The skyscraper is the giraffe of buildings.  
5.90 6.31 3.59 4.37 5.20 4.73 5.41 3.25 4.14 1.45
- 174. Ritual is the prison of individuality.  
4.77 5.03 3.10 4.00 3.83 3.43 3.60 3.33 4.30 1.48
- 175. Divorce is the earthquake of the family.  
6.00 6.30 3.60 4.90 5.73 5.13 5.27 4.40 5.00 2.03
- 176. The fall of an empire is the sunset of civilization.  
5.03 5.10 3.60 4.20 4.20 4.40 4.50 3.27 3.90 1.45
- 177. Immature women are uncut diamonds.  
5.07 5.30 3.07 4.07 4.87 3.90 3.70 3.20 3.97 1.86
- 178. A liar's tongue is a spear of distrust.  
5.53 5.87 2.97 5.27 5.10 4.80 4.50 3.43 5.20 2.00
- 179. The mosquito is a vampire.  
6.53 6.33 3.60 4.07 5.10 5.23 5.80 4.33 5.37 2.31
- 180. Experiments are the lasso of progress.  
5.00 5.10 3.30 4.40 3.57 3.60 3.33 2.80 4.38 1.59
- 181. The look of hate is a laser beam.  
5.40 5.63 2.60 4.27 5.17 4.13 5.20 3.87 4.77 1.86
- 182. President Nixon is the leper of American politics.  
5.40 5.20 3.87 3.57 4.10 3.67 3.77 3.27 3.60 1.79
- 183. The family is a rock of security.  
6.20 6.43 3.83 5.13 5.37 5.17 4.20 5.33 5.33 2.21
- 184. The spy satellite is the shepherd of our nation's security.  
4.60 4.63 3.47 3.33 3.53 3.10 2.80 1.73 3.23 1.17
- 185. The unconscious is the kitchen of ideas.  
4.73 4.90 3.13 4.17 3.40 3.13 4.07 2.37 3.73 1.93
- 186. The winner's cup is the athlete's crown.  
5.53 5.90 4.13 4.30 5.37 4.93 4.67 4.07 5.57 1.83
- 187. Adventure is a roller-coaster.  
5.70 5.93 3.83 4.30 5.37 5.50 5.07 4.73 4.47 2.24
- 188. Truth is a firefly.  
4.00 3.90 2.83 3.07 3.23 2.63 3.40 2.47 3.40 1.66
- 189. Wisdom is a foreigner.  
3.63 3.23 2.40 2.97 2.77 2.33 3.13 1.90 2.37 1.52
- 190. Dictionaries are microscopes of words.  
4.83 5.53 3.63 4.53 4.00 3.83 4.43 3.37 4.23 1.76
- 191. Age is an altar of memories.  
5.13 5.13 3.73 4.33 4.33 3.83 4.43 3.80 4.67 1.79
- 192. Deceit is an ambush.  
4.67 5.00 3.40 3.90 3.23 3.37 3.73 3.00 3.90 1.72
- 193. Lust is anarchy.  
3.57 3.10 3.10 3.07 2.47 2.70 2.83 2.50 2.67 1.24
- 194. Silence is an apron.  
3.27 3.67 2.47 2.33 2.03 2.73 3.13 2.33 2.47 1.24
- 195. The subconscious is an arena.  
3.47 3.73 2.80 2.97 3.03 2.73 3.17 2.63 2.93 1.72
- 196. Rain clouds are pregnant ghosts.  
4.03 4.90 2.77 2.77 3.37 3.83 3.73 1.90 3.07 1.17
- 197. Wisdom is a weatherman.

- 3.13 3.30 2.43 2.13 1.67 2.83 2.10 1.80 2.03 1.17  
 198. Time is a physician.  
 3.67 4.27 2.07 2.67 2.13 2.97 2.37 3.07 2.93 1.48  
 199. Mimes are wooden statues.  
 3.20 3.60 2.77 2.47 2.90 2.07 3.57 2.27 2.47 1.34  
 200. Sarcastic smiles are acid.  
 5.23 5.67 3.20 4.30 4.43 4.60 4.63 3.93 4.17 2.03  
 201. Babies are angels.  
 6.10 5.43 3.23 3.87 5.40 5.50 4.93 5.53 4.57 2.34  
 202. Dictators are the stranglers of liberty.  
 6.10 5.63 3.97 4.97 5.14 5.37 3.97 4.31 5.57 1.79  
 203. The army is a plague.  
 4.37 4.53 3.07 3.80 3.37 4.30 3.87 3.27 3.10 1.90  
 204. Detectives are ferrets.  
 4.00 3.97 3.27 3.50 3.33 3.50 3.37 2.70 3.30 1.38  
 205. Loud voices are bellows.  
 5.27 5.80 4.53 3.73 4.13 4.50 4.57 4.07 4.17 1.90  
 206. Alcohol is a joyride.  
 5.20 5.67 3.63 3.50 3.83 4.30 3.20 4.03 3.43 2.14  
 207. Marriage is an alloy.  
 4.87 4.97 3.50 3.80 3.77 3.80 3.60 3.03 3.50 1.69  
 208. Memories are mists across lawns.  
 4.67 4.90 2.72 4.20 4.10 4.40 4.80 2.87 3.60 1.46  
 209. A smile is an ambassador.  
 5.07 4.37 2.57 3.77 3.40 4.43 2.73 3.43 3.50 1.43  
 210. The wind is an arrow.  
 4.83 4.97 2.43 3.20 3.53 3.80 3.43 2.53 2.90 1.55  
 211. A story is a string of beads.  
 5.17 5.40 2.73 3.77 3.93 3.77 4.87 3.20 3.63 2.03  
 212. Anger is a blizzard.  
 5.40 5.97 3.20 4.17 5.50 4.73 4.97 4.10 4.13 2.24  
 213. Perjury is a boomerang.  
 4.97 5.17 3.10 4.27 3.67 3.73 3.60 2.63 4.03 1.66  
 214. Billboards are warts on the landscape.  
 5.37 4.77 3.13 3.77 4.07 3.83 4.47 3.37 3.53 1.66  
 215. A folk dance is a braid of steps.  
 5.13 5.53 3.90 4.33 4.30 3.87 3.93 2.47 4.70 1.31  
 216. The sea captain is the quarterback of his ship.  
 6.53 6.33 3.93 4.40 5.43 5.43 5.00 4.53 5.03 1.83  
 217. A soft-boiled egg is a guillotined aristocrat.  
 3.52 3.48 2.79 2.83 2.13 3.17 2.60 1.57 1.97 .69  
 218. The cigar is the skunk of smokes.  
 5.76 6.30 3.67 4.77 4.87 4.80 5.07 4.17 4.43 1.69  
 219. Time is the skin of an onion.  
 3.41 3.37 2.40 3.27 1.83 2.53 3.43 2.27 2.30 1.17  
 220. Responsibility is a shackle.  
 4.69 4.67 2.83 3.23 2.73 3.57 3.40 2.80 3.23 1.21  
 221. Indecision is a whirlpool.  
 5.70 5.80 2.90 5.13 4.63 4.67 5.67 4.00 4.83 2.03  
 222. Tree trunks are straws for thirsty leaves and branches.  
 6.07 6.20 3.40 4.53 4.97 5.13 5.50 4.27 5.17 1.79  
 223. The pursuit of peace is a tortoise.  
 4.47 5.43 3.03 4.13 3.93 4.50 4.03 2.63 3.73 1.69  
 224. Beaches are grills.  
 5.40 5.07 2.50 3.30 4.30 4.43 4.50 3.30 3.63 1.69  
 225. The blackmailer is a leech.  
 5.73 6.10 3.40 4.37 4.27 4.67 4.93 4.73 5.10 1.83  
 226. Our environment is a chamber pot.  
 4.10 4.17 3.13 3.03 2.93 2.80 3.37 2.17 2.77 1.25  
 227. Old schoolteachers are encyclopedias.  
 5.69 5.47 3.10 3.67 4.28 4.40 4.00 3.66 4.10 2.07  
 228. Undertakers are mannered vultures.  
 4.79 4.47 2.87 3.10 3.83 3.60 3.80 2.67 3.30 1.76  
 229. Teenage girls are Barbie dolls.

- 5.41 4.93 2.87 3.13 4.60 4.13 4.28 3.27 3.57 2.14  
 230. Craters are the moon's dimples.  
 6.34 6.20 3.10 4.47 5.80 5.10 5.63 3.80 4.67 1.52  
 231. The South African prime minister is ivory steel.  
 3.48 3.37 2.50 3.38 2.86 2.37 3.13 1.70 2.93 1.21  
 232. The palm tree is nature's fan.  
 6.00 6.00 3.47 4.47 4.73 5.00 5.33 3.30 4.50 1.86  
 233. The desert is an oven.  
 6.41 6.47 3.90 4.90 6.10 5.67 5.23 5.37 5.13 2.10  
 234. Lies are shoals.  
 3.83 3.63 2.93 3.41 2.40 3.40 2.63 2.37 2.96 .83  
 235. Growing up is the funeral of youth.  
 4.86 5.07 3.30 3.97 3.47 2.43 3.87 3.03 3.20 1.86  
 236. Nature is a vast laboratory.  
 5.34 5.20 3.67 4.52 4.70 4.77 4.70 3.87 4.70 1.97  
 237. Truth is a labyrinth.  
 4.21 4.20 3.10 3.93 3.40 3.10 3.63 2.97 3.10 1.45  
 238. Newspapers are telescopes of events.  
 5.41 5.63 3.83 3.97 3.90 4.37 3.93 3.37 4.33 1.79  
 239. Purgatory is the lobby of heaven.  
 4.14 4.62 3.17 4.00 4.14 3.50 3.41 2.69 3.07 1.07  
 240. Weeds are the measles of a garden.  
 5.89 5.93 3.17 4.77 4.59 4.77 5.14 3.48 4.77 1.71  
 241. Caves are empty pockets.  
 5.79 5.77 3.77 3.73 4.62 4.97 5.62 2.83 4.50 1.45  
 242. Television is the aspirin for boredom.  
 5.90 5.77 3.83 4.50 4.38 4.27 4.76 4.07 3.80 1.62  
 243. The Rocky mountains are the spine of North America.  
 6.18 6.00 3.23 4.63 4.93 5.23 5.55 4.45 4.60 1.83  
 244. The eager student is a sponge.  
 6.03 6.40 3.70 4.83 5.21 4.33 5.34 4.83 5.03 2.07  
 245. Each new idea is a sun.  
 5.52 5.37 3.00 4.70 4.69 4.30 4.14 4.24 5.10 1.97  
 246. Migraine headaches are beating drums.  
 6.52 6.43 3.52 4.97 5.55 5.53 5.90 4.69 5.47 1.97  
 247. Terrorists are hawks among the fowl.  
 5.93 5.93 3.40 4.80 5.07 4.70 5.38 3.41 5.07 1.79  
 248. Featherweight boxers are wasps.  
 4.31 3.20 2.47 3.37 2.97 3.53 3.59 2.17 2.70 1.48  
 249. Some invalids are royalty to whom all must bow.  
 4.28 4.20 2.90 3.13 3.38 3.27 2.83 2.62 3.10 1.69  
 250. Cigarette fiends are dragons.  
 4.71 4.87 2.90 3.73 4.41 4.79 5.21 3.26 3.72 1.78  
 251. Thunderclouds are draperies pulled across the sun.  
 5.90 6.20 2.93 4.47 4.83 4.79 5.48 3.64 4.67 1.81  
 252. The stars are snowflakes that never fall.  
 5.52 5.90 2.60 4.27 4.76 5.14 5.21 2.96 4.17 1.81  
 253. A white rabbit's fur in winter is a soldier's army-green uniform in a jungle.  
 5.93 5.87 3.43 4.90 5.14 4.97 4.93 3.32 4.60 1.85  
 254. Bargain hunters are prospectors for gold.  
 5.34 5.73 3.13 3.87 4.07 4.48 4.45 3.36 3.93 1.59  
 255. Skyscrapers are honeycombs of glass.  
 5.38 4.55 2.97 3.97 4.00 4.00 4.10 2.77 3.93 1.24  
 256. A trailer-home is the shell of a wandering turtle.  
 5.86 5.70 3.03 3.97 4.21 4.24 4.48 2.68 4.03 1.62  
 257. Criticism is the helpful medicine only friends can prescribe.  
 6.14 5.63 4.23 4.43 4.62 5.00 4.52 4.41 4.67 1.48  
 258. A match in a forest is the case of flu in a large family.  
 5.97 5.87 3.90 4.87 5.10 5.10 5.10 3.64 4.77 1.74  
 259. Scientific research is mountain climbing.  
 5.97 6.07 3.03 4.73 4.69 5.07 4.69 4.29 4.40 2.04  
 260. Respect is a precious gem.  
 6.24 6.20 3.33 4.97 5.21 5.21 5.03 5.00 5.30 1.85