

The psychologist William James once proposed the theory that it is the attitude that leads to the emotional feeling, not the emotion that results in the attitude. Thus, he argued that when we see a vicious dog, we first start running and then feel afraid. The faster we run, the greater the fear. If we were to put up a bold front and face the dog stolidly, we should then feel brave.

Such a theory seems to gain support from this observation that the judges gained their clue to the emotion expressed by the actor by the process of themselves assuming his pose.

About thirteen of the thirty-five poses were correctly named by the greater number of judges. Some, however, were difficult to put over without the aid of motion. One pose intended to express distrust looked to the observers like the kind of pressing down gesture you use when you are saying "Sh! Be quiet!" A gesture of scorn was judged to be surprise, one of haughtiness was thought to be fear, one of curiosity was considered merely pointing, assurance was mistaken for anguish, one of wistful appeal and another of admiration were mistaken for explanation, and one intended to convey the impression of critical superiority looked to the judges like nothing but scratching.

#### Correctly Interpreted

Prayer, grief, surprise, entreaty, thoughtfulness, disgust were poses which were correctly interpreted by the majority of the judges. Other poses suggested moods very similar to the one intended. The quietly folded hands intended to express resignation were thought to represent rest while the knotted hands meant to portray pain were called nervousness. The outspread palms of humility were considered to represent pleading, stubbornness was called anger, and the pounding fist of determination was judged to be emphasis.

One source of confusion to the judges is of particular interest to psychologists. Fear and anger were consistently mistaken for each other but not for any other emotion. One pose intended to express anger was judged to be fear, another, quite similar in appearance but intended to express terror, was judged to be anger. Still a third, intended to portray strong anger, was judged to represent fear.

These "errors" are significant because of the fact that physiologically fear and anger are really one emotion. Scared and mad produce the same quickened pulse, rapid breathing, dilated eyes, and the same changes in blood chemistry. Both represent the defense reaction of a person threatened by danger.

#### Intellectual Difference

Modern psychologists have suggested that the only difference between the two emotions is an intellectual rather than an emotional one. When you are faced with an opponent or someone steps on your corns in the subway or "cusses you out" you feel this defensive emotion. If your mind says that you are equal to the situation, you interpret this emotion as anger, and are inclined to "sock him one" or use explosive language. If, on the contrary, you notice that he is a burly ruffian with a bulge rather like that made by an automatic under his coat, or if you recognize him as someone very powerful in the company which employs you, you are more likely to feel intimidated by his aggression. Your impulse will then be to get away from him with all possible speed.

An animal in terrified flight will, when cornered, turn and fight with great viciousness. The most violent crimes have been committed not alone by persons in blind rage but by those who have suffered from a terrific fear. So it may be that had the judges selected the words "violent emotion" or "tenseness" to describe the poses of both

terror and rage they would have been more accurate.

That the appearance of the hands does provide a clue to the individual's mood seems evident from these experiments.

#### Servants of the Mind

Students of evolution have said that it is man's hands, enabling him to grasp and use tools and make countless delicate manipulations of his environment, that are responsible for his development from the level of his nearest of kin, the great apes.

Now it appears that man's hands, acting as the servants of his mind, also serve to speak the language of his emotions, cooperating with lips and eyes and mobile face to convey to fellow men what he is thinking and feeling.

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#### ORNITHOLOGY

### Goose-Swan Hybrid Bred in Munich Zoo

A GOOSE-SWAN hybrid, with a gander for father and a swan for mother, has been bred in the Munich Zoological Park. The bird, a male, is intermediate in size between goose and swan, has a neck more swan-like than goose-like, but feathers closer to those of a goose. Next spring it will be given a goose for a mate, and the second-generation hybrids subjected to further study.

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#### WHAT DO THESE HANDS TELL?

The pose at the left, intended to portray thoughtfulness, was correctly judged by most. Terror, as portrayed by the second, and strong anger, in the third, were mistaken for each other. The one at the right intended for pain, was judged to indicate nervousness.

