

Aggressive hair-erection has led to the growth of specialised regions such as crests, capes, manes and fringes. These and other localised hair patches have become highly conspicuous. The hairs have become elongated or stiffened. Their pigmentation has often been drastically modified to produce areas of strong contrast with the surrounding fur. When aggressively aroused, with the hairs standing on end, the animal suddenly appears larger and more frightening, and the display patches become bigger and brighter.

Aggressive sweating has become another source of scent-signals. In many cases there have, once again, been specialised evolutionary trends exploiting this possibility. Certain of the sweat glands have become enormously enlarged as complex scent-glands. These can be found on the faces, feet, tails and various parts of the body of many species.

All these improvements have enriched the communication systems of animals and rendered their mood language more subtle and informative. They make the threatening behaviour of the aroused animal more 'readable' in more precise terms.

But this is only half the story. We have been considering only the autonomic signals. In addition to all these there is another whole range of signals available, which stem from the tensed-up muscular movements and postures of the threatening animal. All that the autonomic system did was to gear the body up ready for muscular action. But what did the muscles do about it? They were stiffened for the onslaught, but no onslaught came. The outcome of this situation is a series of aggressive intention movements, ambivalent actions, and conflict postures. The impulses to attack and to flee pull the body this way and that. It lunges forward, pulls back, twists sideways, crouches down, leaps up, leans in, tilts away. As soon as the urge to attack gets the upper hand, the impulse to flee immediately countermands the order. Every move to withdraw is checked by a move to attack. During the course of evolution this general agitation has become modified into specialise postures of threat and intimidation. The intention movements have become stylised, the ambivalent jerkings have become 134