

reverse is the case and fear gets the upper hand, then all the facial details are pulled back. In the attack face, the eyebrows are brought forward in a frown, the forehead is smooth, the mouth-corners are held forward, and the lips make a tight, pursed line. As fear comes to dominate the mood, a scared-threat face appears. The eyebrows are raised, the forehead wrinkles, the mouth-' corners are pulled back and the lips part, exposing the teeth. This face often accompanies other gestures that appear to be very aggressive, and such things as forehead-wrinkling and teeth-baring are sometimes thought of as 'fierce' signals because of this. But in fact they are fear signs, the face providing an earlywarning signal that fear is very much present, despite the persistence of intimidating gestures by the rest of the body. It is still, of course, a threatening face and cannot be treated smugly. If full fear were being expressed, the face-pulling would be abandoned and the opponent would be retreating.

All this face-making we share with the monkeys, a fact that is worth remembering if ever you come face to face with a large baboon, but there are other faces that we have invented culturally, such as sticking out the tongue, puffing out the cheeks, thumbing the nose, and exaggeratedly screwing up the features, that add considerably to our threat repertoire. Most cultures have also added a variety of threatening or insulting gestures employing the rest of the body. Aggressive,, intention movements ('hopping mad') have been elaborated into violent war dances, of many different and highly stylised kinds. The function here has become communal arousal and synchronisation of strong aggressive feelings, rather than direct visual display to the enemy.

Because, with the cultural development of lethal artificial weapons, we have become such a potentially dangerous species, it is not surprising to find that we have an extraordinarily wide range of appeasement signals. We share with the other primates the basic submissive response of crouching and screaming. In addition we have formalised a whole variety of subordinating displays. Crouching itself has become extended into grovelling and prostrating. Minor 142