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He has preferred to write a book of which the only practical effect can be to rekindle every feeling of animosity between the two countries, which Mr. Froude himself would, we doubt not, wish to allay, and if possible to extinguish.

DARWIN ON EXPRESSION.[*]

IF the theory that all the races of men are descendants from one common stock be true, it might be reasonably expected that in forms structurally related to each other the emotions would be manifested in an essentially similar way; that the expression under similar conditions would be alike; and that the concomitant physiological phenomena exhibited by them would be nearly identical. If, further, there should be found to exist a noticeable analogy in the character of the manifestations of the feelings between those races and the inferior animals, the cumulative evidence in favor of their derivation in common from more or less remote progenitors would be increased. And if it became apparent that such manifestations were either themselves serviceable to the animals exhibiting them, or that they might, in all probability, be a heritage from forms known to exist in a former epoch, and to which they were obviously serviceable, the hypothesis of "natural selection" would be strengthened by corroborative evidence; for it must be remembered that while there is always a tendency to deviation, and that deviation may be quite abrupt, the opposite and conservative tendency of atavism often operates for an indefinitely long period in the perpetuation of characters (and sometimes apparently very insignificant ones) which have become once developed. And the significance of community of characteristic features must be somewhat in ratio to the independence of such traits of individual peculiarities of structure; or, in other words, the more they are removed from direct connection with the necessities of the animals, the greater will be their classificatory values. We should simply have here an exemplification of the well-known principle that morphology is a better exponent of relationship than teleology or functional adaptation.

Such were the considerations which doubtless led Mr. Darwin into an almost untrodden path of study, and which have resulted in adding to the series of works published by him on "natural selection" and its applications the one before us, 'The Expression of the Emotions in Man and Animals.' In order to obtain details respecting such phenomena, the author, in 1867, circulated quite widely a form of printed questions, numbering sixteen, respecting the expressions of the various emotions, and soliciting observations on the various races of men; the answers to these, as well as the results of his own studies of animals and investigations into the literature of the subject, are embodied in the new work. This work is nearly uniform in typography with the later editions of some of Darwin's other works, but is distinguished by the presence of a number of photographs (in addition to woodcuts) illustrating the face in various phases, and exemplifying the different expressions. Some of these are excellent (though not very well printed in our copy), and form a study of themselves; but it becomes evident, on submitting them to a number of persons, that while some of the expressions illustrated are at once recognized, others are ambiguous, or at least different shades of passion are not discriminated.

In the first three chapters the author discusses the "general principles of expression," the chief principles being three in number. Under the first, (1) *the principle of serviceable associated habits*, are discussed those cases in which the action manifested was of obvious utility to the animal under certain conditions; and when analogous conditions arise, even though the action may be unnecessary, it is instinctively and involuntarily repeated. An instance of this is a subject of almost daily observation: in case of impending danger to the eyes, the eyelids close for their protection, and even when a person is forewarned and fully convinced that no disaster will result, he is rarely able to stand the test of keeping his eyes open when an object is flourished near them. Almost equally is that same sympathetic action observable in the theatre, when a pistol is fired, by the involuntary shrinking of more than the feminine portion of the audience.

There are other actions which have no assignable direct cause, and the only plausible explanation that has been offered to account for them is the hypothesis that they are the result, as it were, of a revulsion from an opposite state of mind—(2) *the principle of antithesis* of Mr. Darwin. If, for example, a savage but affectionate dog sees a man approaching at a distance, he is apt to put himself in an attitude that would be at once recognized as a hostile one—the body stretched upwards, the legs stiff, the head slightly extended, the eyes glaring, the tail erect and stiff, and the hair bristling; if finally, on nearer approach, the man is found to be a beloved master, the attitude becomes at once reversed—the body becomes depressed and sinuous, the legs flexed, the head is directed humbly upwards, the eyes glisten, the tail wags, the hair at once lies smooth; the animal *fawns*, and exhibits the strongest contrast to the attitude just dropped, and the only explanation discoverable for the new actions is the revulsion from the one stage to the other. If, too, a dog with hostile intent prepares to meet another, he assumes an attitude like that first described; if, however, a man brandishing a whip comes to the rescue of the threatened beast, he is apt to reverse his position at once, and, half crouching, and with tail bent under, to run slinking away. But the last attitude is perhaps more complicated than the fawning one, inasmuch as the first principle is exemplified and the instinct of defence manifested (according to Mr. Darwin in another part of the volume) in the carriage of the tail and otherwise. A strong contrast to the several attitudes of the dog is exhibited by those of the cat, which, when about to meet an enemy, crouches, and, snarling and with depressed ears, prepares to spring; but, on the contrary, when pleased, erects its body, curves its back, and stretches upwards its tail, and, in fact, manifests its emotions in a manner almost opposite to that which the dog exhibits, while the contrast between its own attitudes when enraged and pleased becomes most significant when the inverse contrast in the dog is recalled.

Still another set of actions is accounted for by Mr. Darwin by a third principle; (3) *the principle of actions due to the constitution of the nervous system, independently, from the first, of the will, and independently, to a certain extent, of habit.* The most striking exemplifications of this principle, according to him, are the blanching of the hair which sometimes occurs, in abnormal cases, after extreme terror or grief, and (in a less degree) the trembling of the muscles common to man and other animals.

These several principles, independently or conjointly, are believed to furnish an explanation of almost all the phenomena of expression exhibited by man and the other members of the animal kingdom; for it must not be forgotten (and Mr. Darwin is thus circumspect) that there are expressions which it is not possible to relegate with certainty to the operation of any single one of the causes in question, and, as will doubtless recur to the reader, the last principle is a quasi-negative agency and a sort of "refuge for the destitute" to which it is convenient to refer any expression which comes not under the other more precise categories; and so ample is the room for diversity of opinion that the actions we have referred to as exemplifications of the first principle might be regarded by some as best explicable by the third.

But the three principles named, such they are, furnish the clues to the interpretation of all the actions manifested by the body, and these are treated of in chapters on the (4) means of expression in animals; (5) special expressions of animals; (6) special expressions of man: suffering and weeping; (7) low spirits, anxiety, grief, dejection, despair; (8) joy, high spirits, love, tender feelings, devotion; (9) reflection, meditation, ill-temper, sulkiness, determination; (10) hatred and anger; (11) disdain, contempt, disgust, guilt, pride, etc., helplessness, patience, affirmation, and negation; (12) surprise, astonishment, fear, horror; (13) self-attention, shame, shyness, modesty, blushing. And in the final chapter, (14) concluding remarks and a summary give a *résumé* of the deductions of the author.

The enumeration thus given will best show the scope of the work; as for each manifestation of the emotions, it is analyzed with masterly skill from an anatomical and physiological standpoint, and the way for appreciation of the descriptions is prepared by an introductory chapter on the muscles of the face. There is undoubtedly room for considerable diversity of opinion as to the aptitude of the explanations offered for the varied phenomena discussed, but that they are at least plausible few will deny, and that none better have been offered is equally or even more indisputable. There are, indeed, no alternatives between conflicting hypotheses for the explanation of the phenomena in question, and we have to choose simply between Darwin's explanations (or, in a few cases, similar ones by Spencer), or no explanation at all, unless we are prepared to offer those that will better stand the test of examination and confronting with the facts to be explained. We say that there are no alternatives, for statements of the older physiognomists and even physiologists are really simply tantamount to the assertion that the phenomena are because they exist, while the pretensions of Sir Charles Bell and the lesser advocates of the same views, that the varied expressions in man are a special endowment upon him for specific purposes, and are distinctive of humanity, preclude investigation into possible causes, if any exist, inasmuch as the premises in dispute are assumed. So long, indeed, as man was regarded as an isolated being, created in his completeness, with language and immediate aptitude for the highest civilization, investigations like Mr. Darwin's were impossible. However strong a similarity might be observed between man and his fellow-tenants of earth, they were grudgingly admitted, every difference magnified to the greatest possible extent, every similarity kept as far as might be in the background, and any similarity which the reluctant mind could not but take cognizance of was regarded as the result of simple coincidence. Quite distinct, too, is the domain covered by Mr. Darwin and the mode of treatment of his subject from those of the physiognomists of the Lavater school; and the statement that physiognomy is statical and expression dynamical is an apt simile, and suggestive of the differences between the two.

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[*] 'The Expression of the Emotions in Man and Animals. By Charles Darwin, M.A., F.R.S., etc.' With photographic and other illustrations. New York: D. Appleton & Co. 1873.

There is no disguising that the tendency and even the aim of the work are to strengthen the evidence of the derivation of man from the lower animals. The attempted explanations of many of his expressions are based on the hypothesis of such origin, and it is evident that no concession is yielded to prevalent views like that granted by Mr. Mivart and many others; body and mind are alike considered to be derived from the brutes. Few if any expressions (except in degree) are conceded to be peculiar to man. While there are some of the exhibitions of the emotions which are directly traceable to good cause, and the connection of which with the impulse of preservation from injury is evident, they are not in the majority, and many are not thus explicable; and in the latter category, in the words of Mr. Darwin, are "such as the bristling of the hair under the influence of extreme terror, or the uncovering of the teeth under that of furious rage, which can hardly be understood except on the belief that man once existed in a much lower and animal-like condition." In the doctrine of atavism or retention of ancestral characteristics, and the concomitant admission of descent from a form which uses its teeth in battle (such as the gorilla), such attributes find a ready explanation; and when it is recalled how many characteristic expressions, such as the movement of the same muscles in laughter, in pain, in vexation, in disgust, and in anger, are common to man and the animals confessed by all to be his nearest associates, it must be difficult for even the most prejudiced to restrain the involuntary thought that the similarity is at least suspicious; and some will doubtless go so far as to admit that since a solution for this community of characteristics can be found in the admission of the derivation of man from an inferior type, a strong probability must attach to such a hypothesis. But in whatever light we may view the question, those observations guided by a dominant idea, if only such idea is kept in check, and not left to the control of the imagination, must be productive of much fruit in rich and suggestive details and inferences respecting the peculiarities and distinctive features of expression in man and kindred animals; and if only by pointing out this method of investigation, Mr. Darwin has deserved well of those who believe that "the noblest study of mankind is man." Whatever may be the ultimate verdict on the question of his origin, man will have no good reason for apprehension; and even confirmation that he has originated with the brutes from a common ancestry can only be derived from an increase of knowledge and a consequent exaltation of his condition; of reversion to a primitive stock there is no danger. If evolution be true, the prospect for the future, even on earth, with past progress as a meter, becomes almost unimaginable in its greatness, and the dream of the novelist respecting 'The Coming Race' may be realized in its noblest elements in the future of our own.

Fine Arts.

THE ACADEMY EXHIBITION.

UNDER the circumstances which make our national collection on each returning May a fortuitous collection of atoms, the spirit of disappointment is forestalled. What surprise is felt must be at the imposing general likeness to an organic arrangement and the almost deceptive hints of a final cause. Agreeable disappointment at the look of things has therefore become a habit. This year the display is spread with every sign of amplitude and decorum, and is in the greatest danger of being taken by the intelligent visitor for a measure of the national art; it is therefore of some importance that his attention should be called to the discrepancy between the list of members and the list of exhibitors, and that he should be told of the disposition—restricted to New York artists—toward the practice of absenteeism as a matter of professional magnificence. Causes various and sufficient doubtless account for our missing this year the desirable touch of Ward, Palmer, and Thompson in sculpture, and of Homer, Guy, La Farge, Church, Bierstadt, Henry, Bispham, the Beards, and others, with the brush. As it stands, the Academy explains its living meaning much better in the collateral exhibition formed of the pupils' work, where the display is at least as creditable in kind as could be made in any part of the world.

Portraits and scenes of character as usual are the successful lines of figure painting; for we can hardly rank as an exception the historical picture of Columbus which a Berlin artist has been at the pains to contribute, and which is pompous without distinction and large instead of grand. Mr. Page, however, contrives to give largeness of the right kind to a simple work of portraiture, and we think he has never made a better hit than in this expressive and admirable likeness of himself; his color and theory are here seen in their most agreeable air of quiet conviction, the grasp is calm and assured, the generalization quite masterly, and there is an easy freedom, which, preserving an agreeable individuality, avoids the look we have fancied or seen in some of Mr. Page's portraiture of preparation and taxidermy. Supposing this to be a recent painting, it goes to indicate that the veteran is nearing his zenith rather than his horizon. For genre-work, nothing can well be more simply right and beautiful than Mr. Eastman Johnson's picture of a lady in her garden catching a bee in the cup of a hollyhock; the purity of the sunshine, the spaciousness, breadth, atmosphere, and other mere landscape qualities of the little scene, are as happy as the ease of posture and delicate, highly-bred expression; the very bees of Plato were humming around his palette when he burst forth with this fortunate bit of self-expression. His more ambitious picture is also more formal: a young and a mature female figure lean toward each other on the ground, with more or less of the pose of Correggio's Magdalen; the leaves of the forest around them are set into the picture with well-behaved regularity, while the grace and caprice of Nature are justified in the fine painting of an infant whom the elder lady is about to bathe in the stream, and whom her arm supports as it hesitates to try the water. Notwithstanding the slight appearance of rigidity here and there, the picture is well and energetically brushed. His smallest contribution, showing a boy in the sulks, is a return to a somewhat earlier accent of Mr. Johnson's, and is of the manner sufficiently characterized as the Ecouen manner. So, by the bye, is Mr. Thom's scene of young peasants hiding their orchard booty in a barn, which recalls the style of Paul Soyer. M. Constant Meyer's "Village School in France" is another outcome of the same sort of study; and if it is not quite up to Balzac as a mere *scène de la vie de province*, it shows a strong talent for individualization in the urchins' heads and actions. These examples verge upon what we shall be comprehended in calling boudoir painting, a branch in which some careful examples are sent to the exhibition by American painters in Paris. These gentlemen seem generally to be figuring, with a marked attention to their own behavior, in garments that are new to them; the styles of Pécrus and Escosura are worn with an anxious irreproachability and a sense of tightness. Mr. Helmick, in this kind, offers a pair of savants, one of whom implacably reads the other fast asleep. The humor is well pronounced, the character satisfactory, the finish almost too nice, but somehow we smile laboriously. Mr. Daniel R. Knight, whose "Othello and Desdemona" attracted attention a couple of years ago at the Academy, and promised a future of great dramatic power, sends on three canvases, which, with a slight suspicion of the same uneasy correctness, are of a higher rank in cabinet painting. The best is an Italian scene, with a woman falling asleep over a fruit-stand whose sweets are devoured by children; the female figure is modelled up with the utmost precision and care, and the expression of rigid helplessness, as the knitting drops and the form falls over in one piece against the wall like a disniched madonna, is of excellent truth. The smaller works by Mr. Knight, the stiff old beau stooping for a lady's handkerchief, and the rusty virtuoso who examines a carving with his lens, are somewhat snappy with overcultivation, like "Morleena Kenwigs," but their subjects figure well in that sort of treatment, and Mr. Knight shows himself a man of tact in choosing situations where he can exaggerate as virtues the defects of his qualities. An artist of another stamp, M. R. Oakey, essays the dash and recklessness of a newer school; as we examine the "Weary of Waiting" from his brush, where a lady is flung all of a heap among the encircled stripes of her white bournous, we are tempted to fancy what capital Whistler would have made out of the situation. This Swinburne of the pencil essays to gather tea-roses which turn sulphurous in his hands, and draws with charcoal in a large and sweeping style; but, though talent is shown in everything he exhibits, the watchword for him is self-examination rather than brio. Mr. Magrath indulges us with liberalism of a different and older stamp—liberalism in subject rather than in handling; he displays plenty of jolly bottle-nosed humor in his comic monks, who reel through the monastery cellar with a won't-go-home-till-morning expression, or pause with quiet appreciation before Titian's Venus in a gallery. These Boccaccio satires, however, can be in America but attenuations of a line already exhausted with tenuity; and what chills the laugh so soon as humorous study that we know is calculated, not observed? For home character, we think there is a strong sign of vitality in such a work as that of Mr. Thayer, the "'Brown Tract' Guide."