



What is an Emotion?

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II.—WHAT IS AN EMOTION ?

By Professor WILLIAM JAMES.

THE physiologists who, during the past few years, have been so industriously exploring the functions of the brain, have limited their attempts at explanation to its cognitive and volitional performances. Dividing the brain into sensorial and motor centres, they have found their division to be exactly paralleled by the analysis made by empirical psychology, of the perceptive and volitional parts of the mind into their simplest elements. But the *esthetic* sphere of the mind, its longings, its pleasures and pains, and its emotions, have been so ignored in all these researches that one is tempted to suppose that if either Dr. Ferrier or Dr. Munk were asked for a theory in brain-terms of the latter mental facts, they might both reply, either that they had as yet bestowed no thought upon the subject, or that they had found it so difficult to make distinct hypotheses, that the matter lay for them among the problems of the future, only to be taken up after the simpler ones of the present should have been definitively solved.

And yet it is even now certain that of two things concerning the emotions, one must be true. Either separate and special centres, affected to them alone, are their brain-seat, or else they correspond to processes occurring in the motor and sensory centres, already assigned, or in others like them, not yet mapped out. If the former be the case we must deny the current view, and hold the cortex to be something more than the surface of "projection" for every sensitive spot and every muscle in the body. If the latter be the case, we must ask whether the emotional "process" in the sensory or motor centre be an altogether peculiar one, or whether it resembles the ordinary perceptive processes of which those centres are already recognised to be the seat. The purpose of the following pages is to show that the last alternative comes nearest to the truth, and that the emotional brain-processes not only resemble the ordinary sensorial brain-processes, but in very truth *are* nothing but such processes variously combined. The main result of this will be to simplify our notions of the possible complications of brain-physiology, and to make us see that we have already a brain-scheme in our hands whose appli-

cations are much wider than its authors dreamed. But although this seems to be the chief result of the arguments I am to urge, I should say that they were not originally framed for the sake of any such result. They grew out of fragmentary introspective observations, and it was only when these had already combined into a theory that the thought of the simplification the theory might bring to cerebral physiology occurred to me, and made it seem more important than before.

I should say first of all that the only emotions I propose expressly to consider here are those that have a distinct bodily expression. That there are feelings of pleasure and displeasure, of interest and excitement, bound up with mental operations, but having no obvious bodily expression for their consequence, would, I suppose, be held true by most readers. Certain arrangements of sounds, of lines, of colours, are agreeable, and others the reverse, without the degree of the feeling being sufficient to quicken the pulse or breathing, or to prompt to movements of either the body or the face. Certain sequences of ideas charm us as much as others tire us. It is a real intellectual delight to get a problem solved, and a real intellectual torment to have to leave it unfinished. The first set of examples, the sounds, lines, and colours, are either bodily sensations, or the images of such. The second set seem to depend on processes in the ideational centres exclusively. Taken together, they appear to prove that there are pleasures and pains inherent in certain forms of nerve-action as such, wherever that action occur. The case of these feelings we will at present leave entirely aside, and confine our attention to the more complicated cases in which a wave of bodily disturbance of some kind accompanies the perception of the interesting sights or sounds, or the passage of the exciting train of ideas. Surprise, curiosity, rapture, fear, anger, lust, greed, and the like, become then the names of the mental states with which the person is possessed. The bodily disturbances are said to be the "manifestation" of these several emotions, their "expression" or "natural language"; and these emotions themselves, being so strongly characterised both from within and without, may be called the *standard* emotions.

Our natural way of thinking about these standard emotions is that the mental perception of some fact excites the mental affection called the emotion, and that this latter state of mind gives rise to the bodily expression. My thesis on the contrary is that *the bodily changes follow directly the PERCEPTION of the exciting fact, and that our feeling of the*

same changes as they occur is the emotion. Common sense says, we lose our fortune, are sorry and weep; we meet a bear, are frightened and run; we are insulted by a rival, are angry and strike. The hypothesis here to be defended says that this order of sequence is incorrect, that the one mental state is not immediately induced by the other, that the bodily manifestations must first be interposed between, and that the more rational statement is that we feel sorry because we cry, angry because we strike, afraid because we tremble, and not that we cry, strike, or tremble, because we are sorry, angry, or fearful, as the case may be. Without the bodily states following on the perception, the latter would be purely cognitive in form, pale, colourless, destitute of emotional warmth. We might then see the bear, and judge it best to run, receive the insult and deem it right to strike, but we could not actually *feel* afraid or angry.

Stated in this crude way, the hypothesis is pretty sure to meet with immediate disbelief. And yet neither many nor far-fetched considerations are required to mitigate its paradoxical character, and possibly to produce conviction of its truth.

To begin with, readers of this Journal do not need to be reminded that the nervous system of every living thing is but a bundle of predispositions to react in particular ways upon the contact of particular features of the environment. As surely as the hermit-crab's abdomen presupposes the existence of empty whelk-shells somewhere to be found, so surely do the hound's olfactories imply the existence, on the one hand, of deer's or foxes' feet, and on the other, the tendency to follow up their tracks. The neural machinery is but a hyphen between determinate arrangements of matter outside the body and determinate impulses to inhibition or discharge within its organs. When the hen sees a white oval object on the ground, she cannot leave it; she must keep upon it and return to it, until at last its transformation into a little mass of moving chirping down elicits from her machinery an entirely new set of performances. The love of man for woman, or of the human mother for her babe, our wrath at snakes and our fear of precipices, may all be described similarly, as instances of the way in which peculiarly conformed pieces of the world's furniture will fatally call forth most particular mental and bodily reactions, in advance of, and often in direct opposition to, the verdict of our deliberate reason concerning them. The labours of Darwin and his successors are only just beginning to reveal the universal parasitism of each special creature upon other special things,

and the way in which each creature brings the signature of its special relations stamped on its nervous system with it upon the scene.

Every living creature is in fact a sort of lock, whose wards and springs presuppose special forms of key,—which keys however are not born attached to the locks, but are sure to be found in the world near by as life goes on. And the locks are indifferent to any but their own keys. The egg fails to fascinate the hound, the bird does not fear the precipice, the snake waxes not wroth at his kind, the deer cares nothing for the woman or the human babe. Those who wish for a full development of this point of view, should read Schneider's *Der thierische Wille*,—no other book shows how accurately anticipatory are the actions of animals, of the specific features of the environment in which they are to live.

Now among these nervous anticipations are of course to be reckoned the emotions, so far as these may be called forth directly by the perception of certain facts. In advance of all experience of elephants no child can but be frightened if he suddenly find one trumpeting and charging upon him. No woman can see a handsome little naked baby without delight, no man in the wilderness see a human form in the distance without excitement and curiosity. I said I should consider these emotions only so far as they have bodily movements of some sort for their accompaniments. But my first point is to show that their bodily accompaniments are much more far-reaching and complicated than we ordinarily suppose.

In the earlier books on Expression, written mostly from the artistic point of view, the signs of emotion visible from without were the only ones taken account of. Sir Charles Bell's celebrated *Anatomy of Expression* noticed the respiratory changes; and Bain's and Darwin's treatises went more thoroughly still into the study of the visceral factors involved,—changes in the functioning of glands and muscles, and in that of the circulatory apparatus. But not even a Darwin has exhaustively enumerated *all* the bodily affections characteristic of any one of the standard emotions. More and more, as physiology advances, we begin to discern how almost infinitely numerous and subtle they must be. The researches of Mosso with the plethysmograph have shown that not only the heart, but the entire circulatory system, forms a sort of sounding-board, which every change of our consciousness, however slight, may make reverberate. Hardly a sensation comes to us without sending waves of

alternate constriction and dilatation down the arteries of our arms. The blood-vessels of the abdomen act reciprocally with those of the more outward parts. The bladder and bowels, the glands of the mouth, throat, and skin, and the liver, are known to be affected gravely in certain severe emotions, and are unquestionably affected transiently when the emotions are of a lighter sort. That the heart-beats and the rhythm of breathing play a leading part in all emotions whatsoever, is a matter too notorious for proof. And what is really equally prominent, but less likely to be admitted until special attention is drawn to the fact, is the continuous co-operation of the voluntary muscles in our emotional states. Even when no change of outward attitude is produced, their inward tension alters to suit each varying mood, and is felt as a difference of tone or of strain. In depression the flexors tend to prevail; in elation or belligerent excitement the extensors take the lead. And the various permutations and combinations of which these organic activities are susceptible, make it abstractly possible that no shade of emotion, however slight, should be without a bodily reverberation as unique, when taken in its totality, as is the mental mood itself.

The immense number of parts modified in each emotion is what makes it so difficult for us to reproduce in cold blood the total and integral expression of any one of them. We may catch the trick with the voluntary muscles, but fail with the skin, glands, heart, and other viscera. Just as an artificially imitated sneeze lacks something of the reality, so the attempt to imitate an emotion in the absence of its normal instigating cause is apt to be rather "hollow".

The next thing to be noticed is this, that every one of the bodily changes, whatsoever it be, is *felt*, acutely or obscurely, the moment it occurs. If the reader has never paid attention to this matter, he will be both interested and astonished to learn how many different local bodily feelings he can detect in himself as characteristic of his various emotional moods. It would be perhaps too much to expect him to arrest the tide of any strong gust of passion for the sake of any such curious analysis as this; but he can observe more tranquil states, and that may be assumed here to be true of the greater which is shown to be true of the less. Our whole cubic capacity is sensibly alive; and each morsel of it contributes its pulsations of feeling, dim or sharp, pleasant, painful, or dubious, to that sense of personality that every one of us unfailingly carries with him. It is surprising what little items give accent to these complexes of sensibility.

When worried by any slight trouble, one may find that the focus of one's bodily consciousness is the contraction, often quite inconsiderable, of the eyes and brows. When momentarily embarrassed, it is something in the pharynx that compels either a swallow, a clearing of the throat, or a slight cough; and so on for as many more instances as might be named. Our concern here being with the general view rather than with the details, I will not linger to discuss these but, assuming the point admitted that every change that occurs must be felt, I will pass on.¹

I now proceed to urge the vital point of my whole theory, which is this. If we fancy some strong emotion, and then try to abstract from our consciousness of it all the feelings of its characteristic bodily symptoms, we find we have nothing left behind, no "mind-stuff" out of which the emotion can be constituted, and that a cold and neutral state of intellectual perception is all that remains. It is true, that although most people, when asked, say that their introspection verifies this statement, some persist in saying theirs does not. Many cannot be made to understand the question. When you beg them to imagine away every feeling of laughter and of tendency to laugh from their consciousness of the ludicrousness of an object, and then to tell you what the feeling of its ludicrousness would be like, whether it be anything more than the perception that the object belongs to the class "funny," they persist in replying that the thing proposed is a physical impossibility, and that they always *must* laugh, if they see a funny object. Of course the task proposed is not the practical one of seeing a ludicrous object and annihilating one's tendency to laugh. It is the purely speculative one of subtracting certain elements of feeling from an emotional state supposed to exist in its fulness, and saying what the residual elements are. I cannot help thinking that all who rightly apprehend this problem will agree with the proposition above laid down. What kind of an emotion of fear would be left, if the feelings

¹ Of course the physiological question arises, *how* are the changes felt?—*after* they are produced, by the sensory nerves of the organs bringing back to the brain a report of the modifications that have occurred? or *before* they are produced, by our being conscious of the outgoing nerve-currents starting on their way downward towards the parts they are to excite? I believe all the evidence we have to be in favour of the former alternative. The question is too minute for discussion here, but I have said something about it in a paper entitled "The Feeling of Effort," in the *Anniversary Memoirs of the Boston Natural History Society*, 1880 (translated in *La Critique Philosophique* for that year, and summarised in *MIND XX.*, 582). See also G. E. Müller's *Grundlegung der Psychophysik*, § 110.

neither of quickened heart-beats nor of shallow breathing, neither of trembling lips nor of weakened limbs, neither of goose-flesh nor of visceral stirrings, were present, it is quite impossible to think. Can one fancy the state of rage and picture no ebullition of it in the chest, no flushing of the face, no dilatation of the nostrils, no clenching of the teeth, no impulse to vigorous action, but in their stead limp muscles, calm breathing, and a placid face? The present writer, for one, certainly cannot. The rage is as completely evaporated as the sensation of its so-called manifestations, and the only thing that can possibly be supposed to take its place is some cold-blooded and dispassionate judicial sentence, confined entirely to the intellectual realm, to the effect that a certain person or persons merit chastisement for their sins. In like manner of grief: what would it be without its tears, its sobs, its suffocation of the heart, its pang in the breast-bone? A feelingless cognition that certain circumstances are deplorable, and nothing more. Every passion in turn tells the same story. A purely disembodied human emotion is a nonentity. I do not say that it is a contradiction in the nature of things, or that pure spirits are necessarily condemned to cold intellectual lives; but I say that for *us*, emotion dissociated from all bodily feeling is inconceivable. The more closely I scrutinise my states, the more persuaded I become, that whatever moods, affections, and passions I have, are in very truth constituted by, and made up of, those bodily changes we ordinarily call their expression or consequence; and the more it seems to me that if I were to become corporeally anæsthetic, I should be excluded from the life of the affections, harsh and tender alike, and drag out an existence of merely cognitive or intellectual form. Such an existence, although it seems to have been the ideal of ancient sages, is too apathetic to be keenly sought after by those born after the revival of the worship of sensibility, a few generations ago.

But if the emotion is nothing but the feeling of the reflex bodily effects of what we call its "object," effects due to the connate adaptation of the nervous system to that object, we seem immediately faced by this objection: most of the objects of civilised men's emotions are things to which it would be preposterous to suppose their nervous systems connately adapted. Most occasions of shame and many insults are purely conventional, and vary with the social environment. The same is true of many matters of dread and of desire, and of many occasions of melancholy and regret. In these cases, at least, it would seem that the

ideas of shame, desire, regret, &c., must first have been attached by education and association to these conventional objects before the bodily changes could possibly be awakened. And if in *these* cases the bodily changes follow the ideas, instead of giving rise to them, why not then in all cases ?

To discuss thoroughly this objection would carry us deep into the study of purely intellectual Æsthetics. A few words must here suffice. We will say nothing of the argument's failure to distinguish between the idea of an emotion and the emotion itself. We will only recall the well-known evolutionary principle that when a certain power has once been fixed in an animal by virtue of its utility in presence of certain features of the environment, it may turn out to be useful in presence of other features of the environment that had originally nothing to do with either producing or preserving it. A nervous tendency to discharge being once there, all sorts of unforeseen things may pull the trigger and let loose the effects. That among these things should be conventionalities of man's contriving is a matter of no psychological consequence whatever. The most important part of my environment is my fellow-man. The consciousness of his attitude towards me is the perception that normally unlocks most of my shames and indignations and fears. The extraordinary sensitiveness of this consciousness is shown by the bodily modifications wrought in us by the awareness that our fellow-man is noticing us *at all*. No one can walk across the platform at a public meeting with just the same muscular innervation he uses to walk across his room at home. No one can give a message to such a meeting without organic excitement. "Stage-fright" is only the extreme degree of that wholly irrational personal self-consciousness which every one gets in some measure, as soon as he feels the eyes of a number of strangers fixed upon him, even though he be inwardly convinced that their feeling towards him is of no practical account.¹ This being so, it is not surprising that the additional persuasion that my fellow-man's attitude means either well or ill for me, should awaken stronger emotions still. In primitive societies "Well" may mean handing me a piece of beef, and "Ill" may mean aiming a blow at my skull. In our "cultured

¹ Let it be noted in passing that this personal self-consciousness seems an altogether bodily affair, largely a consciousness of our attitude, and that, like other emotions, it reacts on its physical condition, and leads to modifications of the attitude,—to a certain rigidity in most men, but in children to a regular twisting and squirming fit, and in women to various gracefully shy poses.

age," "Ill" may mean cutting me in the street, and "Well," giving me an honorary degree. What the action itself may be is quite insignificant, so long as I can perceive in it intent or *animus*. That is the emotion-arousing perception; and may give rise to as strong bodily convulsions in me, a civilised man experiencing the treatment of an artificial society, as in any savage prisoner of war, learning whether his captors are about to eat him or to make him a member of their tribe.

But now, this objection disposed of, there arises a more general doubt. Is there any evidence, it may be asked, for the assumption that particular perceptions *do* produce widespread bodily effects by a sort of immediate physical influence, antecedent to the arousal of an emotion or emotional idea?

The only possible reply is, that there is most assuredly such evidence. In listening to poetry, drama, or heroic narrative, we are often surprised at the cutaneous shiver which like a sudden wave flows over us, and at the heart-swelling and the lachrymal effusion that unexpectedly catch us at intervals. In listening to music, the same is even more strikingly true. If we abruptly see a dark moving form in the woods, our heart stops beating, and we catch our breath instantly and before any articulate idea of danger can arise. If our friend goes near to the edge of a precipice, we get the well-known feeling of "all-overishness," and we shrink back, although we positively *know* him to be safe, and have no distinct imagination of his fall. The writer well remembers his astonishment, when a boy of seven or eight, at fainting when he saw a horse bled. The blood was in a bucket, with a stick in it, and, if memory does not deceive him, he stirred it round and saw it drip from the stick with no feeling save that of childish curiosity. Suddenly the world grew black before his eyes, his ears began to buzz, and he knew no more. He had never heard of the sight of blood producing faintness or sickness, and he had so little repugnance to it, and so little apprehension of any other sort of danger from it, that even at that tender age, as he well remembers, he could not help wondering how the mere physical presence of a pailful of crimson fluid could occasion in him such formidable bodily effects.

Imagine two steel knife-blades with their keen edges crossing each other at right angles, and moving too and fro. Our whole nervous organisation is "on-edge" at the thought; and yet what emotion can be there except the unpleasant nervous feeling itself, or the dread that more of it may come?

The entire fund and capital of the emotion here is the senseless bodily effect the blades immediately arouse. This case is typical of a class : where an ideal emotion seems to precede the bodily symptoms, it is often nothing but a representation of the symptoms themselves. One who has already fainted at the sight of blood may witness the preparations for a surgical operation with uncontrollable heart-sinking and anxiety. He anticipates certain feelings, and the anticipation precipitates their arrival. I am told of a case of morbid terror, of which the subject confessed that what possessed her seemed, more than anything, to be the fear of fear itself. In the various forms of what Professor Bain calls "tender emotion," although the appropriate object must usually be directly contemplated before the emotion can be aroused, yet sometimes thinking of the symptoms of the emotion itself may have the same effect. In sentimental natures, the thought of "yearning" will produce real "yearning". And, not to speak of coarser examples, a mother's imagination of the caresses she bestows on her child may arouse a spasm of parental longing.

In such cases as these, we see plainly how the emotion both begins and ends with what we call its effects or manifestations. It has no mental *status* except as either the presented feeling, or the idea, of the manifestations ; which latter thus constitute its entire material, its sum and substance, and its stock-in-trade. And these cases ought to make us see how in all cases the feeling of the manifestations may play a much deeper part in the constitution of the emotion than we are wont to suppose.

If our theory be true, a necessary corollary of it ought to be that any voluntary arousal of the so-called manifestations of a special emotion ought to give us the emotion itself. Of course in the majority of emotions, this test is inapplicable ; for many of the manifestations are in organs over which we have no volitional control. Still, within the limits in which it can be verified, experience fully corroborates this test. Everyone knows how panic is increased by flight, and how the giving way to the symptoms of grief or anger increases those passions themselves. Each fit of sobbing makes the sorrow more acute, and calls forth another fit stronger still, until at last repose only ensues with lassitude and with the apparent exhaustion of the machinery. In rage, it is notorious how we "work ourselves up" to a climax by repeated outbreaks of expression. Refuse to express a passion, and it dies. Count ten before venting your anger, and its occasion seems ridiculous.

Whistling to keep up courage is no mere figure of speech. On the other hand, sit all day in a moping posture, sigh, and reply to everything with a dismal voice, and your melancholy lingers. There is no more valuable precept in moral education than this, as all who have experience know: if we wish to conquer undesirable emotional tendencies in ourselves, we must assiduously, and in the first instance cold-bloodedly, go through the *outward motions* of those contrary dispositions we prefer to cultivate. The reward of persistency will infallibly come, in the fading out of the sullenness or depression, and the advent of real cheerfulness and kindness in their stead. Smooth the brow, brighten the eye, contract the dorsal rather than the ventral aspect of the frame, and speak in a major key, pass the genial compliment, and your heart must be frigid indeed if it do not gradually thaw!

The only exceptions to this are apparent, not real. The great emotional expressiveness and mobility of certain persons often lead us to say "They would feel more if they talked less". And in another class of persons, the explosive energy with which passion manifests itself on critical occasions, seems correlated with the way in which they bottle it up during the intervals. But these are only eccentric types of character, and within each type the law of the last paragraph prevails. The sentimentalist is so constructed that "gushing" is his or her normal mode of expression. Putting a stopper on the "gush" will only to a limited extent cause more "real" activities to take its place; in the main it will simply produce listlessness. On the other hand the ponderous and bilious "slumbering volcano," let him repress the expression of his passions as he will, will find them expire if they get no vent at all; whilst if the rare occasions multiply which he deems worthy of their outbreak, he will find them grow in intensity as life proceeds.

I feel persuaded there is no real exception to the law. The formidable effects of suppressed tears might be mentioned, and the calming results of speaking out your mind when angry and having done with it. But these are also but specious wanderings from the rule. Every perception must lead to *some* nervous result. If this be the normal emotional expression, it soon expends itself, and in the natural course of things a calm succeeds. But if the normal issue be blocked from any cause, the currents may under certain circumstances invade other tracts, and there work different and worse effects. Thus vengeful brooding may replace a burst of indignation; a dry heat may consume the

frame of one who fain would weep, or he may, as Dante says, turn to stone within; and then tears or a storming-fit may bring a grateful relief. When we teach children to repress their emotions, it is not that they may *feel* more, quite the reverse. It is that they may *think* more; for to a certain extent whatever nerve-currents are diverted from the regions below, must swell the activity of the thought-tracts of the brain.¹

The last great argument in favour of the priority of the bodily symptoms to the felt emotion, is the ease with which we formulate by its means pathological cases and normal cases under a common scheme. In every asylum we find examples of absolutely unmotivated fear, anger, melancholy, or conceit; and others of an equally unmotivated apathy which persists in spite of the best of outward reasons why it should give way. In the former cases we must suppose the nervous machinery to be so "labile" in some one emotional direction, that almost every stimulus, however inappropriate, will cause it to upset in that way, and as a consequence to engender the particular complex of feelings of which the psychic body of the emotion consists. Thus, to take one special instance, if inability to draw deep breath, fluttering of the heart, and that peculiar epigastric change felt as "precordial anxiety," with an irresistible tendency to take a somewhat crouching attitude and to sit still, and with perhaps other visceral processes not now known, all spontaneously occur together in a certain person; his feeling of their combination *is* the emotion of dread, and he is the victim of what is known as morbid fear. A friend who has had occasional attacks of this most distressing of all maladies, tells me that in his case the whole drama seems to centre about the region of the heart and respiratory apparatus, that his main effort during the attacks is to get control of his inspirations and to slow his heart, and that the moment he attains to breathing deeply and to holding himself erect, the dread, *ipso facto*, seems to depart.²

¹ This is the opposite of what happens in injuries to the brain, whether from outward violence, inward rupture or tumor, or mere starvation from disease. The cortical permeability seems reduced, so that excitement, instead of propagating itself laterally through the ideational channels as before, tends to take the downward track into the organs of the body. The consequence is that we have tears, laughter, and temper-fits, on the most insignificant provocation, accompanying a proportional feebleness in logical thought and the power of volitional attention and decision.

² It must be confessed that there are cases of morbid fear in which objectively the heart is not much perturbed. These however fail to prove anything against our theory, for it is of course possible that the cortical

The account given to Brachet by one of his own patients of her opposite condition, that of emotional insensibility, has been often quoted, and deserves to be quoted again:—

“I still continue (she says) to suffer constantly ; I have not a moment of comfort, and no human sensations. Surrounded by all that can render life happy and agreeable, still to me the faculty of enjoyment and of feeling is wanting—both have become physical impossibilities. In everything, even in the most tender caresses of my children, I find only bitterness. I cover them with kisses, but there is something between their lips and mine ; and this horrid something is between me and all the enjoyments of life. My existence is incomplete. The functions and acts of ordinary life, it is true, still remain to me ; but in every one of them there is something wanting—to wit, the feeling which is proper to them, and the pleasure which follows them. . . . *Each of my senses, each part of my proper self, is as it were separated from me and can no longer afford me any feeling ; this impossibility seems to depend upon a void which I feel in the front of my head, and to be due to the diminution of the sensibility over the whole surface of my body, for it seems to me that I never actually reach the objects which I touch. . . . I feel well enough the changes of temperature on my skin, but I no longer experience the internal feeling of the air when I breathe. . . .* All this would be a small matter enough, but for its frightful result, which is that of the impossibility of any other kind of feeling and of any sort of enjoyment, although I experience a need and desire of them that render my life an incomprehensible torture. Every function, every action of my life remains, but deprived of the feeling that belongs to it, of the enjoyment that should follow it. My feet are cold, I warm them, but gain no pleasure from the warmth. I recognise the taste of all I eat, without getting any pleasure from it. . . . My children are growing handsome and healthy, everyone tells me so, I see it myself, but the delight, the inward comfort I ought to feel, I fail to get. Music has lost all charm for me, I used to love it dearly. My daughter plays very well, but for me it is mere noise. That lively interest which a year ago made me hear a delicious concert in the smallest air their fingers played,—that thrill, that general vibration which made me shed such tender tears,—all that exists no more.”¹

Other victims describe themselves as closed in walls of

centres normally percipient of dread as a complex of cardiac and other organic sensations due to real bodily change, should become *primarily* excited in brain-disease, and give rise to an hallucination of the changes being there,—an hallucination of dread, consequently, coexistent with a comparatively calm pulse, &c. I say it is possible, for I am ignorant of observations which might test the fact. Trance, ecstasy, &c., offer analogous examples,—not to speak of ordinary dreaming. Under all these conditions one may have the liveliest subjective feelings, either of eye or ear, or of the more visceral and emotional sort, as a result of pure nerve-central activity, with complete peripheral repose. Whether the subjective strength of the feeling be due in these cases to the actual energy of the central disturbance, or merely to the narrowing of the field of consciousness, need not concern us. In the asylum cases of melancholy, there is usually a narrowing of the field.

¹ Quoted by Semal : *De la Sensibilité générale dans les Affections mélancoliques*, Paris, 1876, pp. 130-135.

ice or covered with an india-rubber integument, through which no impression penetrates to the sealed-up sensibility.

If our hypothesis be true, it makes us realise more deeply than ever how much our mental life is knit up with our corporeal frame, in the strictest sense of the term. Rapture, love, ambition, indignation, and pride, considered as feelings, are fruits of the same soil with the grossest bodily sensations of pleasure and of pain. But it was said at the outset that this would be affirmed only of what we then agreed to call the "standard" emotions; and that those inward sensibilities that appeared devoid at first sight of bodily results should be left out of our account. We had better, before closing, say a word or two about these latter feelings.

They are, the reader will remember, the moral, intellectual, and æsthetic feelings. Concords of sounds, of colours, of lines, logical consistencies, teleological fitnesses, affect us with a pleasure that seems ingrained in the very form of the representation itself, and to borrow nothing from any reverberation surging up from the parts below the brain. The Herbartian psychologists have tried to distinguish feelings due to the *form* in which ideas may be arranged. A geometrical demonstration may be as "pretty," and an act of justice as "neat" as a drawing or a tune, although the prettiness and neatness seem here to be a pure matter of sensation, and there to have nothing to do with sensation. We have then, or some of us seem to have, genuinely *cerebral* forms of pleasure and displeasure, apparently not agreeing in their mode of production with the so-called "standard" emotions we have been analysing. And it is certain that readers whom our reasons have hitherto failed to convince, will now start up at this admission, and consider that by it we give up our whole case. Since musical perceptions, since logical ideas, can immediately arouse a form of emotional feeling, they will say, is it not more natural to suppose that in the case of the so-called "standard" emotions, prompted by the presence of objects or the experience of events, the emotional feeling is equally immediate, and the bodily expression something that comes later and is added on ?

But a sober scrutiny of the cases of pure cerebral emotion gives little force to this assimilation. Unless in them there actually be coupled with the intellectual feeling a bodily reverberation of some kind, unless we actually laugh at the neatness of the mechanical device, thrill at the justice of the act, or tingle at the perfection of the musical form, our mental condition is more allied to a judgment of *right* than

to anything else. And such a judgment is rather to be classed among awarenesses of truth: it is a *cognitive* act. But as a matter of fact the intellectual feeling hardly ever does exist thus unaccompanied. The bodily sounding-board is at work, as careful introspection will show, far more than we usually suppose. Still, where long familiarity with a certain class of effects has blunted emotional sensibility thereto as much as it has sharpened the taste and judgment, we do get the intellectual emotion, if such it can be called, pure and undefiled. And the dryness of it, the paleness, the absence of all glow, as it may exist in a thoroughly expert critic's mind, not only shows us what an altogether different thing it is from the "standard" emotions we considered first, but makes us suspect that almost the entire difference lies in the fact that the bodily sounding-board, vibrating in the one case, is in the other mute. "Not so very bad" is, in a person of consummate taste, apt to be the highest limit of approving expression. "*Rien ne me choque*" is said to have been Chopin's superlative of praise of new music. A sentimental layman would feel, and ought to feel, horrified, on being admitted into such a critic's mind, to see how cold, how thin, how void of human significance, are the motives for favour or disfavour that there prevail. The capacity to make a nice spot on the wall will outweigh a picture's whole content; a foolish trick of words will preserve a poem; an utterly meaningless fitness of sequence in one musical composition set at naught any amount of "expressiveness" in another.

I remember seeing an English couple sit for more than an hour on a piercing February day in the Academy at Venice before the celebrated "Assumption" by Titian; and when I, after being chased from room to room by the cold, concluded to get into the sunshine as fast as possible and let the pictures go, but before leaving drew reverently near to them to learn with what superior forms of susceptibility they might be endowed, all I overheard was the woman's voice murmuring: "What a *deprecatory* expression her face wears! What self-abnegation! How *unworthy* she feels of the honour she is receiving!" Their honest hearts had been kept warm all the time by a glow of spurious sentiment that would have fairly made old Titian sick. Mr. Ruskin somewhere makes the (for him) terrible admission that religious people as a rule care little for pictures, and that when they do care for them they generally prefer the worst ones to the best. Yes! in every art, in every science, there is the keen perception of certain relations being *right* or not,

and there is the emotional flush and thrill consequent thereupon. And these are two things, not one. In the former of them it is that experts and masters are at home. The latter accompaniments are bodily commotions that they may hardly feel, but that may be experienced in their fulness by *Cretins* and Philistines in whom the critical judgment is at its lowest ebb. The "marvels" of Science, about which so much edifying popular literature is written, are apt to be "caviare" to the men in the laboratories. Cognition and emotion are parted even in this last retreat,—who shall say that their antagonism may not just be one phase of the world-old struggle known as that between the spirit and the flesh?—a struggle in which it seems pretty certain that neither party will definitively drive the other off the field.

To return now to our starting-point, the physiology of the brain. If we suppose its cortex to contain centres for the perception of changes in each special sense-organ, in each portion of the skin, in each muscle, each joint, and each viscus, and to contain absolutely nothing else, we still have a scheme perfectly capable of representing the process of the emotions. An object falls on a sense-organ and is apperceived by the appropriate cortical centre; or else the latter, excited in some other way, gives rise to an idea of the same object. Quick as a flash, the reflex currents pass down through their pre-ordained channels, alter the condition of muscle, skin and viscus; and these alterations, apperceived like the original object, in as many specific portions of the cortex, combine with it in consciousness and transform it from an object-simply-apprehended into an object-emotionally-felt. No new principles have to be invoked, nothing is postulated beyond the ordinary reflex circuit, and the topical centres admitted in one shape or another by all to exist.

It must be confessed that a crucial test of the truth of the hypothesis is quite as hard to obtain as its decisive refutation. A case of complete internal and external corporeal anæsthesia, without motor alteration or alteration of intelligence except emotional apathy, would afford, if not a crucial test, at least a strong presumption, in favour of the truth of the view we have set forth; whilst the persistence of strong emotional feeling in such a case would completely overthrow our case. Hysterical anæsthesias seem never to be complete enough to cover the ground. Complete anæsthesias from organic disease, on the other hand, are excessively rare. In the famous case of Remigius Leims, no mention is made by

the reporters of his emotional condition, a circumstance which by itself affords no presumption that it was normal, since as a rule nothing ever *is* noticed without a pre-existing question in the mind. Dr. Georg Winter has recently described a case somewhat similar,¹ and in reply to a question, kindly writes to me as follows:—"The case has been for a year and a half entirely removed from my observation. But so far as I am able to state, the man was characterised by a certain mental inertia and indolence. He was tranquil, and had on the whole the temperament of a phlegmatic. He was not irritable, not quarrelsome, went quietly about his farm-work, and left the care of his business and house-keeping to other people. In short, he gave one the impression of a placid countryman, who has no interests beyond his work." Dr. Winter adds that in studying the case he paid no particular attention to the man's psychic condition, as this seemed "*nebensächlich*" to his main purpose. I should add that the form of my question to Dr. Winter could give him no clue as to the kind of answer I expected.

Of course, this case proves nothing, but it is to be hoped that asylum-physicians and nervous specialists may begin methodically to study the relation between anæsthesia and emotional apathy. If the hypothesis here suggested is ever to be definitively confirmed or disproved it seems as if it must be by them, for they alone have the data in their hands.

P.S.—By an unpardonable forgetfulness at the time of despatching my MS. to the Editor, I ignored the existence of the extraordinary case of total anæsthesia published by Professor Strümpell in *Ziemssen's Deutsches Archiv für klinische Medicin* xxii., 321, of which I had nevertheless read reports at the time of its publication. [Cf. first report of the case in *MIND* X., 263, translated from *Pflüger's Archiv*. Ed.] I believe that it constitutes the only remaining case of the sort in medical literature, so that with it our survey is complete. On referring to the original, which is important in many connexions, I found that the patient, a shoemaker's apprentice of 15, entirely anæsthetic, inside and out, with the exception of one eye and one ear, had shown *shame* on the occasion of soiling his bed, and *grief*, when a formerly favourite dish was set before him, at the thought that he could no longer taste its flavour. As Dr. Strümpell seemed however to have paid no special attention to his psychic states, so far as these are matter for our theory, I wrote to him in a few words what the essence of the theory was, and asked him to say whether he felt sure the grief and shame mentioned were real feelings in the boy's mind, or only the reflex manifestations provoked by certain perceptions, manifestations that an outside observer might note, but to which the boy himself might be insensible.

¹ "Ein Fall von allgemeiner Anæsthesie," *Inaugural-Dissertation*. Heidelberg, Winter, 1882.

Dr. Strümpell has sent me a very obliging reply, of which I translate the most important passage.

"I must indeed confess that I naturally failed to institute with my *Anæsthetiker* observations as special as the sense of your theory would require. Nevertheless I think I can decidedly make the statement, that he was by no means completely lacking in emotional affections. In addition to the feelings of *grief* and *shame* mentioned in my paper, I recall distinctly that he showed *e.g.*, *anger*, and frequently quarrelled with the hospital attendants. He also manifested *fear* lest I should punish him. In short, I do not think that my case speaks exactly in favour of your theory. On the other hand, I will not affirm that it positively refutes your theory. For my case was certainly one of a very centrally conditioned anæsthesia (perception-anæsthesia, like that of hysterics) and therefore the conduction of outward impressions may in him have been undisturbed."

I confess that I do not see the relevancy of the last consideration, and this makes me suspect that my own letter was too briefly or obscurely expressed to put my correspondent fully in possession of my own thought. For his reply still makes no explicit reference to anything but the outward manifestations of emotion in the boy. Is it not at least conceivable that, just as a stranger, brought into the boy's presence for the first time, and seeing him eat and drink and satisfy other natural necessities, would suppose him to have the feelings of hunger, thirst, &c., until informed by the boy himself that he did all these things with no feeling at all but that of sight and sound—is it not, I say, at least possible, that Dr. Strümpell, addressing no direct introspective questions to his patient, and the patient not being of a class from which one could expect voluntary revelations of that sort, should have similarly omitted to discriminate between a feeling and its habitual motor accompaniment, and erroneously taken the latter as proof that the former was there? Such a mistake is of course possible, and I must therefore repeat Dr. Strümpell's own words, that his case does not yet refute my theory. Should a similar case recur, it ought to be interrogated as to the inward emotional state that co-existed with the outward expressions of shame, anger, &c. And if it then turned out that the patient recognised explicitly the same mood of feeling known under those names in his former normal state, my theory would of course fall. It is, however, to me incredible that the patient should have an *identical* feeling, for the dropping out of the organic sounding-board would necessarily diminish its volume in some way. The teacher of Dr. Strümpell's patient found a mental deficiency in him during his anæsthesia, that may possibly have been due to the consequences resulting to his general intellectual vivacity from the subtraction of so important a mass of feelings, even though they were not the whole of his emotional life. Whoever wishes to extract from the next case of total anæsthesia the maximum of knowledge about the emotions, will have to interrogate the patient with some such notion as that of my article in his mind. We can define the pure psychic emotions far better by starting from such an hypothesis and modifying it in the way of restriction and subtraction, than by having no definite hypothesis at all. Thus will the publication of my article have been justified, even though the theory it advocates, rigorously taken, be erroneous. The best thing I can say for it is, that in writing it, I have almost persuaded *myself* it may be true.