

THE EXPRESSION OF THE EMOTIONS IN MAN AND ANIMALS

By Charles Darwin

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CONTENTS

DETAILED CONTENTS.

**ON THE EXPRESSION OF THE EMOTIONS
IN MAN AND ANIMALS.**

INTRODUCTION.

CHAPTER I. — GENERAL PRINCIPLES OF
EXPRESSION.

CHAPTER II. — GENERAL PRINCIPLES OF
EXPRESSION—*continued.*

CHAPTER III. — GENERAL PRINCIPLES OF
EXPRESSION—*concluded.*

CHAPTER IV. — MEANS OF EXPRESSION IN
ANIMALS.

CHAPTER V. — SPECIAL EXPRESSIONS OF ANIMALS.

CHAPTER VI. — SPECIAL EXPRESSIONS OF MAN:
SUFFERING AND WEEPING.

CHAPTER VII. — LOW SPIRITS, ANXIETY, GRIEF,
DEJECTION, DESPAIR.

CHAPTER VIII. — JOY, HIGH SPIRITS, LOVE, TENDER
FEELINGS, DEVOTION.

CHAPTER IX. — REFLECTION—MEDITATION-ILL-
TEMPER—SULKINESS—DETERMINATION.

CHAPTER X. — HATRED AND ANGER.

CHAPTER XI. — DISDAIN—CONTEMPT—DISGUST-
GUILT—PRIDE, ETC.

CHAPTER XII. — SURPRISE—ASTONISHMENT—

FEAR—HORROR.

CHAPTER XIII. — SELF-ATTENTION—SHAME—
SHYNESS—MODESTY: BLUSHING.

CHAPTER XIV. — CONCLUDING REMARKS AND
SUMMARY.

FOOTNOTES:

ILLUSTRATIONS

Muscles of the Human Face. Fig 1-2

Muscles of the Human Face. Fig 3

Small Dog Watching a Cat on A Table. Figure 4

Dog in a Hostile Frame of Mind. Fig. 5

Dog in a humble and Affectionate Frame of Mind. Fig. 6

Dog in a Hostile Frame of Mind. Fig. 7

Dog Carressing his Master. Fig. 8

Cat, Savage, and Prepared to Fight. Fig. 9

Cat in an Affectionate Frame of Mind. Fig. 10

Sound Producing Quills from Tail of a Porcupine. Fig. 11

Hen Driving Away a Dog from Her Chickens. Fig. 12

Swan Driving Away an Intruder. Fig 13

Head of Snarling Dog. Fig 14

Cat Terrified at a Dog. Fig.15

Cynopithecus Niger, in a Placid Condition. Fig.16

Cynopithecus Niger, Pleased by Being Caressed. Fig.17

Chimpanzee Disappointed and Sulky. Fig. 18

Screaming Infants. Plate I.

Obliquity of the Eyebrows. Plate II

Moderate Laughter and Smiling. Plate III

Ill-temper. Plate IV

Anger and Indignation. Plate VI

Scorn and Disdain. Plate V

Gestures of the Body. Plate VII

Photograph of an Insane Woman. Fig. 19

Terror. Fig. 20

Horror and Agony. Fig. 21

N. B.—Several of the figures in these seven Heliotype Plates have been reproduced from photographs, instead of from the original negatives; and they are in consequence somewhat indistinct. Nevertheless they are faithful copies, and are much superior for my purpose to any drawing, however carefully executed.

DETAILED CONTENTS.

INTRODUCTION.....Pages 1-26

CHAP. I—GENERAL PRINCIPLES OF EXPRESSION. The three chief principles stated—The first principle—Serviceable actions become habitual in association with certain states of the mind, and are performed whether or not of service in each particular case—The force of habit—Inheritance—Associated habitual movements in man—Reflex actions—Passage of habits into reflex actions—Associated habitual movements in the lower animals—Concluding remarks.....27-49

CHAP. II—GENERAL PRINCIPLES OF EXPRESSION—*continued*. The Principle of Antithesis—Instances in the dog and cat—Origin of the principle—Conventional signs—The principle of antithesis has not arisen from opposite actions being consciously performed under opposite impulses.....50-65

CHAP. III—GENERAL PRINCIPLES OF EXPRESSION—*concluded*. The principle of the direct action of the excited nervous system on the body, independently of the will and in part of habit—Change of colour in the hair—Trembling of the muscles—Modified secretions—Perspiration—Expression of extreme pain—Of rage, great joy, and terror—Contrast between the emotions which cause and do not cause expressive movements—Exciting and depressing states of the mind—Summary..... 66-82

CHAP. IV—MEANS OF EXPRESSION. IN ANIMALS. The emission of sounds—Vocal sounds—Sounds otherwise produced—Erection of the dermal appendages, hairs, feathers, &c.,

under the emotions of anger and terror—The drawing back of the ears as a preparation for fighting, and as an expression of anger—Erection of the ears and raising the head, a sign of attention 88-114

CHAP. V.—SPECIAL EXPRESSIONS OF ANIMALS. The Dog, various expressive movements of—Cats—Horses—Ruminants—Monkeys, their expression of joy and affection—Of pain—Anger Astonishment and Terror Pages 115-145

CHAP. VI.—SPECIAL EXPRESSIONS OF MAN: SUFFERING AND WEEPING. The screaming and weeping of infants—Form of features—Age at which weeping commences—The effects of habitual restraint on weeping—Sobbing—Cause of the contraction of the muscles round the eyes during screaming—Cause of the secretion of tears 146-175

CHAP. VII.—LOW SPIRITS, ANXIETY, GRIEF, DEJECTION, DESPAIR. General effect of grief on the system—Obliquity of the eyebrows under suffering—On the cause of the obliquity of the eyebrows—On the depression of the corners of the mouth 176-195

CHAP. VIII.—JOY, HIGH SPIRITS, LOVE, TENDER FEELINGS, DEVOTION. Laughter primarily the expression of joy—Ludicrous ideas—Movements of the features during laughter—Nature of the sound produced—The secretion of tears during loud laughter—Gradation from loud laughter to gentle smiling—High spirits—The expression of love—Tender feelings—Devotion 196-219

CHAP. IX.—REFLECTION—MEDITATION—ILL—TEMPER—SULKINESS DETERMINATION. The act of frowning—Reflection with an effort or with the perception of something difficult or disagreeable—Abstracted meditation—Ill-temper—Moroseness—Obstinacy—Sulkiness and pouting—Decision or determination—The firm closure of the mouth 220-236

CHAP. X.—HATRED AND ANGER. Hatred—Rage, effects

of on the system—Uncovering of the teeth—Rage in the insane—Anger and indignation—As expressed by the various races of man—Sneering and defiance—The uncovering of the canine teeth on one side of the face 237-252

CHAP. XI.—DISDAIN—CONTEMPT—DISGUST—GUILT—PRIDE, ETC.—HELPLESSNESS—PATIENCE—AFFIRMATION AND NEGATION. Contempt, scorn and disdain, variously expressed—Derisive Smile—Gestures expressive of contempt—Disgust—Guilt, deceit, pride, etc.—Helplessness or impotence—Patience—Obstinacy—Shrugging the shoulders common to most of the races of man—Signs of affirmation and negation 253-277

CHAP. XII.—SURPRISE—ASTONISHMENT—FEAR—HORROR. Surprise, astonishment—Elevation of the eyebrows—Opening the mouth—Protrusion of the lips—Gestures accompanying surprise—Admiration Fear—Terror—Erection of the hair—Contraction of the platysma muscle—Dilatation of the pupils—horror—Conclusion. Pages 278-308

CHAP. XIII.—SELF-ATTENTION—SHAME—SHYNESS—MODESTY: BLUSHING. Nature of a blush—Inheritance—The parts of the body most affected—Blushing in the various races of man—Accompanying gestures—Confusion of mind—Causes of blushing—Self-attention, the fundamental element—Shyness—Shame, from broken moral laws and conventional rules—Modesty—Theory of blushing—Recapitulation 309-346

CHAP. XIV.—CONCLUDING REMARKS AND SUMMARY. The three leading principles which have determined the chief movements of expression—Their inheritance—On the part which the will and intention have played in the acquirement of various expressions—The instinctive recognition of expression—The bearing of our subject on the specific unity of the races of man—On the successive acquirement of various expressions by the progenitors of man—The importance of expression—Conclusion

ON THE EXPRESSION OF THE EMOTIONS IN MAN AND ANIMALS.

INTRODUCTION.

MANY works have been written on Expression, but a greater number on Physiognomy,—that is, on the recognition of character through the study of the permanent form of the features. With this latter subject I am not here concerned. The older treatises,[\[1\]](#) which I have consulted, have been of little or no service to me. The famous 'Conferences'[\[2\]](#) of the painter Le Brun, published in 1667, is the best known ancient work, and contains some good remarks. Another somewhat old essay, namely, the 'Discours,' delivered 1774-1782, by the well-known Dutch anatomist Camper,[\[3\]](#) can hardly be considered as having made any marked advance in the subject. The following works, on the contrary, deserve the fullest consideration.

Sir Charles Bell, so illustrious for his discoveries in physiology, published in 1806 the first edition, and in the third

edition of his 'Anatomy and Philosophy of Expression.'[\[4\]](#) He may with justice be said, not only to have laid the foundations of the subject as a branch of science, but to have built up a noble structure. His work is in every way deeply interesting; it includes graphic descriptions of the various emotions, and is admirably illustrated. It is generally admitted that his service consists chiefly in having shown the intimate relation which exists between the movements of expression and those of respiration. One of the most important points, small as it may at first appear, is that the muscles round the eyes are involuntarily contracted during violent expiratory efforts, in order to protect these delicate organs from the pressure of the blood. This fact, which has been fully investigated for me with the greatest kindness by Professors Donders of Utrecht, throws, as we shall hereafter see, a flood of light on several of the most important expressions of the human countenance. The merits of Sir C. Bell's work have been undervalued or quite ignored by several foreign writers, but have been fully admitted by some, for instance by M. Lemoine,[\[5\]](#) who with great justice says:—"Le livre de Ch. Bell devrait etre medite par quiconque essaye de faire parler le visage de l'homme, par les philosophes aussi bien que par les artistes, car, sous une apparence plus legere et sous le pretexte de l'esthetique, c'est un des plus beaux monuments de la science des rapports du physique et du moral."

From reasons which will presently be assigned, Sir C. Bell did not attempt to follow out his views as far as they might have been carried. He does not try to explain why different muscles are brought into action under different emotions; why, for instance, the inner ends of the eyebrows are raised, and the corners of the mouth depressed, by a person suffering from grief or anxiety.

In 1807 M. Moreau edited an edition of Lavater on Physiognomy,[\[6\]](#) in which he incorporated several of his own essays, containing excellent descriptions of the movements of the facial muscles, together with many valuable remarks. He throws,

however, very little light on the philosophy of the subject. For instance, M. Moreau, in speaking of the act of frowning, that is, of the contraction of the muscle called by French writers the *soucilier* (*corrigator supercilii*), remarks with truth:—"Cette action des sourciliers est un des symptomes les plus tranches de l'expression des affections penibles ou concentrees." He then adds that these muscles, from their attachment and position, are fitted "a resserrer, a concentrer les principaux traits de la *face*, comme il convient dans toutes ces passions vraiment oppressives ou profondes, dans ces affections dont le sentiment semble porter l'organisation a revenir sur elle-meme, a se contracter et a *s'amoindrir*, comme pour offrir moins de prise et de surface a des impressions redoutables ou importunes." He who thinks that remarks of this kind throw any light on the meaning or origin of the different expressions, takes a very different view of the subject to what I do.

The earliest edition of this work, referred to in the preface to the edition of 1820 in ten volumes, as containing the observations of M. Moreau, is said to have been published in 1807; and I have no doubt that this is correct, because the 'Notice sur Lavater' at the commencement of volume i. is dated April 13, 1806. In some bibliographical works, however, the date of 1805—1809 is given, but it seems impossible that 1805 can be correct. Dr. Duchenne remarks ('Mecanisme de la Physionomie Humaine,'-8vo edit. 1862, p. 5, and 'Archives Generales de Medecine,' Jan. et Fev. 1862) that M. Moreau "*a compose pour son ouvrage un article important,*" &c., in the year 1805; and I find in volume i. of the edition of 1820 passages bearing the dates of December 12, 1805, and another January 5, 1806, besides that of April 13, 1806, above referred to. In consequence of some of these passages having thus been COMPOSED in 1805, Dr. Duchenne assigns to M. Moreau the priority over Sir C. Bell, whose work, as we have seen, was published in 1806. This is a very unusual manner of determining the priority of scientific works; but such questions are of extremely little importance in comparison with their relative merits. The passages above quoted from M. Moreau and from Le Brun are

taken in this and all other cases from the edition of 1820 of Lavater, tom. iv. p. 228, and tom. ix. p. 279. In the above passage there is but a slight, if any, advance in the philosophy of the subject, beyond that reached by the painter Le Brun, who, in 1667, in describing the expression of fright, says:—"Le sourcil qui est abaisse d'un cote et eleve de l'autre, fait voir que la partie elevee semble le vouloir joindre au cerveau pour le garantir du mal que l'ame aperçoit, et le cote qui est abaisse et qui parait enfle,—nous fait trouver dans cet etat par les esprits qui viennent du cerveau en abondance, comme polir couvrir l'aine et la defendre du mal qu'elle craint; la bouche fort ouverte fait voir le saisissement du coeur, par le sang qui se retire vers lui, ce qui l'oblige, voulant respirer, a faire un effort qui est cause que la bouche s'ouvre extremement, et qui, lorsqu'il passe par les organes de la voix, forme un son qui n'est point articule; que si les muscles et les veines paraissent enfles, ce n'est que par les esprits que le cerveau envoie en ces parties-la." I have thought the foregoing sentences worth quoting, as specimens of the surprising nonsense which has been written on the subject.

'The Physiology or Mechanism of Blushing,' by Dr. Burgess, appeared in 1839, and to this work I shall frequently refer in my thirteenth Chapter.

In 1862 Dr. Duchenne published two editions, in folio and octavo, of his 'Mecanisme de la Physionomie Humaine,' in which he analyses by means of electricity, and illustrates by magnificent photographs, the movements of the facial muscles. He has generously permitted me to copy as many of his photographs as I desired. His works have been spoken lightly of, or quite passed over, by some of his countrymen. It is possible that Dr. Duchenne may have exaggerated the importance of the contraction of single muscles in giving expression; for, owing to the intimate manner in which the muscles are connected, as may be seen in Henle's anatomical drawings^[7]—the best I believe ever published it is difficult to believe in their separate action. Nevertheless, it is manifest that Dr. Duchenne clearly apprehended this and other

sources of error, and as it is known that he was eminently successful in elucidating the physiology of the muscles of the hand by the aid of electricity, it is probable that he is generally in the right about the muscles of the face. In my opinion, Dr. Duchenne has greatly advanced the subject by his treatment of it. No one has more carefully studied the contraction of each separate muscle, and the consequent furrows produced on the skin. He has also, and this is a very important service, shown which muscles are least under the separate control of the will. He enters very little into theoretical considerations, and seldom attempts to explain why certain muscles and not others contract under the influence of certain emotions. A distinguished French anatomist, Pierre Gratiolet, gave a course of lectures on Expression at the Sorbonne, and his notes were published (1865) after his death, under the title of 'De la Physionomie et des Mouvements d'Expression.' This is a very interesting work, full of valuable observations. His theory is rather complex, and, as far as it can be given in a single sentence (p. 65), is as follows:—"Il resulte, de tous les faits que j'ai rappelés, que les sens, l'imagination et la pensee ellememe, si elevee, si abstraite qu'on la suppose, ne peuvent s'exercer sans eveiller un sentiment correlatif, et que ce sentiment se traduit directement, sympathiquement, symboliquement ou metaphoriquement, dans toutes les spheres des organes exterieurs, qui la racontent tous, suivant leur mode d'action propre, comme si chacun d'eux avait ete directement affecte."

Gratiolet appears to overlook inherited habit, and even to some extent habit in the individual; and therefore he fails, as it seems to me, to give the right explanation, or any explanation at all, of many gestures and expressions. As an illustration of what he calls symbolic movements, I will quote his remarks (p. 37), taken from M. Chevreul, on a man playing at billiards. "Si une bille devie legerement de la direction que le joueur pretend zlui imprimer, ne l'avez-vous pas vu cent fois la pousser du regard, de la tete et meme des epaules, comme si ces mouvements, purement symboliques, pouvaient rectifier son trajet? Des mouvements non

moins significatifs se produisent quand la bille manque d'une impulsion suffisante. Et chez les joueurs novices, ils sont quelquefois accusés au point d'éveiller le sourire sur les lèvres des spectateurs." Such movements, as it appears to me, may be attributed simply to habit. As often as a man has wished to move an object to one side, he has always pushed it to that side when forwards, he has pushed it forwards; and if he has wished to arrest it, he has pulled backwards. Therefore, when a man sees his ball travelling in a wrong direction, and he intensely wishes it to go in another direction, he cannot avoid, from long habit, unconsciously performing movements which in other cases he has found effectual.

As an instance of sympathetic movements Gratiolet gives (p. 212) the following case:—"un jeune chien A oreilles droites, auquel son maître présente de loin quelque viande appétissante, fixe avec ardeur ses yeux sur cet objet dont il suit tous les mouvements, et pendant que les yeux regardent, les deux oreilles se portent en avant comme si cet objet pouvait être entendu." Here, instead of speaking of sympathy between the ears and eyes, it appears to me more simple to believe, that as dogs during many generations have, whilst intently looking at any object, pricked their ears in order to perceive any sound; and conversely have looked intently in the direction of a sound to which they may have listened, the movements of these organs have become firmly associated together through long-continued habit.

Dr. Piderit published in 1859 an essay on Expression, which I have not seen, but in which, as he states, he forestalled Gratiolet in many of his views. In 1867 he published his 'Wissenschaftliches System der Mimik und Physiognomik.' It is hardly possible to give in a few sentences a fair notion of his views; perhaps the two following sentences will tell as much as can be briefly told: "the muscular movements of expression are in part related to imaginary objects, and in part to imaginary sensorial impressions. In this proposition lies the key to the comprehension of all expressive

muscular movements." (s. 25) Again, "Expressive movements manifest themselves chiefly in the numerous and mobile muscles of the face, partly because the nerves by which they are set into motion originate in the most immediate vicinity of the mind-organ, but partly also because these muscles serve to support the organs of sense." (s. 26.) If Dr. Piderit had studied Sir C. Bell's work, he would probably not have said (s. 101) that violent laughter causes a frown from partaking of the nature of pain; or that with infants (s. 103) the tears irritate the eyes, and thus excite the contraction of the surrounding in muscles. Many good remarks are scattered throughout this volume, to which I shall hereafter refer.

Short discussions on Expression may be found in various works, which need not here be particularised. Mr. Bain, however, in two of his works has treated the subject at some length. He says,[\[8\]](#) "I look upon the expression so-called as part and parcel of the feeling. I believe it to be a general law of the mind that along with the fact of inward feeling or consciousness, there is a diffusive action or excitement over the bodily members." In another place he adds, "A very considerable number of the facts may be brought under the following principle: namely, that states of pleasure are connected with an increase, and states of pain with an abatement, of some, or all, of the vital functions." But the above law of the diffusive action of feelings seems too general to throw much light on special expressions.

Mr. Herbert Spencer, in treating of the Feelings in his 'Principles of Psychology' (1855), makes the following remarks:—"Fear, when strong, expresses itself in cries, in efforts to hide or escape, in palpitations and tremblings; and these are just the manifestations that would accompany an actual experience of the evil feared. The destructive passions are shown in a general tension of the muscular system, in gnashing of the teeth and protrusion of the claws, in dilated eyes and nostrils in growls; and these are weaker forms of the actions that accompany the killing of prey." Here we have, as I believe, the true theory of a large number of

expressions; but the chief interest and difficulty of the subject lies in following out the wonderfully complex results. I infer that some one (but who he is I have not been able to ascertain) formerly advanced a nearly similar view, for Sir C. Bell says,[\[9\]](#) "It has been maintained that what are called the external signs of passion, are only the concomitants of those voluntary movements which the structure renders necessary." Mr. Spencer has also published[\[10\]](#) a valuable essay on the physiology of Laughter, in which he insists on "the general law that feeling passing a certain pitch, habitually vents itself in bodily action," and that "an overflow of nerve-force undirected by any motive, will manifestly take first the most habitual routes; and if these do not suffice, will next overflow into the less habitual ones." This law I believe to be of the highest importance in throwing light on our subject.'[\[11\]](#)

All the authors who have written on Expression, with the exception of Mr. Spencer—the great expounder of the principle of Evolution—appear to have been firmly convinced that species, man of course included, came into existence in their present condition. Sir C. Bell, being thus convinced, maintains that many of our facial muscles are "purely instrumental in expression;" or are "a special provision" for this sole object.[\[12\]](#) But the simple fact that the anthropoid apes possess the same facial muscles as we do,[\[13\]](#) renders it very improbable that these muscles in our case serve exclusively for expression; for no one, I presume, would be inclined to admit that monkeys have been endowed with special muscles solely for exhibiting their hideous grimaces. Distinct uses, independently of expression, can indeed be assigned with much probability for almost all the facial muscles.

Sir C. Bell evidently wished to draw as broad a distinction as possible between man and the lower animals; and he consequently asserts that with "the lower creatures there is no expression but what may be referred, more or less plainly, to their acts of volition or necessary instincts." He further maintains that their faces "seem chiefly capable of expressing rage and fear."[\[14\]](#) But man himself

cannot express love and humility by external signs, so plainly as does a dog, when with drooping ears, hanging lips, flexuous body, and wagging tail, he meets his beloved master. Nor can these movements in the dog be explained by acts of volition or necessary instincts, any more than the beaming eyes and smiling cheeks of a man when he meets an old friend. If Sir C. Bell had been questioned about the expression of affection in the dog, he would no doubt have answered that this animal had been created with special instincts, adapting him for association with man, and that all further enquiry on the subject was superfluous.

Although Gratiolet emphatically denies^[15] that any muscle has been developed solely for the sake of expression, he seems never to have reflected on the principle of evolution. He apparently looks at each species as a separate creation. So it is with the other writers on Expression. For instance, Dr. Duchenne, after speaking of the movements of the limbs, refers to those which give expression to the face, and remarks:^[16] "Le createur n'a donc pas eu a se preoccuper ici des besoins de la mecanique; il a pu, selon sa sagesse, ou—que l'on me pardonne cette maniere de parler—par une divine fantaisie, mettre en action tel ou tel muscle, un seul ou plusieurs muscles a la fois, lorsqu'il a voulu que les signes caracteristiques des passions, meme les plus fugaces, lussent ecrits passagerement sur la face de l'homme. Ce langage de la physionomie une fois cree, il lui a suffi, pour le rendre universel et immuable, de donner a tout etre humain la faculte instinctive d'exprimer toujours ses sendments par la contraction des memes muscles."

Many writers consider the whole subject of Expression as inexplicable. Thus the illustrious physiologist Muller, says,^[17] "The completely different expression of the features in different passions shows that, according to the kind of feeling excited, entirely different groups of the fibres of the facial nerve are acted on. Of the cause of this we are quite ignorant."

No doubt as long as man and all other animals are viewed as

independent creations, an effectual stop is put to our natural desire to investigate as far as possible the causes of Expression. By this doctrine, anything and everything can be equally well explained; and it has proved as pernicious with respect to Expression as to every other branch of natural history. With mankind some expressions, such as the bristling of the hair under the influence of extreme terror, or the uncovering of the teeth under that of furious rage, can hardly be understood, except on the belief that man once existed in a much lower and animal-like condition. The community of certain expressions in distinct though allied species, as in the movements of the same facial muscles during laughter by man and by various monkeys, is rendered somewhat more intelligible, if we believe in their descent from a common progenitor. He who admits on general grounds that the structure and habits of all animals have been gradually evolved, will look at the whole subject of Expression in a new and interesting light.

The study of Expression is difficult, owing to the movements being often extremely slight, and of a fleeting nature. A difference may be clearly perceived, and yet it may be impossible, at least I have found it so, to state in what the difference consists. When we witness any deep emotion, our sympathy is so strongly excited, that close observation is forgotten or rendered almost impossible; of which fact I have had many curious proofs. Our imagination is another and still more serious source of error; for if from the nature of the circumstances we expect to see any expression, we readily imagine its presence. Notwithstanding Dr. Duchenne's great experience, he for a long time fancied, as he states, that several muscles contracted under certain emotions, whereas he ultimately convinced himself that the movement was confined to a single muscle.

In order to acquire as good a foundation as possible, and to ascertain, independently of common opinion, how far particular movements of the features and gestures are really expressive of certain states of the mind, I have found the following means the

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