



OTYOGNOMY:

OR,

THE EXTERNAL EAR AS AN INDEX TO
CHARACTER.

BY
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FULLY ILLUSTRATED WITH ENGRAVINGS
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ANNA J. CHERRY.

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NEW YORK. CHICAGO. LONDON.

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OTYOGNOMY.

THOUGHTS FOR THE STUDIOUS.

THE hesitancy with which a writer presents a new truth or scientific discovery for the consideration of the intelligent public can only be overcome by the knowledge of the accuracy of such truth or discovery, ascertained by careful investigation or experiment.

To-day all thinking people appreciate the benefit of the phonograph and its various modifications; the kinetoscope and its improvements; wireless telegraphy; and the cathode ray, with its recently developed curative power for tuberculosis by the diffusion of violet rays.

This same spirit of investigation is manifested in the study of mental science, and investigators are now considering the many theories regarding its development, whether shown in psychic phenomena, telepathy, suggestive therapeutics, or in the measurement of thought force.



Otyognomy.

Thinking people are ready to comprehend rapid modes of molecular vibration and also demand and appreciate exhaustive research in thought transference and measurement.

The brain, as a huge battery, with its telegraph lines of nerves, carries impressions from the various centers of sensation to the different features, and there records its secret working.

The location of these organs of the mind, and their nerve communications to the muscles of expression, are understood by the phrenologist and the physiognomist. But the *most important* feature, the point of concentration of interlacing filaments from the various nerves, whose endings suggest the final record of sensation, has heretofore remained unrecognized in the study of character-reading.

The *necessity* of knowing AT SIGHT the peculiar mental powers or capacity of all those with whom one meets in the business world and the many trades and professions needs no convincing argument.

In this electrical epoch, past methods of character-reading must be superseded by a newer and more rapid mode.

Even the use of the phrenometer for accurate brain measurement fails to be of universal bene-

Thoughts for the Studios.

fit, because of the lack of *time* and *opportunity* for its general use.

Years of investigation and observation based on the principles of anatomy have demonstrated the truth that this heretofore unrecognized feature in physiognomy is the most important factor in the reading of character.

The different degrees of mentality as shown by the various shapes of the EXTERNAL EAR, and the rapidity and accuracy with which these may be recognized, as illustrated in the science of Otyognomy, recommends it for careful consideration.

THE EAR.

THIS sensitive, expressive feature has heretofore scarcely received passing notice. There are many people who have lived half a lifetime and have never observed the various *shapes* of ears.

From time immemorial this little appendage on each side of the cranium has been noticed only as a point for decoration or marks of ownership and servitude.

Decorated with costly jewels, diamonds, pearls, precious metals, or shells, it indicated the social position or financial relation of its possessor.

Also, a peculiar mark on the ear showed that its possessor chose willing, loving life service instead of proffered freedom.

It has thus been used as a tablet upon which was written, by such decorations and markings, the relative social position in life.

And now it is discovered that nature writes on the *same tablet*, and through the nerve communications from the brain, portrays the life of the individual, whether sensitive and refined, gentle or incorrigible, sympathetic or unsocial, cautious

The Ear.

or reckless, musical, mechanical, inventive, economical, or benevolent.

Its functional capacity for collecting and conducting vibrations of air conveys to our mind all the music of the universe.

Thus the ear is doubly expressive,—not only receiving the varied intonations of nature's melodies, but recording on this visible tablet the harmonies of each individual life.

OTYOGNOMY.

Ō-tŷ-ōg'-nō-mŷ. — This word is derived from the Greek words *ους*, the *ear*, or its plural *ωτα*, the *ears*, and *γινωσκω*, to *know*.

It is the name given to the science of reading or knowing the character as indicated by the size, shape, texture, convolutions, position, and joining of the external ear.

Phrenology has fully established the truth of the several portions of the brain having their peculiar and distinct faculties, and physiognomy has its claim for tracing the nerve connections to the different features, enabling one to analyze the meaning of the various facial expressions.

The study of the ear in connection with physiognomy has heretofore been considered unimportant, yet every anatomist will tell us that the muscles, nerves, and blood-vessels of the ear are connected and interlaced with these same facial muscles, and have the same common nerve origin in the brain.

Each mental faculty has a direct influence upon the eminences and depressions of the ear, and a

Otyogonomy.

very brief study of the various signs of the faculties as registered in this external organ of expression will enable one to understand the disposition of the individual.

The ear is no longer alone considered in its functional capacity of collecting and conducting vibrations of air, for it now conveys to the student of otyogonomy the *unexpressed* and *unknown capabilities* of the *individual*.

ANATOMY AND OBSERVATIONS AS THE BASIS.

We expect to show that the external ear is developed as other points of the head and face, which are admitted by every one as indicating character; that there is as great concentration, union, and blending of the blood and nerve forces at this point of feature; that the concentration of nerve force includes the communicating interlacement of branches from the sympathetic, facial, occipital, and sensory nerves.

Not only do the nerves and blood-vessels making this connection support the observations and deductions herein made, but the muscles themselves have such attachments and connective relation as to indicate this same thing.

We aim only to give a brief synopsis, that the amateur anatomist may note the basic principles that support the science of otyognomy.

Many systems of character-reading follow combinations and character indications until the student is lost in the mist of minutia and detail.

In this treatise the aim has been to follow only

Anatomy and Observations as the Basis.

the more plain and easy combinations until the student becomes familiar with these, or until the amateur desires to teach the science.

The observations upon which this science rests were not made from *every* representative of the professions or trades, for the world admits the fact that many have chosen and entered into professions for which they had no natural talent, and their failure is the result.

The types we have chosen to illustrate our principles are those only who, by their preëminent success have demonstrated their natural fitness for their particular vocation.

MUSCLES OF THE EXTERNAL EAR.

There are six muscles extending from one part of the auricle to another:

Helicis major, Antitragicus,
Helicis minor, Transversus auriculæ,
Tragicus, Obliquus auris.

The first four are located on the front surface of the auricle, as illustrated in Plate I.

The transversus auriculæ is placed on the back surface of the auricle, extending from the convexity of the concha to the prominence corresponding with the groove of the helix.

The obliquous auris extends from the upper and back part of the concha to the convexity immediately above it.

There are three muscles of the auricle attaching it to the cranium:

Attollens aurem,
Attrahens aurem,
Retrahens aurem.

The attollens aurem slightly raises the ear; the attrahens aurem draws it forward and up-

MUSCLES OF THE EXTERNAL EAR.

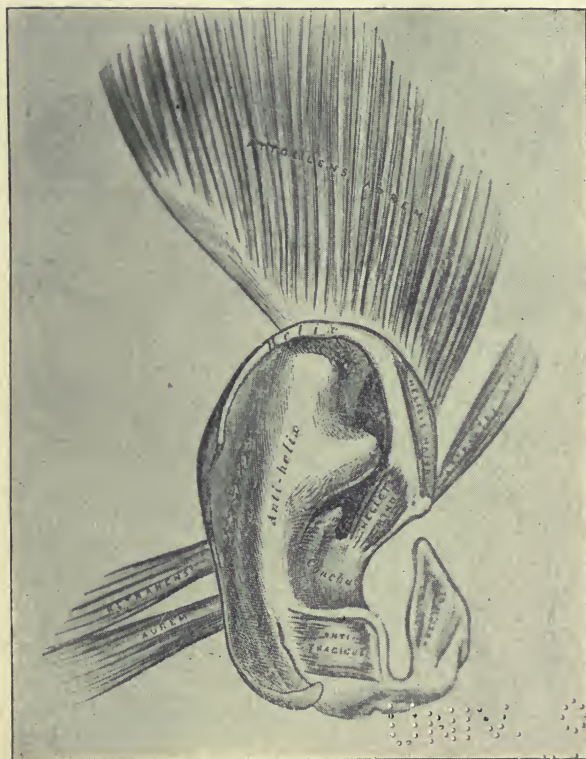


Plate I.

Muscles of the External Ear.

ward; and the *retrahens aurem* draws it backward.

The *occipito frontalis* is the muscle, with its tendinous connections, which extends from the base of the cranium over the vertex of the skull and connects with the facial muscles.

To each side of the *occipito frontalis* is connected the *attollens* and *attrahens aurem* muscles, and also a lateral connection is made with the temporal muscle, and through this muscle the *attollens* and *attrahens aurem* muscles have a second connection with the muscles of the lower part of the face.

The internal fibers of the *occipito frontalis* are connected with the *pyramidalis nasi* (nose muscle), and its middle fibers are blended with the *corrugator supercilii* (frowning muscle) and with the *orbicularis palpebrarum* (eye muscle). This *orbicularis palpebrarum*, which connects with the *attrahens aurem* muscle, is also connected at its lower portion to the *orbicularis oris* (muscle around mouth) through the upper surface of the *levator labii superior* (upper-lip muscle) and *zygomatici* (connecting muscles).

Through the *orbicularis oris* connection is made by the *risorius* to the *masseter* muscle, and the lower surface of the *masseter* connects with the

Otyogonomy.

buccinator muscle. From this muscle connection is made with the muscles giving movement to the lower jaw and the attollens and attrahens aurem muscles through the temporal muscle in its attachment to the occipito frontalis.

Thus far is shown the principal interlacement and relations between the cranial, facial, and auricular muscles.

NERVES OF THE EXTERNAL EAR.

An examination of the distribution and interlacement of the different nerve systems shows a wonderful connection between the brain, ear, and face.

It would be tedious to minutely trace each nerve fiber that originates in the brain, and point out every communicating filament that is distributed to the auricle as a terminal branch and there make their impression.

The complex work at this point is abbreviated, and only the principal nerves and connections are given.

CRANIAL NERVES.

All the cranial nerves are connected to some part of the surface of the brain, but their fibers may, in all cases, be traced deeply into the substance of the organ.

The cranial nerves, nine in number on each side, arise from some part of the cerebro-spinal center, and are transmitted through an opening in the base of the cranium.

Otyogonomy.

The trifacial, or fifth nerve, consists of—

1. Ophthalmic.
2. Superior maxillary.
3. Inferior maxillary.

The larger division of the inferior maxillary is again divided into three branches:

1. AURICULO TEMPORAL.
2. Gustatory.
3. Inferior dental.

The AURICULO TEMPORAL nerve is divided into two temporal branches:

1. Posterior temporal.
2. Anterior temporal.

The posterior temporal is distributed to the UPPER part of the AURICLE.

The anterior temporal communicates with the FACIAL nerve and orbital branch of the superior maxillary, or second division of the fifth cranial nerve.

The auricular branches are two in number:

1. Inferior auricular.
2. Superior auricular.

The inferior auricular arises back of the jaw and is distributed to the AURICLE below the external meatus. Other filaments communicate with the sympathetic.

The superior auricular arises in front of the ear

Nerves of the External Ear.

and supplies the integument of the TRAGUS and AURICLE.

The seventh pair of cranial nerves has two divisions:

1. Facial or portio dura.
2. Auditory or portio mollis.

The facial nerve, or portio dura of the seventh pair, is the motor nerve of all the muscles of expression in the face. We trace this nerve from its origin in the lateral tract of the medulla oblongata to its entrance to the internal auditory meatus along with the auditory nerve, until it leaves this nerve at the bottom of the meatus. At this point the portio dura enters the aqueduct of Fallopius, where it forms a *knee-shaped bend* expanding into a ganglion, where it is joined by the *great, small, and external petrosal nerves*. Through the *great petrosal nerve* it communicates with the SYMPATHETIC NERVES, and makes its exit from the stylo-mastoid foramen. Close to this opening the POSTERIOR AURICULAR nerve branches from the portio dura.

This *posterior auricular*, passing below and back of the ear, is joined by the *auricular* branch of the PNEUMOGASTRIC NERVE, which supplies the integument of the back part of the AURICLE, and

Otyogonomy.

communicates with the deep branch of the AURICULARIS MAGNUS from the cervical plexus.

The *posterior auricular* nerve divides into two branches:

1. Auricular branch.
2. Occipital branch.

The AURICULAR BRANCH supplies the RETRAHIENS AUREM muscle.

The OCCIPITAL BRANCH, the larger, supplies the occipital portion of the occipito frontalis, communicating with the OCCIPITALIS MINOR nerve, which supplies the ATTOLLENS AUREM muscle, the skin of the upper and back part of the AURICLE, communicating with the mastoid branch of the auricularis magnus.

The occipital major, the largest of all the posterior cervical nerves, which supplies the back part of the head, also sends a branch to the back part of the AURICLE.

The tempero facial, the largest facial branch of the portio dura, passes through the parotid gland, and connects with the auriculo temporal branch of the inferior maxillary nerve, and divides into branches to the face, temple, and skin of the AURICLE.

The hypoglossal, or eighth nerve, sends a fila-

Nerves of the External Ear.

ment to the AURICULAR branch of the sympathetic nerve.

Thus it is clearly seen that this complicated interlacement of branches from the various nerve systems terminating in the external ear, concentrate on this small tablet the record of all our hopes and fears and our ambitions.

In this system of life telegraphy different sized wires or nerves suggest different sized development of the various parts of the ear, and the *degree* of sensation there recorded is thus made known.

OLD ADAGES MODIFIED.

Common usage has almost rendered proverbial the old saying, "the small, stingy ear." And its opposite term, "the large, generous ear," is equally universal.

To reverse the decisions of time and advocate a *new* theory would necessitate the revision of old maxims.

The aim of the writer is not to contradict public opinion, but to so modify and explain the *true* meaning of the above phrases, according to otyognomy, that one may understand how the common phrase, "the small, stingy ear," may even indicate great generosity, and "the large, generous ear" may reveal the highest type of selfishness.

The statement has been made that "a small lobe indicates selfishness." Observations prove that a "small lobe" of certain size and shape may indicate discriminate generosity.

THE EXTERNAL EAR.

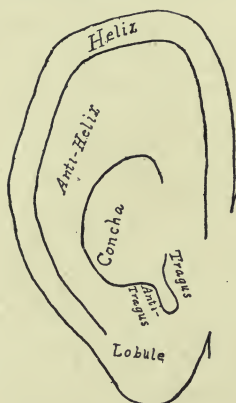


Plate II.

THE EXTERNAL EAR.

The organ of hearing has three parts: the external ear, the tympanum, and internal ear, or labyrinth.

The external ear consists of an expanded portion of cartilagenous and muscular tissue called pinna, or auricle, and the auditory canal, or meatus.

Physiologically considered, the pinna, or auricle, serves to collect the vibrations of air, and the meatus, or auditory canal, conducts the vibrations to the tympanum.

The pinna, or AURICLE, is composed of a thin layer of cartilagenous fiber covered with integument and attached to the side of the head by ligaments and muscular fibers.

The outer surface of the AURICLE is of an oval shape, with its smaller portion directed downward.

The outer surface is uneven and assumes an irregular concave appearance, with numerous depressions, prominences, points, and angles, caused by the foldings of this cartilagenous element.

Otyogonomy.

To each of these foldings and depressions a name is given.

The lower portion of the AURICLE, composed of a tough adipose tissue, is the LOBULE, and lacks the firmness and elasticity of the rest of the auricle.

The external prominence, or outer rim, of the AURICLE is called the HELIX.

Surrounded by the HELIX and parallel to it is another curved prominence, the ANTIHELIX.

The deep concave cavity of the AURICLE, around which curves the antihelix, is called the CONCHA.

In front of the concha is a small pointed eminence, the TRAGUS.

Below the *concha*, opposite the *tragus* and separated from it by a deep incision (*incisura intertragica*), is the ANTITRAGUS.

There are four general classifications of ears with regard to—

1. Size.
2. Texture.
3. Position.
4. Joining.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

LONG AND SHORT EAR.

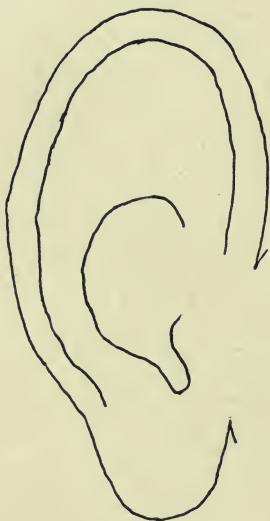


FIG. 1.



FIG. 2.

Plate III.



The External Ear.

SIZE OF EAR AS AFFECTING MENTALITY.

A very LONG ear shows a tendency or desire to lead. Such an individual possesses firmness and persistency (Plate III., Fig. 1).

Nearly all noted characters in the formation of governments, leaders in the various reform movements, successful generals, presidents and superintendents of the different organizations and societies are of this type.

They may not originate the thought they are presenting nor champion a new cause until it has won popular approval, but when it is generally accepted and a large number of followers and advocates are secured, they are the most persistent leaders in impressing it upon others.

Those having long ears are the governing men of the world. Not always the wisest or the most original, but they are courageous and have the desire to bear sway and control or influence others.

The SHORT ear indicates submission (Plate III., Fig. 2). This is not to be understood as lacking force or having no special talent.

The ear may show quick perception, good judgment, human sympathy, and even the power of classification and arrangement, yet they lack the desire for leadership, and must depend upon the

Otyognomy.

long ears even to champion and present principles originated by themselves.

They must not be considered as void of ambition when they prefer to be called "helpers."

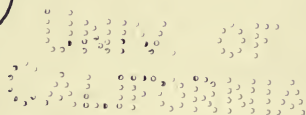
They take great pride in diligently and carefully following the plans or outlines as given by the possessor of the long ears.

An ear seemingly out of proportion, having a very short top and very long in the lower portion, indicates a cunning, foxy disposition. Such an individual will manifest great adroitness under all circumstances (Plate XXV.).

LONG EAR WITH SHORT TOP.



Plate IV.



TEXTURE AND CONVOLUTIONS.

An ear having many flutings and foldings shows a higher degree of mentality and greater capabilities than a smooth, flat ear.

An ear having a very thin, transparent appearance shows extreme sensitiveness.

When the *texture* of the ear is firm and has the appearance of being chiseled out of marble, it denotes elegance, refinement, and a brilliant imagination; appreciates and admires the beautiful and perfect in nature and art.

When the ear is *firm*, but of a thick, fleshy appearance, it indicates a preference for the substantial rather than the ornamental.

If constructiveness is largely developed, designs and makes things that are serviceable, but does not care to put on the polishing touches.

If an author, he will write to the point, disregarding the mode of expression, and if a speaker, will appreciate logic more than eloquence. Manifests great endurance in combat and can give or repel great force (Plate XXVI.).

When the ear lacks the firm texture and is of

Otyogonomy.

a coarse, fleshy, "mushroom" growth, it denotes a deficiency in refinement, taste, and sentiment, and is inclined toward the animal propensities. Considers the physical powers, endurance, and strength as surpassing the mental, moral, and spiritual.

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OBLIQUE JOINING.



Plate V



JOINING.

When the *circumference* of the ear in its joining to the head is very small, it denotes a yielding, gentle disposition. It does not necessarily lack in energy and courage, but will surrender much for the sake of peace.

Such a person is not quick to resent an injury, and naturally shrinks from contention and avoids discussion of disagreeable subjects.

When the circumference of the ear is *very large* it denotes an incorrigible, untamable, and uncontrollable spirit.

If the *shape* of the ear indicates good judgment and persistence, this seemingly uncontrollable trait may be modified into a powerful character.

This combination would indicate great determination, energy, and resolution to overcome all obstacles.

On the other hand, if the *shape* of the ear indicates rashness, lack of judgment, and caution, and the *texture* of the ear is coarse and thick, all the mental faculties combined can scarcely restrain this powerful destructive tendency when once aroused.

POSITION.

The position of the ear in its attachment to the head determines the vitality or motive power.

In measuring the brain phrenologically, the ear is considered the basic point for the three principal measurements—the frontal, the parietal, and the occipital.

One can readily understand that the ear measures the depth of the brain by being placed at its base. When the ear is placed very low in its attachment to the head, it indicates great motive power and long life.

When the ear inclines backward from a perpendicular line in its attachment to the head, it conveys the idea of impetuosity. Great intuition often accompanies this position of the ear (Plate V.).

ANTIHELIX.

The length and breadth of the antihelix shows by its particular foldings, angles, and dimensions the following characteristics:

Sympathy, love of children and pets.

Arrangement, order, classification.

Perception.

Judgment.

Caution, timidity, solicitude.

Rashness, recklessness, impatience.

Comprehension.

Invention.

SYMPATHY, SOCIABILITY, LOVE OF CHILDREN AND PETS.

Referring to Plate VI., the student will notice the length of the dotted line A A from the base of the concha to the outer edge of the ear.

The greater the width of the antihelix at this point shows greater feeling of sympathy for another in distress, or the quality of being affected by the affections or afflictions of another with feelings corresponding in kind, if not in degree.

This faculty causes one to love children devotedly, be sympathetic in their distresses, and willingly and cheerfully sacrifice time and labor for their benefit.

Children having this trait will not seek amusement by tormenting animal life, but will love pets and take great interest in the care of young or small animals.

Oftentimes this width of antihelix is found in connection with the short, narrow lobe attached to the face. Such a combination will manifest great liberality where their sympathy is aroused or where children or pets are to receive the benefit of the favor.

SYMPATHY, ETC., AND ORDER AND ARRANGEMENT.

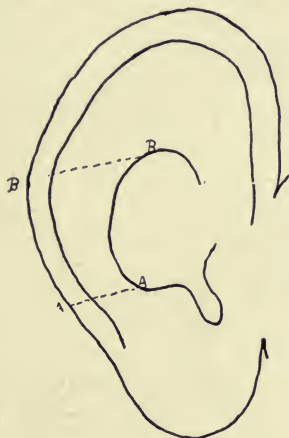


FIG. 1.

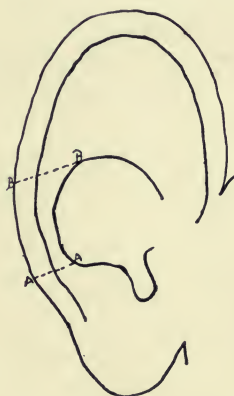


FIG. 2.

Plate VI.



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Sympathy, Sociability, Etc.

The more narrow the ear at this point, the more exclusive is the social nature (Plate VI., Fig. 2). More reticent in making new acquaintance, but loyal to a select few.

Instances are known where the ear was very narrow at this point, and yet the individual was inclined to mingle with many associates. But as they seldom entertained at their own home, this seeming sociability might be attributed to some selfish motive or mere desire for gossip.

ORDER, CLASSIFICATION, ARRANGEMENT.

In Plate VI. the line B B from the upper line of concha to the outer margin of the ear measures the ability to classify, arrange, and systematize facts, ideas, or principles.

This does not indicate invention or originality of thought, but shows the power for gathering facts and classifying knowledge for application.

Others, having great originality and imagination, may in a single effort seem to go beyond any power of attainment, yet with this ability to concentrate all ideas along a certain line of thought, the power to arrange and classify, one may surpass even his superiors in originality.

DIAGRAM.

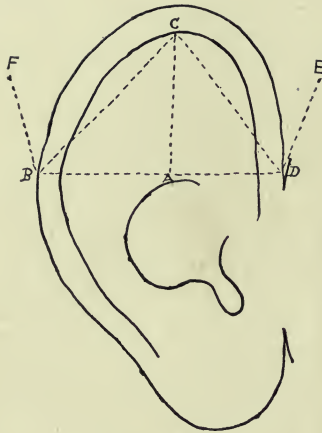


Plate VII.



PERCEPTION.

In Plate VII. the line D C marks the angle of perception. If the upper and front margin of the ear coincides or inclines in the direction of this line, the person will manifest a power and quickness of observation.

They do not seem to reason from causes, but appear to know intuitively the proper conditions, qualities, and relation of material things.

They have a great desire to *see* and examine, and will appear to know all that they really do, because of their quickness to perceive and appreciate facts and conditions.

When the margin of the ear inclines toward the line D E it indicates slow perception.

Often a person is considered *contrary*, when really they are only slow in perception and lack judgment, as indicated by a broad, round ear at the top. If given *time* enough to consider, they will not seem to disagree.

This breadth of ear at the top modifies the indication of order and arrangement. The *width* of the ear at this point (Plate VI., B B) may de-

Otyogonomy.

note *order*, and yet a person, from lack of judgment and slow perception, may require a *long time* to perfect the order they have been worrying to establish.

Plate VIII. illustrates judgment and perception evenly balanced.

JUDGMENT AND PERCEPTION.

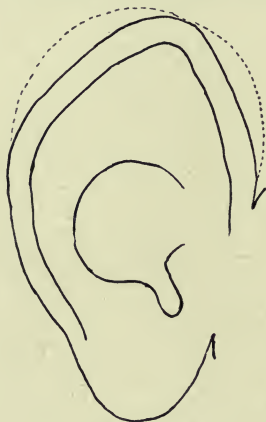


Plate VIII.



JUDGMENT.

In Plate VII. the line B C is the line of judgment. The nearer the marginal outline of this portion of the ear coincides with this line, the better the judgment.

This indication denotes, first, the power of the mind to compare ideas and ascertain truth by finding their agreement or disagreement; second, the process of examining facts and arguments and the power to decide the propriety and justice of them; and third, denotes depth and clearness of ideas and the power to reason clearly on whatever truth is presented by the other indications.

When this portion of the ear extends out toward the line B F, it indicates a lack of judgment.

When the ear shows deficient judgment and also droops forward and out from the head, it may denote stubbornness.

When the ear shows poor judgment, and from the outer margin of the concha rolls back toward the head, it indicates impatience, rashness, or recklessness. Such a person will not "cross bridges until they get to them."

Otyognomy.

Sometimes this indication is found with persons of a quiet disposition, causing them to appear moody or too hopeful, changing plans or occupations suddenly.

If, however, the marginal line shows good judgment, it denotes an intuitive use of the talents indicated by this portion of the antihelix (Plate XXXI.).

A large, faint, stylized illustration of a landscape or scene, possibly a map or a decorative border, featuring various symbols and patterns. The illustration is composed of numerous small, dark, stylized figures or symbols arranged in a way that suggests a larger scene or map. The figures are scattered across the page, with some appearing in clusters and others in more isolated positions. The overall effect is that of a background pattern or a decorative element that adds depth and complexity to the page's design.

DIAGRAM.

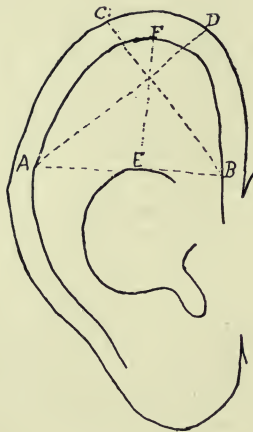


Plate IX.



Diagram.

PERCEPTION EXCEEDS JUDGMENT.

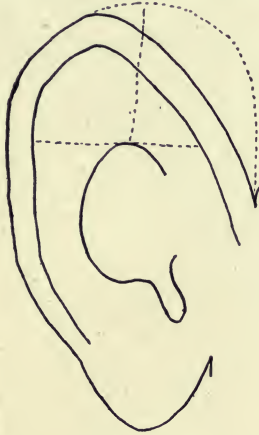


Plate X.

DIAGRAM.

Plate IX. represents two peculiar and not uncommon types.

When the perception line of the ear inclines toward the line B C, shortening the judgment line until it makes the ear point back of the perpendicular center line E F, the perception is better than the judgment (Plate X.).

Otyognomy.

On the other hand, when the curve of the judgment line inclines forward in the direction of A D, diminishing the perception, the person is inclined to be cautious and timid (Plate XI.).

They have fear where fear is not needed, and use every precaution to insure safety both of a physical and financial nature. They may be somewhat reserved in manner and are doubtful of the success of every untried experiment.

JUDGMENT EXCEEDS PERCEPTION.

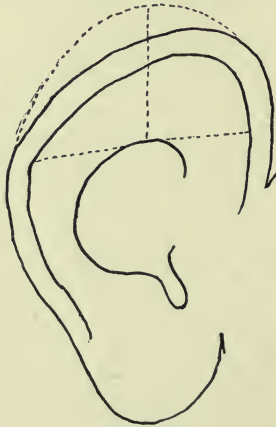


Plate XI.

COMPREHENSION AND INVENTION.

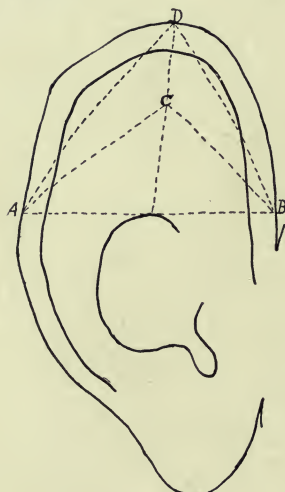


Plate XII.



COMPREHENSION.

Plate XII. represents the plane of comprehension by the triangle A B C, whose altitude is at least one-half the base.

It is bounded by the curved marginal lines of perception and judgment.

A *less* height of antihelix indicates cunning, foxy adroitness, and a *greater* height denotes invention and originality.

The triangle A B C indicates the power to comprehend many things at once, or the capacity of the mind to understand. The quality of including much in a few words, or narrow compass.

INVENTION AND ORIGINALITY.

When the height of the antihelix above the concha extends beyond the plane of comprehension (Plate XII., A D B), it indicates the power of originality or invention.

It enables one to easily solve the problems of mechanical calculations and accomplish with tools that which ordinarily requires much study.

It seems to give the power of understanding the right application of physical and psychic forces, as well as comprehending all laws governing mechanical action.

This intuitive sense tends to improvement and variation in material things, and also to philosophize and understand the laws governing mental science.

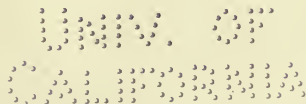
When the judgment line bordering this plane of invention inclines toward the line of rashness (Plate XIII.), giving great independence of thought and action, the invention is entirely *new*, rather than an improvement on the inventions of others.

When the ear inclines toward cautiousness

INDEPENDENT IN INVENTION



Plate XIII.



DEPENDENT IN INVENTION.

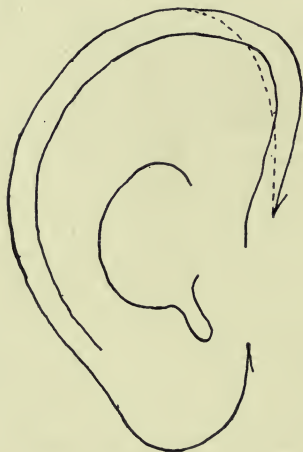


Plate XIV.



Invention and Originality.

(Plate XIV.), the inventions are along the line of improvements or in the construction of articles along a line already established.

When the helix, or rim of the ear, is not sufficiently developed, the tendency is toward originating new theories or methods in mental science instead of mechanical action (Plate XXIX., Fig. 2).

MECHANISM AS INDICATED BY THE HELIX.

The HELIX, or rim of the ear, denotes mechanical ingenuity (Plate XV., Fig. 1).

When the helix is very *wide* and *long*, folding down over the margin of the antihelix, it indicates great taste and talent for mechanical pursuits.

Such a person loves to make, is able to and disposed to build, manufacture, and use machinery.

This faculty is adapted to man's need of things made, such as clothes, houses, and manufacturing articles of all kinds.

When the plane of invention (Plate XII., A D B) is bordered by a wide, long helix, this combination gives mechanical skill and dexterity in whatever is done with the hands, and not only makes from a pattern, but can also originate and improve.

If the texture of the ear is firm, denoting ideality, one would succeed as an original engraver, artist, or sculptor.

If the concha indicates good musical talent and the helix wide and long, one might become a brilliant performer on any musical instrument.

MECHANISM.



FIG. 1.



FIG. 2.

Plate XV.



Mechanism as Indicated by the Helix.

If the development of the concha is imperfect, musically, the person having a good helix might become an expert performer on any instrument, but would execute mechanically,—lacking expression (Plate XV., Fig. 2).

MUSICAL INDICATIONS.

The large, deep CONCHA denotes the ability to appreciate harmonious or discordant sounds.

The greater the *depth* of the CONCHA and the more perfect the circular boundary line between the concha and antihelix, the more musical talent is expressed.

When there is a slight depression in the lower part of the rim of the concha where it unites with the antitragus, as at *x*, Plate XVI., the person is naturally deficient in PITCH.

Such a person may become a good musician; be able to distinguish between harmony and discord; may enjoy all kinds of music; but more practice will be necessary in *pitch* than in *time*.

When the concha is shallow and flaring, the person may not lack in musical talent, but they will not study into or be ambitious to master the laws of harmony and melody, but prefer and enjoy the "catchy" popular compositions.

When the texture of the ear is fine and firm, the height of antihelix denoting inventive genius, the width of helix showing mechanism, and the

MUSICAL INDICATIONS.

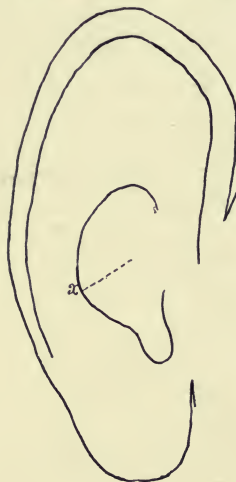


Plate XVI



Musical Indications.

CONCHA very *deep* with perfect rim, one may expect such a character to appreciate the laws of harmony and melody and be a musical composer of the highest type.

Whatever the degree of musical talent may be, the inclination of the top of the ear outward and forward (Plate XXIII.) tends to pathetic music, while the tendency to quick, dashing, joyous music is denoted by the inclination of the ear backward and toward the head (Plate XXIV.).

INCISURA INTERTRAGICA.

The incisura intertragica, or incision between the tragus and antitragus, reveals the degree of ambition to accumulate.

The greater the width, the greater the desire for gain.

In Plate XVII., Fig. 1, the *narrow* incision marked by the length of the dotted line A A indicates the lack of desire to obtain wealth.

Such a person is not ambitious to accumulate a great fortune, but is content with every-day necessities. Would appreciate the luxuries of life, but does not plan and adopt various methods in order to accumulate the necessary wealth.

Is usually of a very happy, contented disposition, never allowing the "rainy-day" problem to mar the pleasure of the present, and can adapt themselves to all circumstances.

As they have no positive plans for gain, they rarely suffer financial disappointment, and cheerfully make the best of their surroundings.

The *wide* incision in Plate XVII., Fig. 2, shows that the desire for accumulation is excessive.

INCISURA INTERTRAGICA.

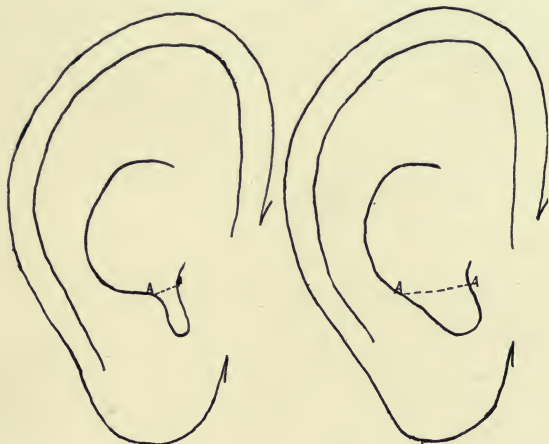
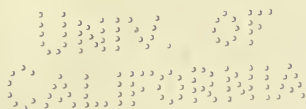


FIG. 1.

FIG. 2.

Plate XVII.



Incísura Intertragica.

A disposition to turn everything to a good account, and never lose a good opportunity through fear to take a little risk.

The success of their undertakings would depend upon the judgment line and plane of comprehension, but whether they fail or succeed, the desire to accumulate causes them to make repeated efforts.

When such a person has small capital, this desire for gain would cause them to undertake difficult and doubtful tasks in various methods of accumulation, and would be inclined to overtax their physical or mental strength in order to accomplish their purpose.

When the incision is so VERY wide that it seems to be a mere continuation of the concha, this desire for accumulation is so very great that it may supersede everything else, and time and health may be sacrificed to gratify this ambition.

THE LOBULE.

The indications of the lobule, or *lobe*, show the degree of generosity.

While the *incision*, or *incisura intertragica*, indicates the desire for accumulation, the LOBE shows the manner of *distribution* or *use* of what has been gained.

This generosity includes the manner of aiding with time, money, or influence.

In this treatise the lobule is represented by five different types.

These are *extremes* of the various indications, and one must remember that while we find just such shapes, we also see every possible shading of these, with as many varied modifications.

In Plate XVIII. is represented an extreme development of the lobule.

A very *long, wide* lobe, unattached to the face, is remarkably benevolent, charitable, and forgiving.

Is always ready to sympathize with suffering, and does not hesitate to give the "last penny" to relieve want.

LARGE, UNATTACHED LOBE.

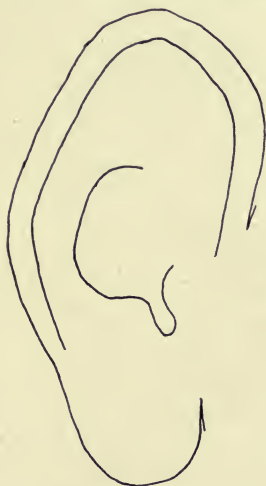


Plate XVIII.

UNIV. OF
CALIFORNIA



The Lobule.

This is general magnanimity and benevolence without any discrimination. Manifests the same "whole-souled" generosity in giving to conquered foe or friend (Plate XXVI.). In relieving want or adding to one's happiness or pleasure, they cheerfully aid with money, time, or influence, without any thought of getting value received in the way of personal obligations or public praise (Plate XXVIII.).

SMALL, POINTED LOBE.

Plate XIX. represents a small pointed lobe unattached to the face, and indicates discriminate generosity. Such a character will not give the *amount* of time, money, or influence as described in Plate XVIII.

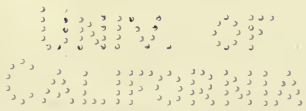
They will consider all the surroundings of the applicant, whether the need arises from unavoidable circumstances or conditions or is the result of careless negligence.

They do not give expecting to receive favors or honor in return. They are open-handed and generous where they think it is needed and deserved, but they are careful of their wealth and property, and the *amount* of the gift, as well as *recipient*, is determined by careful discrimination.

SMALL, POINTED LOBE.



Plate XIX.



LARGE, ATTACHED LOBE.



Plate XX.



LARGE, ATTACHED LOBE.

In Plate XX. we have the same description of lobe as in Plate XVIII. except in its attachment to the face.

A large, long, wide lobe, attached to the face, indicates the same spirit of benevolence as Plate XVIII., with an additional tendency to estimate the value of the returns.

In goodness and kindness of heart to immediate *friends* or *relatives* they cannot be excelled, but in general benevolence and philanthropy they are inclined to "cast their bread upon the waters," and beforehand estimate the increase it will finally return.

They never give trifles, but their liberality is on a large scale. If the generosity inclines toward the erection of public buildings, it will be as a memorial to themselves, and they rarely make *secret* donations. In other words, with the exception of one's own, to whom they are *very generous*, their motive in giving is blended with the desire for public admiration or gain in personal favor.

SHORT, NARROW LOBE.

Plate XXI. illustrates a very *short, narrow* lobe *attached* to the face, which indicates great frugality and economy.

It shows more of a tendency to *SAVE*, rather than shrewdness in buying and selling.

Prefers the "penny-saving" method to the risk of an investment.

SHORT, NARROW, ATTACHED LOBE.



Plate XXI.

LONG, NARROW, ATTACHED LOBE.

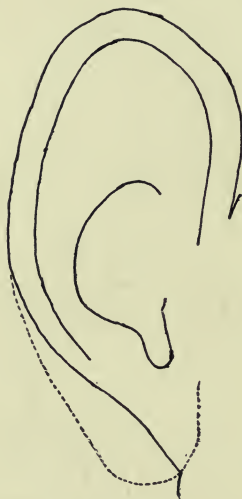


Plate XXII.



LONG, NARROW, ATTACHED LOBE.

Plate XXII. represents a very long, narrow, attached lobe and indicates great schemes for economy.

This type reveals the ability to make a "dollar go a long way," and can do much business with a small capital.

Is very far-seeing and shrewd in plans for economizing. A successful purchaser, quick to see bargains and advantage in trade.

But often the value of the loss of time in "bargain-hunting" more than consumes the small amount gained.

THE LISTENING AND REFLECTIVE EAR.

When the top of the ear inclines outward and forward from the head as illustrated in Plate XXIII., it represents the extreme type of the listening, reflective character.

A child may remain inattentive during the presentation of written principles or illustrations, but when the same idea is presented orally, manifests the greatest interest, showing that its knowledge is gained by hearing and remembering.

This reflective type prefers to *listen* rather than *see* the page, and when they do read, they have a clearer conception if they read aloud.

Musicians of this type love plaintive music. They are able to remember and exactly reproduce the written music, and sing or play best from memory. If compelled to read the music at sight, their performance seems mechanical.

If of a philosophical mind, they are anxious to attend all lectures and *hear* the new theories explained, rather than gain the ideas from reading.

In business will be inclined to memorize ac-

LISTENING AND REFLECTIVE EAR.



Plate XXIII.

The Listening and Reflective Ear.

counts, and even when a record is made will remember its position in the ledger.

If a speaker or writer, the tendency is to reason deductively by stating the proposition, submitting the proofs, and drawing conclusions.

Generally they prefer synthetic mathematics to the analytic, and like geometry better than algebra.

INTUITIVE AND INDUCTIVE EAR.

In Plate XXIV. is illustrated the opposite and extreme type from Plate XXIII.

The upper part of the ear inclines closely to the head.

They see *at a glance* the full meaning conveyed by an object-lesson; learn most rapidly from the written or printed page; do not want any one to read aloud to them, but prefer to search out for themselves any new theory advanced, rather than listen to an oral explanation.

If musically inclined, usually prefer the quick, dashing, soul-stirring melodies, and can sing or play best by having the music before them.

In finance will keep an accurate account of all transactions and depend upon the memoranda.

Such a person will grasp a thought so quickly and advance to a conclusion so rapidly that they are often unable to tell *why* they form their opinions.

They are largely intuitive in gaining knowledge, and when they attempt to present a thought, they may be recognized by their inductive method

INTUITIVE AND INDUCTIVE EAR,



Plate XXIV.

Intuitive and Inductive Ear.


of piling up facts until their conclusion is reached. But they are often perplexed for data. They can *see* and *understand* so much more than they can remember and explain.

METHOD OF OBSERVATION.

After the student of otyognomy has mastered the fundamental principles and learned the various classifications of ears, his correct reading of an individual depends upon his following certain systematic observations, and the power he possesses of comprehending the ear taken as a unit instead of the fractional indication.

Every observer of the works of art or nature sees only that portion that he can appreciate or in which he is educated.

For example: If an architect, an electrician, and an artist were standing side by side viewing the play of an electric fountain, they would all unite in applauding the *beauty* of the scene, yet upon each one individually, as his mind could comprehend and appreciate, different impressions would be made. To the artist the blending of colors would be most attractive. The electrician would understand and be reminded of the many wonderful discoveries in this subtle force, while the architect would be interested in the principles of mechanics and the mode of construction.



Method of Observation.

We observe, *first*, that in which we are most interested, and it requires an *effort* to comprehend principles not especially in our line of thinking.

This character-reading is no exception to the rule of observation.

A person interested in economics will notice the shape of the *lobe* of the ear *FIRST*, and afterward balance the several indications.

One interested in *music* will at first glance at the *concha* to note the different markings.

The financier will quickly decide as to the width or narrowness of the *incision*, or *incisura intertragica*.

The mechanic will notice the width and length of the *helix*.

The inventor, writer, etc., will mark the different lines and angles giving the various shapes to the *antihelix*.

But a true and accurate student of *otyogonomy* must learn to observe *ALL* indications before a conclusion is reached.

One must take time to look carefully over all points and notice the perfect indications as well as what seems to be the leading tendencies.

A perfect indication for success in music would be fine texture, perfect *concha*, great height of *antihelix*, large development of the *helix*, giving



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mechanical ability to manipulate the instrument. Added sympathy, order, and arrangement would class such an individual among *musical composers*. But too great haste in character-reading might consign him, because of the *mechanical* indications, to some department in THAT line.

DANIEL BOONE.

This familiar name has been a household term. At one time in the early settlement of Kentucky and the West his praise was on every tongue.

His cunning, foxy nature made him preëminent in the early pioneer life, whether we follow his history in North Carolina, Kentucky, or Missouri. He was at the same time dashing and fearless.

His ear was very wide at the top, and yet the distance from the upper margin of concha to the lines of perception and judgment is very small, giving a secretive, cunning, foxy disposition.

All pioneers in the settlement of new countries manifest great fearlessness and courage, and these traits seem to have reached their highest development in this adventurous character.

But that which seems most to distinguish him was his cunning adroitness as shown all through his remarkable life.

Who but Boone would feign content and remain five years in captivity among the Indians, and eventually make his daring escape?

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His cunning and shrewdness in outwitting the Indians by cutting a grapevine loose at the bottom, and swinging in an opposite direction, changed his course, broke the trail and thus evaded the pursuing savages.

It was these traits that brought him into notice, at the time, and endeared him to the succeeding pioneers, who enjoyed the benefit of his courageous adroitness.





Plate XXVI.—GENERAL GRANT.

GENERAL GRANT.

If the ears of this most noted general would not illustrate certain principles of otyognomy, or if this treatise failed to have use for such illustration, then its truth might indeed be questioned.

It is seldom that so many fortunate combinations are found in a commanding officer, but the main points to be established here are persistency, as shown by the great length of the ear, and an unconquerable spirit, as shown by the large joining to the head.

His great persistency was emphasized when he wrote to President Lincoln in 1864: "I propose to fight it out on this line if it takes all summer."

His great comprehension and evenly balanced judgment and perceptive lines made him the general upon whom Lincoln relied, for he said: "Grant is the first *general* I've had. I'm glad to find a man who can go ahead without me. . . . The great thing with him is cool persistency of purpose. He is not easily excited, and he has the grip of a bull-dog. When he once gets his teeth in nothing can shake him off."

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On one occasion, when discussing the probability of Grant retreating, General Lee said: "You are mistaken—quite mistaken. Grant is not retreating. He is not a retreating man."

The texture of his ear indicates great endurance in combat, and this, combined with his unconquerable spirit, accounts for his reply to General Buckner after three days' hard fighting at Fort Donelson: "No terms but unconditional and immediate surrender can be accepted. I propose to move immediately upon your works."

Also at the close of the first day's battle at Shiloh, when the Union forces were repulsed and even to the bravest the battle seemed lost, Grant said: "Well, it was tough work to-day, but we'll beat them out of their boots to-morrow."

We must not fail to call attention to the great magnanimity, as indicated by the large lobe, which prompted the favorable terms of the final surrender, giving to General Lee's soldiers their horses, that they might provide support for their families in a country that had been laid waste by both armies. His order to stop the firing of the hundred-gun salute exulting over the surrender, endeared him even to the fallen foe, and his name will endure with those of Lincoln and Washington.

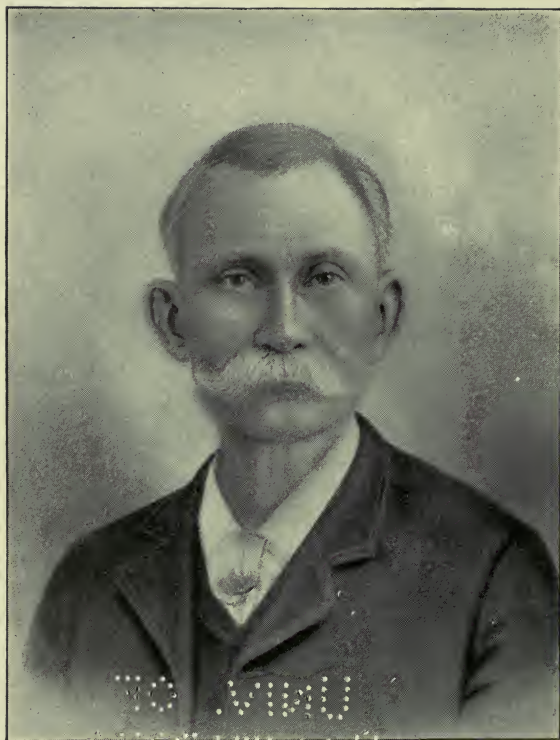


Plate XXVII.—MAXIMO GOMEZ.

**MAJ.-GEN. MAXIMO GOMEZ, COMMAND-
ER-IN-CHIEF OF THE CUBAN
ARMY OF LIBERATION.**

In this noted character is illustrated great comprehension, as indicated by the length and breadth of the antihelix above the concha.

The acute perception and judgment lines, with great width in that portion of the ear showing order and arrangement, enabled this general to do rapid aggressive fighting, as well as plan a successful orderly retreat.

When we think of his age and what he accomplished, one can only admire as they study this noted character in Cuban history.

We quote the following from an address of Gen. Maximo Gomez at the beginning of Cuba's final victorious struggle:

"At the beginning of the present year there called at the door of my humble home in Monte Cristo an exceptional man, who in life was called José Marti, and who honored me by depositing in my hands the command, the organization, and the freedom of the Army of Liberation of Cuba.

Otyognomy.

When at seventy-two years of age I decided to abandon my large family, in whose company I was living calmly and happily—when, in a word, I was embarking from the coast of San Domingo, in company with that great man and general, Borrero, to come back to my idolized Cuba, I could not hide the emotion which took possession of me, nor could I make allusions to the magnitude of the colossal enterprise which I was about to undertake.

“Educated for the army, and having spent the greater part of my existence on the field of battle; it was not possible for me to ignore the question as to what kind of men would form my troops, nor yet what kind of an enemy I had to fight in order to fulfill what I promised on my honorable word—that if I did not die I would have Cuba, as soon as possible, among the free nations.”



Plate XXVIII.--GEORGE W. CHILDS.

GEORGE W. CHILDS.

In presenting the character of George W. Childs as the highest type of generosity and philanthropy, we have but to give a brief synopsis of his life and call attention to the width, length, and non-attachment of the lobule to the face.

Persons of great wealth may be charitable and distribute a portion of their inheritance as a kind of memorial, but the unselfish generosity of this noted man merits especial mention.

Mr. Childs was born May 12, 1829, in Baltimore, Md. In early childhood he manifested the tendency to give to the less fortunate a portion of his meager earnings. While he was not lacking in force, he possessed a very amiable disposition.

Left an orphan at an early age and with scarcely any opportunities for an education, we find him at the age of thirteen an apprentice in the United States navy. After nearly two years' service he is again thrown on his own resources.

Poor and almost friendless, he walked the streets of Philadelphia in search of employment.

Mr. Childs thus writes of this epoch in his life:

Otyogonomy.

"I had health, the power of applying myself, and, I suppose, a fair amount of brains.

"I came to Philadelphia with three dollars in my pocket. I found board and lodging for two dollars and a half, and then I got a place in a book store for three dollars.

"That gave me a surplus of fifty cents a week. I was not afraid to make fires, clean and sweep, and perform what might be considered by some young gentlemen nowadays as menial work, and therefore beneath them.

"While I was working as errand boy I improved such opportunity as I had to read books and to attend book sales at night, so as to learn the market value of books and anything else that might be useful to me hereafter in my business. It was my aim always to be in a position where I could use my best talents to the best advantage. I fixed my ambition high, so that even if I did not realize the highest, I might at least always be tending upward."

After four or five years' work in the book store, learning business methods and gaining a reputation for geniality with his associates, he became a member of the firm of the publishing house of Childs & Peterson.

Success in this departure only increased his

George W. Childs.

ambition to become the owner and controller of the daily journal, the Philadelphia *Public Ledger*.

In later years, when, on account of the high prices caused by the war and the journal was near financial ruin, his ambition was realized, and he not only redeemed the paper, but so managed it that it brought him a large income.

One of the chief pleasures of his life was the keeping of an open house to worthy and distinguished persons, and his beautiful home in the suburbs of Philadelphia was open to statesman, artists, authors, and titled persons from home and abroad.

But the Christmas banquets and Fourth of July receptions he gave to worthy bootblacks and newsboys were given with the same cordial hospitality that he dined titled guests.

While he responded to every worthy call for liberality, he most delighted in secretly aiding deserving cases of poverty.

He sent whole charitable institutions on pleasure excursions during the hot weather, and sent heads of departments to Europe when close confinement in office work was ruining their health.

He desired and was proud that most of his employees owned their own homes, and would fre-

Otyogonomy.

quently loan to them without security and present his assistants with life insurance.

Contributions to the Typographical Union, memorial windows to favorite writers in England, and a tribute to the memory of Shakespeare at Stratford-on-Avon are only glimpses of this man's great benevolence. Mr. Childs says:

"Perhaps I cannot better sum up my advice to young people than to say that I have derived and still find the greatest pleasure in my life from doing good to others. Do good constantly, patiently, and wisely, and you will never have cause to say that your life is not worth living."





ROBERT FULTON.

HORACE MANN.

Plate XXIX.

ROBERT FULTON.

The engraving of Robert Fulton in Plate XXIX., Fig. 1, illustrates originality, invention, and mechanism.

The great height of the antihelix above the concha shows great originality, and the long, wide helix shows dexterity in whatever is done with the hands.

He was born in Pennsylvania and adopted the profession of portrait and landscape painter, but was influenced to devote much of his time to mechanical engineering while perfecting his art study in England.

He invented and patented machines for making ropes, spinning flax, sawing marble, dredging, etc.

While in Paris he produced the first panorama exhibited there, and also perfected his invention of torpedoes for naval warfare.

In 1807, when the steamboat *Clermont* was being built, provided with machinery mostly of his own invention, it was called "Fulton's Folly."

After its successful trial trip from New York to Albany, Fulton wrote that during the construc-

Otyogonomy.

tion of his boat no one ever made to him "a single encouraging remark about it."

His inventive mechanical ability stimulated by success, constructed the first war steamship in 1814.

HORACE MANN.

In contrast to Robert Fulton is the character of Horace Mann (Plate XXIX., Fig. 2).

The height of the antihelix is quite as great, showing originality and invention, but the helix, or rim of the ear, is not sufficiently developed to enable him to excel in mechanical invention.

His inventive mind was shown in his ability to philosophize and understand laws governing mental science, and his tendency to originate new theories or methods in mental science is universally recognized.

He was born in Massachusetts, and his father was a small farmer of such limited circumstances that he was not even able to purchase necessary school books, and when but a child this "great educator" braided straw for hats to earn his own books.

Left fatherless at the age of thirteen years, he never attended school more than six weeks in any year.

After working his way through the university, he studied law and was admitted to the bar. Was

Otyogonomy.

elected to the Legislature and State Senate and afterward to Congress.

His great influence as journalist and statesman was used to establish the principles and benefit of universal education, and he obtained many beneficial changes in school law.

He established normal schools for training teachers, instituted county conventions and "school registers," and influenced the banishment of corporal punishment in school discipline.

The "Common School Journal" and annual reports from the pen of this "great educator" explained and made practical his own original methods of instruction, and "he contributed more to the success and popularity of our public-school system than any other man the country has produced."

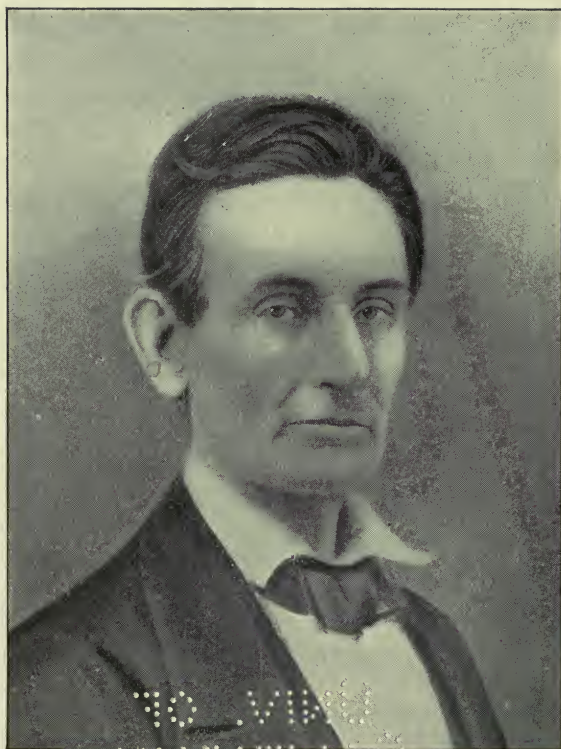


Plate XXX.—ABRAHAM LINCOLN.

ABRAHAM LINCOLN.

The great length of ear and great comprehension of this wonderful character indicate successful leadership.

It will be a long time before his force, persistence, and great big tender-heartedness will be understood and fully appreciated by the American people.

While his ear shows all these indications, we use it only to illustrate his power of reflection and persistent leadership.

Only those who knew him and associated with him in official life might fully appreciate his gigantic strides as he walked before the world, bearing the highest truth, the limit to all possible logic—"We cannot remain half slave and half free." Or, in regard to owning labor, his statement: "That which distinguishes this from all governments is the fact that the poorest laborer, white or black, if more industrious, economical, and deserving, may take his wages of to-day and become the employer of to-morrow."

It was this great power of reflection and per-

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sistent leadership that enabled him to surmount the inconveniences of extreme poverty, and without the aid of schools or colleges to win the highest position in the gift of the American people, and to carry him most successfully as leader through our nation's greatest trial.

ELLA WHEELER WILCOX.

The finely developed concha and the width of ear in the line of sympathy, order, and arrangement as illustrated in the profile of this famous writer indicates a soul full of life's harmonies.

The antihelix, as shown in a front view, is *turned back* at the point of sympathy, order, and arrangement, giving an intuitive use of these faculties.

The height of the antihelix between the upper margin of the concha and the top of the ear confines her musical rhythm to the adornment of every-day, practical events rather than poetic fancy of imaginary conditions. A beautifier of realities instead of a dreamer.

The perfect judgment line marks her ability to examine facts and arguments and the power to decide the propriety and justice.

The joining indicates great courage, energy, and resolution, and the firm texture shows elegance and refinement.

This combination of energy and courage to fearlessly express her true sentiments, refinement,

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excellent judgment, and the talent to classify and arrange thought in rhythmic measure, gives to the world beautiful pen pictures, from which the following lines are taken:

*"The highest culture is to speak no ill;
The best reformer is the man whose eyes
Are quick to see all beauty and all worth;
And by his own discreet, well-ordered life,
Alone reproves the erring.*

*When thy gaze
Turns it on thine own soul, be most severe.
But when it falls upon a fellow-man,
Let kindness control it; and refrain
From that belittling censure that springs forth
From common lips like weeds from marshy soil."*

*"There is no school that disciplines the mind
And broadens thought like contact with mankind.
The college-prisoned graybeard who has burned
The midnight lamp, and book-bound knowledge
learned,
Till sciences or classics hold no lore
He has not conned and studied o'er and o'er,
Is but a babe in wisdom when compared
With some unlettered wand'rer who has shared
The hospitalities of every land;*

Ella Wheeler Wilcox.

*Felt touch of brother in each proffered hand;
Made man his study and the world his college,
And gained this grand epitome of knowledge:
Each human being has a heart and soul,
And self is but an atom of the whole.
I hold he is best learned and most wise
Who best and most can love and sympathize.
Book-wisdom makes us vain and self-contained;
Our banded minds go round in little grooves;
But constant friction with the world removes
These iron foes to freedom, and we rise
To grander heights, and, all untrammled, find
A better atmosphere and clearer skies;
And through its broadened realm, no longer
 chained,
Thought travels freely, leaving self behind."*

The length of ear is not sufficient to create a desire to be considered a "leader" among the master artists of the world.

Her modest self-appreciation is shown in the following poem:

*"I step across the mystic border-land,
And look upon the wonder-world of Art.
How beautiful, how beautiful its hills!
And all its valleys, how surpassing fair!"*

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*"The winding paths that lead up to the heights
Are polished by the footsteps of the great.
The mountain-peaks stand very near to God:
The chosen few whose feet have trod thereon
Have talked with Him and with the angels
walked.*

*"Here are no sounds of discord—no profane
Or senseless gossip of unworthy things—
Only the songs of chisels and of pens,
Of busy brushes, and ecstatic strains
Of souls surcharged with music most divine.
Here is no idle sorrow, no poor grief
For any day or object left behind—
For time is counted precious, and herein
Is such complete abandonment of Self
That tears turn into rainbows, and enhance
The beauty of the land where all is fair.*

*"Awed and afraid, I cross the border-land.
Oh, who am I, that I dare enter here
Where the great artists of the world have trod—
The genius-crowned aristocrats of Earth?
Only the singer of a little song;
Yet loving Art with such a mighty love
I hold it greater to have won a place
Just on the fair land's edge, to make my grave,
Than in the outer world of greed and gain
To sit upon a royal throne and reign."*

BLEND AND COMBINATIONS.

We have referred in the article "Method of Observation" to the necessity of first ascertaining the main indications, and then carefully note modifying or qualifying markings which give resultant combinations.

Sometimes there are several of these points that are not readily recognized, because they are what we term blends.

Such are those whose markings approach the medium point between two extremes.

Often they are the medium between deductive and inductive reasoning, between generosity and economy, between the artistic and practical.

Every person should know their capabilities to the fullest extent, and in each reading given where these combinations occur, the person's attention should be called to these blend points and the markings and possibilities indicated, although such marking may be in a very small degree. Such work would be of great value to the person, enabling them to broaden their lives to the fullest extent and enlarge their usefulness,

TO THE TEACHER.

To those who present new principles to the developing mind and make exhaustive research into the methods of teaching as given by the world's best educators, we would call attention to the benefit derived from the study of otyogonomy.

No new method in teaching is offered. Every teacher understanding psychology realizes the importance of adapting different methods to the different types of mentality, but mental science has heretofore left the teacher to determine by experiment the mental trend of the pupil.

How important, then, to the success of the teacher, the advancement of each pupil individually, and the general progress of the school, that the teacher be able to recognize at a single glance, without experiment, the principal indications that would determine the best method required for instruction or discipline. To determine whether the pupil is—

Persistent or vacillating.

Incorrigible or gentle and submissive.

To the Teacher.

Cautious or reckless.

Sympathetic or unsocial.

Coarse or sensitive.

Every one knows, from the various modes of instruction given by our best educators, that there are two distinct and opposite types of mind to be developed.

One *listens* and *reflects* and more readily grasps the new principle or thought from *oral* instruction.

The other comprehends more clearly and readily from object-lessons, *written* illustrations, or the printed page.

The former class make better grades in *oral* recitation and examination.

The latter, depending on *sight*, express themselves more clearly in *written* work.

The pupil who *listens* and *reflects* is known to the student of otyognomy by the upper portion of the auricle inclining outward and forward from the head (Plate XXIII.). Such would appear "dull" in a class where written illustrations *alone* were given, or where they were dependent entirely upon the printed page for their instruction.

If, however, the teacher adopted the method of written outlines and *oral recitation*, the mind of the reflective *listening* pupil would not until the

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close of the recitation comprehend the new truths presented.

On the other hand, the pupil who learns at sight and receives the impression more vividly from object-lesson, written illustration, and the printed page is recognized by the upper portion of the auricle inclining in toward the head (Plate XXIV.) and the portion of the auricle denoting order and arrangement being very wide. Such a pupil would appear "dull" if oral instruction alone were given.

No matter how thoroughly various methods of instruction may have been acquired, the *individuality* or natural tendency of every teacher must be admitted. The inclination to impart knowledge in the natural rather than acquired manner results in a preponderance of either the written or oral instruction in every school room.

Attempt has been made to blend these two systems, but every experienced teacher has observed a resultant condition heretofore unexplainable. For example:

Many times the seemingly "dull" pupil does not comprehend readily the principles presented in *oral* instruction and recitation, but in a *written* examination excels the "bright" pupil. On the other hand, the "bright" pupil who most clearly

To the Teacher.

receives impressions from the written outline and printed page fails in *oral* recitation and examination.

What a benefit to the teacher to be able to recognize and classify those who make more rapid progress under the two methods of instruction!

It is not the aim of this treatise to claim that every pupil has the same mental strength, for the various systems of classification prove the superiority of some over others. But we do claim that even the brightest minds progress more rapidly if instructed in a manner to them most natural; and often seeming "dullness" would not indicate mental weakness as much as a want of proper method of instruction.

Every intelligent teacher is familiar with the characters in the world's history who were considered very ordinary in their school work, but in after years proved their superior mental strength by excelling in some special work. Charles Dickens, England's noted novelist, was not remarkable in school for brilliancy, and Sir Walter Scott, world renowned for his originality and genius, was considered "dull" in the High School and College of Edinburgh.

TO THE LAWYER.

It is of the greatest importance that the lawyer be able to read at sight all those with whom he comes in daily contact.

One of the necessary elements of success in every trial is the power to understand the mental peculiarities of client, witness, judge, or juror and the ability to suit methods of presentation to them.

Using the external ear as an index to character, the lawyer may read at sight and determine whether the judge or jury are good listeners and reflective, or whether he must present something besides oral illustrations.

Also whether a statement of the facts alone would make as vivid an impression on their minds as the bringing into court of objects connected with the offense.

The good reflective listeners may be recognized by that portion of the ear bounded by the lines of judgment and perception, inclining outward and forward (Plate XXIII.).

Those who receive a more vivid impression from

To the Lawyer.

the presentation of objects than by a recital of facts are known by the upper portion of the ear, as above described, inclining in toward the head.

If of the reflective type, the lawyer should clearly state his proposition first, and by deductive reasoning attempt to prove his statement.

Those who grasp the thought more clearly from sight should, by the inductive method, have arrayed before them all the objects and facts until the conclusion is finally reached.

It is equally important in selecting the jury to have at least *one* of the number possessing the following ear indications: The lines of judgment and perception evenly balanced; good comprehension and human sympathy; a sufficient length of ear to denote great persistence. This combination insures a substantial juror who is able not only to render, but maintain, a correct verdict.

It is also necessary that the lawyer should know not only his client and witnesses, but be able to read as from an open book the client and witnesses of his opponents.

Previous to every important trial the lawyer usually interrogates his client and witnesses, to ascertain for himself the facts that may be developed in the trial.

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In this examination otyognomy will be a great help in questioning his client.

An individual accused of murder or theft seeks to become a client, and declares his innocence and makes a showing of what his defense will be. Preceding every question to the client to gain the facts in such case, the lawyer may well revolve in his own mind the impression made by the "ear marks."

If the lawyer recognizes by the ear indications certain unconfessed possibilities as fully described in the article entitled "Criminal Tendencies," he need not be surprised if the evidence of the prosecution is overwhelming and the jury brings in a verdict of guilty.

TO THE SALESMAN.

Between the manufacturers and consumers are a great number of salesmen, introducing and distributing every known article of commerce to as varied a class of buyers.

The prices and quality of the goods offered are the main points to be considered by each customer, and the salesman who can present these points in the most impressive manner is the most successful.

Every experienced salesman knows that in order to meet competitors he must thoroughly understand prices and quality, but he must also know his customers and determine the method of presentation best adapted to the peculiarities of each one.

It is a well-known fact that salesmen introducing the same line of goods follow each other in close succession, and that each one secures his proportionate share of the patronage.

It is true that one salesman does not secure all the customers, and is it not possible that this may be accounted for because of his failure to suit his manner of address to his customer?

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In helpful suggestions on the manner of presentation, two general classes of purchasers are defined, requiring two different and opposite modes of address.

The first class, with an ear inclining in at the top toward the head (Plate XXIV.), judge at *sight* of the quality and price of the goods. Time is only wasted in a talk recommending the excellent and superior qualities, for such a customer makes his decision from *seeing* the articles and reading for himself quotations and descriptions. His patronage is secured at once or not at all.

The second class is recognized by the top of the ear inclining outward and forward from the head. (Plate XXIII.). The manner of address to such must be more deliberate, giving this *reflective, listening* mind ample time for consideration. The salesman may talk of prices and describe and explain the merits of the goods without feeling that he is taxing the patience of his customer.

There are additional ear indications that may be found in connection with either of the above-described classes that show whether the buyer is cautious or buys extensively, as denoted by the judgment line.

The lower portion of the ear shows whether the

To the Salesman.

customer is a "bargain hunter" and might be induced to purchase by offering a small reduction.

Added to these general characteristics are the questions of persistence, as shown by the length of the ear, and sensitiveness, as indicated by the texture.

Salesmen representing machinery may find it of interest to know the mechanical ability of his customer.

By reference to "Mechanism" he will find this shown by the length and breadth of the helix.

Where this faculty is deficient the customer must see the machine operated, as he would be unable to understand or comprehend either the verbal description or catalogue engravings.

CRIMINAL TENDENCIES.

Much has been written about the peculiar markings of the "murderer's hand," and phrenology claims that certain undeveloped organs of the brain, combined with others abnormally developed, show a tendency to criminality.

The question naturally arises whether otyogonomy recognizes and classifies criminal tendencies.

Criminal possibilities are clearly indicated, but such a person may or may not ever be guilty of a crime. They may never be surrounded by the circumstances to develop those tendencies, or their surroundings may hinder such development.

A criminal is one who violates a law, human or divine.

Without reflecting one will naturally turn to the inmates of our jails and penitentiaries for illustrations.

It is not necessary to glance "behind the bars" for the criminal type. All persons convicted may be criminals, but all criminals may not be convicted or even suspected.

It does not even require proof or confession to

Criminal Tendencies.

enter the criminal class. A position of trust or confidence may be maintained unsuspected, but the ability to avoid detection does not lessen the fact that a law has been violated. Therefore otyognomy claims only to point out certain indications or combinations which may lead to criminal development.

The external ear receives the terminal branches of so many classes of nerves, and concentrates in such a small space the lines of communication from the various centres of sensation, that the student may readily recognize the tendencies to crime, even if they never develop.

CLASSIFICATION OF CRIMINAL TENDENCIES.

1. Crime that may be committed through anger or revenge.
2. Crime that may be committed through greed of gain in finance, influence, or position.

The indications of the first class are:

A large circumference where the ear joins the head, showing an incorrigible spirit; the texture coarse and thick, denoting destructive tendencies; the marginal line of the antihelix inclining toward rashness.

Such an individual may be thoroughly good-

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natured and kind-hearted under ordinary circumstances, but if the blind fury of the animal nature is once aroused through anger or revenge, the crime is committed that afterward causes remorse and regret.

The second class has various types.

When the incision, or *incisura intertragica*, is VERY wide, showing the greatest desire for gain, and the lobe VERY narrow and attached to the face, indicating extreme covetousness, such an individual should constantly guard against the temptation to give scanty weight and measure and to avoid handling large sums of money for other people.

Another type has the large joining and coarse texture of the first class and also the shape of the lower portion of the ear as just described in the second class.

Such a person knows no hindrance to their covetous desire for gain, and if the width of the ear at the base of the concha shows a lack of sympathy, the individual has a tendency to violently remove every obstacle.

Another type of the second class have very thin ears, showing a sensitive nature; a VERY large incision and VERY narrow lobe; the portion of the ear showing order and arrangement very wide;

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the point showing human sympathy very narrow ; the plane of comprehension very small ; the lines of judgment and perception forming almost a point at the top or a little back of the top of the ear, giving a cunning, foxy disposition. Such individuals may be called skilled artists in crime.

They have no sympathy for the sufferings of others. Such a treacherous disposition will live on friendly terms with its victim, and carefully study every detail to remove the hindrance to their financial or social ambition.

Their manner of removal does not incline toward violence, but they will so skillfully administer the destroying element as to almost elude suspicion.

THE END.