CAN YOU TELL AN EAR FOR MUSIC BY LOOKING AT IT?

If Dr. J. J. Kinyoun’s Theory Is True the External Ear Discloses Whether You Have the Musical Gift or Not.

Dr. Austin O’Malley of Philadelphia has written an article on the subject for American Medicine, in which he goes through the subject. He says:

"It is commonly thought that there is a special gift for music, a peculiarity of the auditory tract, which distinguishes them from ordinary folk. There seems to be an actual physical

In the external ear is called by anatomists the pinna (wring or auricle). It is on the side of the head to which the pinna is attached, and is the cartilaginous and skin fold that surrounds it.

"Between the helix and the concha, at the bottom of which is the mesentery, there is a ridge, bifurcated above, called the anti-helix. That bifurcation indicates the crus of the anti-helix, and the slight depression between these two regions is the triangular fossa. The groove between the helix and the anti-helix is the antitragus (behind, boat-shaped).

"The prominence at the inner edge of the concha is the tegmen (a small, thin, bony plate) - because of the hair which grows upon that part of the ear in infancy and youth - opposite, below the tegmen is a prominence, the anti-tegmen, and between these points is the inter-tegmen notch. Other depressions and prominences have special names, but these are uncommon here.

"The shape of the concha (a shell) is the special phenomenon observable in musicians' ears. In these persons the concha is (1) large, (2) deep, (3) rectangular. The lowest border is horizontal, but the anti-tegmen and the inner border of the concha, which makes the outer border of the concha. The photograph from the Apollo in the Louvre shows such a concha.

The fact that Apollo's ear shows such conformation in the states would seem to indicate one of two things: (1) that a musician posed for the sculptor, or that the anatoma recog-