

black was only 66 per cent. Adult negroes from an Ohio pauper institution had 94 per cent. black pigment in their color. This admixture difference, he says, is due to the degree of white blood in negroes of these two classes.

The negro with white blood has better social and economic advantages in his class and is more likely to be found in the universities and large cities than the pure blooded black negro, Dr. Herskovits said. A geneological study of more than five hundred colored adults in Howard University and New York City revealed the fact that only 20 per cent. were of pure African descent.

"The hypothesis that the lighter negro holds a socially strategic position within the negro community has seemed very plausible to me," Dr. Herskovits said, "but it was not until I tabulated, this material that this theory was so strikingly confirmed. But the negro boys of New York City more nearly represent an unselected portion of our American negro population.

"Due to migration this class probably represents not only the northern negro but the southern negro as well, and, in addition, the West Indian negro is represented here because he has migrated to New York in the past few years.

"It is obvious that the all-negro class is very small in this country. On the basis of the results of these various experiments, I feel however, that there is probably a percentage nearer 30 than 20 who are of pure African blood."

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#### SCIENCE DEFENSIVE CHECKS CORN FOE

Every known device is being used to head off the advance of the corn borer from its original point of invasion in Canada toward the great corn belt of the middle west. So far, man instead of his foe, the skinny little caterpillar addicted to corn stalk diet, seems to be succeeding.

According to W. R. Walton of the Bureau of Entomology, the economic damage in this country is not yet serious in spite of the heavy losses in Canada. A strict quarantine making it possible to ship anything but shelled corn from the infested areas of Maine, Rhode Island, New York, Pennsylvania, Michigan, and Ohio is believed to be chiefly responsible for keeping down the spread.

A strenuous campaign is being carried on by state experiment stations to educate the farmers in the best methods of combatting the pest. The borer eats up through the stem and sometimes into the ear causing the whole plant to fall over and die. Through the winter it lives in the dead stalks and cobs. Consequently burning over the fields in the fall is strongly urged. Unfortunately, the labor problem where corn tracts of great acreage are involved is so acute that this method is not always practicable.

Scientists at the Department of Agriculture and at the experiment stations throughout the infested regions are hard at work on the problem. Two wasp parasites have been introduced which lay their eggs on the borer. One causes paralysis and death at the initial sting while the young larvae of the other actually prey on the host caterpillar until it dies. These pests, artificially introduced to kill pests, Mr. Walton says, have been found in the field a year after their release, indicating their ability to survive in this climate when provided

with proper corn borer diet. While it is too soon yet to tell how much they help, the entomologists have hopes that they will prove really effective aids.

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#### ANCIENT EGYPTIAN ARTISTS SIGNED WORKS

Long before Michael Angelo ever held a mallet and chisel there flourished in ancient Egypt a proud school of sculptors, and decorators, according to the researches of Miss Edith Ware, graduate student in the Oriental Institute of the University of Chicago, who recently made an extensive study of Egyptian manuscripts and reliefs in the university museum.

There was a very close relationship between the Egyptian religion and art, said Miss Ware, and on this account the individuality of the artists and sculptors was suppressed. There was a certain form which the workers in art were forced to follow. In many cases the artist's client resented leaving any evidence of the identity of the artist on his work of art. But the human nature of the Egyptian Rembrandts was similar to that of our living artists, Miss Ware stated, they wanted their names to be perpetuated. Accordingly, they resorted to clever subterfuges for leaving some evidence of their identity.

Some artists included themselves in their group portraits. In many cases it is known that the client never detected the ruse. Others managed to leave some kind of an inscription on the margin of the work of art. Another method was to draw a scene in a studio portraying the artist and his assistants at work.

In the case of the most noted artists, Miss Ware added, it is evident that the church dignitaries and government officials were proud to have them leave their signatures. On some of the tombs the artists were allowed to give accounts of their skill, their family affiliations, and their studios. It was in these personal touches that the artist gave full expression to his ability and skill.

The most pleasing tribute to an Egyptian artist, said Miss Ware, is a relief showing the lord of an estate "feasting" and "rewarding" those who worked for his tomb. Among the artists he rewarded were an "outline draughtsman" and a "sculptor who makes statues."

The earliest known method of leaving the identity of an artist on his work was by means of portraits. And, she concluded, the first artist to leave such a signature on his work was one called Semerka, who designed and carved the tomb of prince Nebemakhet, about 2850 B. C.

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#### BRIGHT COLLEGE MEN EXCEL ON TIGHT ROPE

Brains help--even in tight rope walking. The more intelligent a college student is the less difficulty he has in learning to stroll gracefully across a thirty foot wire. Superior mentality helps him to coordinate his muscles and enables him to replace useless, false movements with skilled ones more quickly.

This evidence was obtained when 56 students at the University of Denver volunteered to learn to walk across a tight wire three times in succession