

This is the first known record of its occurrence in North America. It is possible that the species has been introduced on some migratory bird.

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### PROTECTIVE AMPUTATION OF LIMBS BY STAGOMANTIS CAROLINA

(DEVIL'S WALKING STICK, DARNING NEEDLE OR  
HORSE)

AN adult form was observed in Columbia, Missouri, in July, 1932, on a sugar pear tree, in a state of quiescence with his feelers shielded by the fore legs. An attempt was made to move it to another place by grasping the fore limbs with thumb and finger, but they at touch, were shed—the two points of separation exuding droplets of greenish liquid. Acting upon humanitarian impulses, the insect was decapitated with a sharp knife. Then carrying out the in-

tention of moving it from the tree—the right hind limb was lightly grasped by thumb and finger, and this, too was shed as in the case of the fore limbs. The procedure was then repeated with the left middle leg with identical results, and likewise with the left hind leg. The right middle leg, the only one remaining, was then grasped and notwithstanding the vigorous struggling of the trunk, the limb remained attached to the body. From this it would seem that: 1. A mechanism independent of the head controls the reactions and, 2. That the reaction does not occur when only one leg remains, the minimum for any kind of limb locomotion. Similar studies were conducted on undecapitated less mature forms—in the green stage—without like results, that is, in less mature stages the insect could be handled by any of its limbs without their being detached. Like negative results were obtained with undecapitated *Mantis religiosa*.

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## SPECIAL CORRESPONDENCE

### THE RACES OF MANKIND

IN presenting the Hall of Races of Mankind (Chauncey Keep Memorial Hall) to the public in June, 1933, Field Museum of Natural History, Chicago, has departed boldly from all precedence for anthropological exhibits. The hall contains 87 life-size bronze sculptures (30 full-length figures, heads and busts) representing typical members of the more important divisions of the human race. This gigantic task was accomplished by a great artist and a great humanist, Malvina Hoffman, an American sculptor of international repute. Her work proceeded with the enthusiastic cooperation and under the close supervision of eminent scientists.

In 1915 plans for a new anthropological exhibit were prepared by Dr. Berthold Laufer, curator of anthropology in Field Museum since that time. During the past six years the writer has studied exhibits in the foremost museums of America and Europe, and in this project the cooperation and advice of leading scientists of the world has been generously given. It was felt that a display of skulls, charts, casts and photographs, extensive and accurate as they might be, would nevertheless fail to make a clear and lasting impression on the mind of the varying forms and characters which distinguish one race from another. A new and a more satisfactory solution to the problem was sought—and a great artist was called upon.

Malvina Hoffman, a favorite pupil of the great French sculptor, Rodin, has for twenty years enjoyed a notable reputation for her portrayals of the human

face and form; and her sculptures are exhibited in some of the great museums and art galleries on both sides of the Atlantic.

Since her appointment by the museum, Miss Hoffman has spent nearly five years in studying, photographing and modeling typical members of the various human races. In addition to the technical advice rendered by the museum's department of anthropology, Sir Arthur Keith was indeed most generous with his advice and his letters of introduction, which, together with those from Dr. Laufer, opened every door to her. She traveled around the world in search of material, and in each country visited, leading anthropologists offered her every assistance and gave her aid in choosing her models. Field Museum's requirements for scientific accuracy above all else have been most satisfactorily fulfilled.

Miss Hoffman, having employed the precise methods of the anthropologist, has, in addition, achieved something far greater than the accuracy afforded by calipers and camera. She has immortalized in bronze the spirit and character, as well as the bodily form of each of her subjects. Not a single type has been idealized or subjected to racial prejudice; each model is portrayed in a natural pose, with sympathy and appreciation of his individuality. The Hall of Races of Mankind offers a unique and unprecedented opportunity for studying and comparing the many divergent forms and the striking similarities of the various branches of the human family.

The center of the spacious hall is dominated by a symbolic group of heroic size, the Unity of Mankind,