

(continued from previous page)

obvious from his writing that he is still only a shadow man, some way removed from reality. He has written a cold, morbidly fascinating book. He knows all the intellectual answers, all the physical and material answers, he can describe accurately his emptiness in any given situation.

While he remains content to seek for a real physical or material centre on which to fasten his love, every day will be for him just another page in his case book. If he would for a moment lift his nose out of his case notes, he might see that there is a reality beyond the material, and it is only in this reality that he can become whole.

—G. leF. Y.

CHANGING SCIENCE

SCIENCE AND ITS BACKGROUND, by H. D. Anthony; Macmillan, 10/6.

THE 'historical background of science' has been of interest to many distinguished scientists. Conant, Whitehead and Eddington come readily to mind. It will be seen, therefore, that Anthony is on ground trodden by giants. It will be recognised at first reading that Anthony is not one of these. Nevertheless, his book has its uses. The careful tying of scientific discovery to the apparent history of human affairs, while sometimes a little too neat, does give something of the social background of science. This is, unfortunately, a little coloured by some traces of religious bias.

The principal use of the book would appear to be as a work of first reference, but unfortunately there is no guide to the original word, nor is there a list of further readings. The book suffers from too many names and a too great preoccupation with the remote past. For example, Roger Bacon receives four pages and recent work in atomic research half a page. Occasionally triviality secures space also, as when more than a page is devoted to Watt's machine for reproducing sculpture. And we meet the hoary old miracle

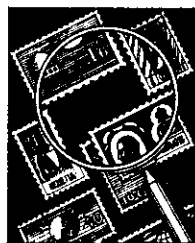
that "Archimedes possibly employed 'Burning glasses' to set fire to the Roman ships." It is interesting to speculate upon the lens he employed.

—J.W.McD.

BITS OF PAPER

POSTAGE STAMPS IN THE MAKING, by John Easton; Faber and Faber Ltd. English price, 21/-.

WHEN Sir Rowland Hill first approached the British postal authorities in 1836 to plead for postal reform Lord Lichfield, the Postmaster-General, said: "With respect to Mr. Hill, of all the wild visionary schemes which I have ever heard or read of, it is the most extraordinary." Among Hill's suggestions was the use of "a bit of paper, just large enough to bear the stamp, and covered at the back with a glutinous wash" for pre-paid postage, and before he died twenty-four thousand millions had been printed in Great Britain and copied by every country in the world.



John Easton tells the complete story of the manufacturing of postage stamps with the fullest technical details of designing, the use of colour, the making of forgery-proof paper, the development of inks, the wizardry of engraving and the arts of printing. Based upon earlier researches of the famous Fred. J. Melville this authoritative volume with its lavish illustrations (52 plates) shows what an astonishing array of skills is poured into the making of stamps: the highest conceptions of sculpture, the techniques of all the fine arts, the incredible patience and talent of the engraver, and the expert methods of specialist printers.

Philatelists will welcome this mine of information about the Perkins Bacon process of engraving, electrotyping, printing from intaglio plates, lithography, letterpress printing and rotary photogravure. Re-entries, retouches, broken reliefs and guide dots are dealt with fully. Many historic machines such as the Rose Engine engraving lathe, Perkins Bacon single-line guillotine perforating machine (the "A" machine) and the vast gumming machines of the Bureau of Engraving and Printing at Washington will awaken immediate philatelic interest. For years to come *Postage Stamps in the Making* will be a source book for all serious philatelists.

—F. R. Belmer

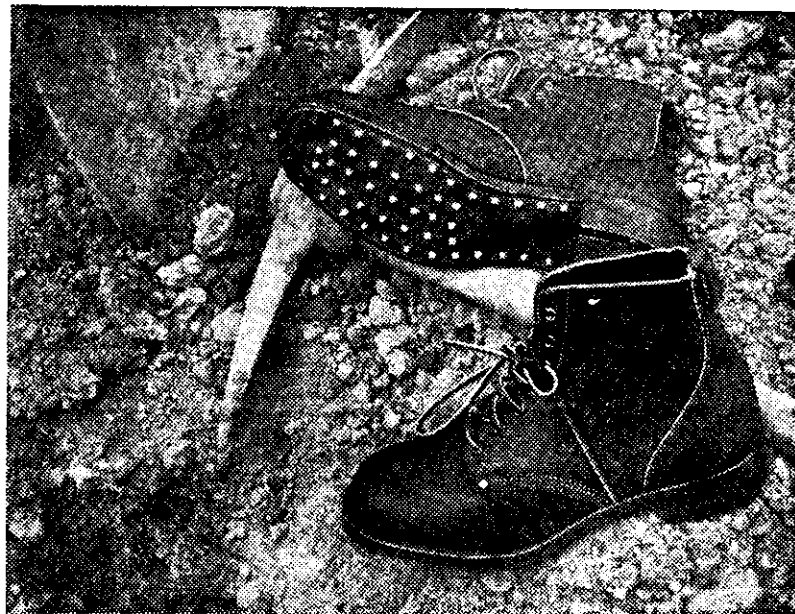
DARKNESS AND LIGHT

THE SAINT AND THE DEVIL, a biographical study of Joan of Arc and Gilles de Rais, by Francis Winwar; Hamish Hamilton. English price, 15/-.

THE title explains the author's conception of this double biography; the book sustains it admirably. Within a decade, 15th Century France saw two young people burned for sorcery, the one in lingering torture, protesting her innocence, the other given swift death after publicly confessing to the murder of several hundred children to satisfy his sadistic lust. The man became quickly identified with Bluebeard, the maid eventually became a canonised saint.

The extraordinary story of Joan of Arc here loses none of its fascination

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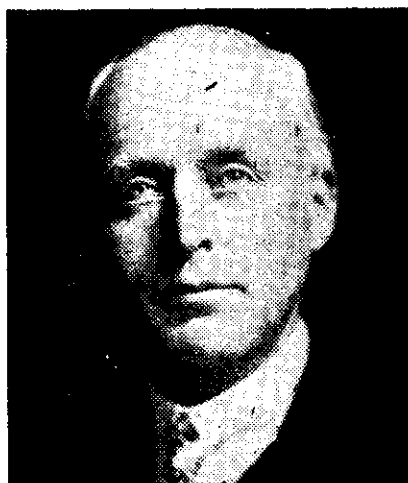
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F. L. COMBS, who will discuss Dorothy Baker's "Our Gifted Son" in the ZB Book Review session on August 28. Other books reviewed in the session will be "Strangers Here Ourselves," by Adam de Hegedus (reviewed by Dr. Frank Birkinshaw), "Men at High Table," by Gerald Bullett (Norman Berrow), and "Elephant and Castle," by R. C. Hutchinson (Kenneth Melvin). The session will be chaired by Mona Tracy.

N.Z. LISTENER, AUGUST 19, 1949.

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