true that the problem of Sicily is even more dramatic than that of Naples. *Waste* is the third of his documented reports on Sicilian poverty. Drawn mostly from discussions and personal interviews, the material is inevitably incomplete and is hardly the basis for an objective study. But it harshly underlines Dolci's case: that waste—in terms of human life, the use of natural resources and the organization of an effective community—is the basic tragedy of Sicily. There are plenty of examples of superstition, selfishness and fear, and the shadow of the Mafia and the fact of political corruption surround the report at every point. Dolci's conviction that education in social responsibility and the simple opportunity to work must come first can hardly be gainsaid in the light of this book. Whether his 'simple' solution takes into sufficient account the huge weight of tradition must be questioned. But the evidence is here of a terrible lethargy and impotence, of a fatalistic assumption that things can never change. Dolci has at least shaken that complacency, but once again his appeal is so often addressed, not to his own people but to liberal opinion elsewhere, that one can only hope that its essential message is not lost to Italy because of the polemic that Dolci's religious and political assumptions have created.

ILLTUD EVANS, O.P.

NEWMAN HISTORY AND PHILOSOPHY OF SCIENCE SERIES, Nos. 11 to 14.
A Preface to the Logic of Science, by Peter Alexander; 15s.
Steam Power in the Eighteenth Century, by D. S. L. Cardwell; 12s. 6d.
The Language of Science and the Language of Literature 1700–1740, by Donald Davie; 10s. 6d.
Models and Analogies in Science, by Mary B. Hesse; 15s.
All published by Sheed and Ward.

This latest batch of monographs in the Newman History and Philosophy of Science Series appears in a sturdier form than its predecessors, in cloth binding and at a higher price. Though none of the volumes has an explicitly theological reference all of them should be of interest to theologians who are conscious of the importance for apologetics of an understanding of the mental outlook and processes of the scientifically and technologically conditioned age in which we live.

Mr Alexander provides a very lucid and straightforward introduction to modern logic which will be well adapted to the needs of scientists who are not themselves trained in philosophy but wish to embark upon the philosophy of science. He does not discuss the nature and procedures of scientific theory and experiment as such. Dr Hesse, on the other hand, takes the further step of making a detailed investigation of the way in which the models and analogies employed by science are related to the physical world which it explores and manipulates; starting from a dialogue between imaginary disciples of Duhem and Campbell she goes on to develop a systematic and balanced exposition of her own position.

Dr Davie's monograph gives a quite fascinating account of the way in which the English writers of the first half of the eighteenth century were influenced by the science of their day, with its generally mechanistic bias, and shows how many of the epithets which they employ and which to us have a somewhat archaic and literary flavour were in fact part of the normal contemporary scientific terminology. He also demonstrates how the ambiguity of such words as 'spirit' led to constant and largely unconscious oscillation between materialistic and idealistic conceptions of human existence and activity. Dr Cardwell's 'case study in the application of science', as he aptly calls it, provides a most instructive illustration of the way in which technological advance, even when it is furthered by such practical and hard-headed persons as Savery, Newcomen, Watt and Boulton, depends upon an intuitive grasp of the scientific questions involved, which one might perhaps describe as a kind of theoretical knowledge 'by connaturality'. He also shows, from Watt's firm opposition to the development of the high-pressure steam-engine, how even the greatest original geniuses can on occasion be unexpectedly conservative and obstinate.

This is an admirable series and one can only hope that future volumes will rise to the high level of those that have hitherto appeared.

E. L. MASCALL

THE DARK COMEDY: The Development of Modern Comic Tragedy, by J. L. Styan; Cambridge University Press; 30s.

The starting point of Mr Styan's book is that traditional theories of tragedy and comedy are no longer adequate 'to identify and explain the characteristic tone of modern drama'. As a general statement, this is likely to pass unchallenged, nor will many readers need Mr Styan's rapid tour from Euripides to Molière to convince them that earlier plays, too, often defy simple classification and are best approached on their own terms. However, having warned us against playing Polonius with labels, Mr Styan produces his own label—a single label, albeit with two names on it, designed to describe the work of playwrights as diverse as Chekov, Tennessee Williams and Samuel Beckett.

What, then, is 'dark comedy'? Mr Styan does not give us a simple definition, but the most characteristic feature seems to be mixture: a mixture of elements in plays demanding a mixed response. Thus he sees his dramatists making a conscious bid for a variety of reactions from their audiences, inducing a succession or even co-existence of different attitudes, judgments, or emotions. Further—and this is a more testing criterion—Mr Styan sees the audience of 'dark comedy' left at the fall of the curtain not with the comfort of any kind of moral solution but in uneasiness and perplexity. With such wide terms of reference, Mr Styan goes doggedly searching for examples. Naturally, he finds them. At best, the search leads to illuminating discussion of vital and central themes in Pirandello, an author who seems to fit the various premises of 'dark