

might seem perfectly in order. But Morris does little to explain what he means by terms like 'person' and 'individual'. In his discussion of the trinity he treats them as equivalent to the expression 'centre of consciousness', which is itself opaque but which encourages the supposition that the persons of the Trinity are, for Morris, something like three human beings. In that case, however, Morris, is defending tritheism, which is a curious option for a spokesman for christian orthodoxy to favour. Is tritheism what we are led to by Social Trinitarianism? Remarks made by Morris could be taken to mean that the members of the Trinity are persons in the sense envisaged by Aquinas in his discussions of the Trinity and the Incarnation. But the persons of the Trinity are not, for Aquinas, three centres of consciousness in any sense of that expression that I can imagine. And Morris rejects the notion of divine simplicity (p. 94) by which Aquinas's use of 'person' is governed when applied to God. Other remarks of Morris seem to suggest that a person is something which can *have* a state of consciousness without being merely identical with it (p. 102) and that a person can be distinguished from its body (p. 90). But this is not to say what a person is or what we are to think of when told about a divine one.

Another cause for concern is Morris's depiction of the mechanics of the Incarnation. Since his use of words like 'person' raises more questions than it solves, it is hard to know what is really involved in his 'two minds' view of Christ. And on his account the Incarnation is an event in the history or biography of God. Thanks to the Incarnation, God in himself comes to have states of consciousness which he previously lacked and which he does not have simply by being divine. Yet can that really be so? One might take leave to doubt it, though this is not the place to try to argue in favour of God's total immutability and timelessness, the significance of which for talk of the Incarnation has already been usefully sketched in a recent number of this journal (cf. Herbert McCabe O.P., 'The Involvement of God', *New Blackfriars*, 66, November 1985). Suffice it to say that Morris's position on these matters is basically one which he just takes for granted. He refers to alternatives in Chapter 4, but his treatment of them is perfunctory and does not amount to more than a statement of his conviction (admittedly a common one nowadays) that they can be rationally rejected.

Be all that as it may, however, the thing to stress in the end is that there is much more in Morris's book to praise than to grumble about. It is, on the whole, a very impressive piece of work and it can be strongly recommended. By comparison with much that currently passes for serious and important Christology, it stands in a class of its own.

BRIAN DAVIES O.P.

EVOLUTION AND CREATION, ed. Ernan McMullin. University of Notre Dame Press, 1985.

After an introduction by the editor this collection of essays consists of three parts. In the first part, entitled 'Evolution' F.J. Ayala surveys recent biology, John Leslie examines modern cosmology and the creation of life, and P.R. Sloan discusses the question of natural purpose. In the second part, entitled 'Creation', D. Bergant, D. Kelsey and W.P. Alston write on these topics: creation according to the Old Testament, the doctrine of creation from nothing, and God's action in the world. In the third part entitled 'Evolution and Creation' J.F. Ross discusses the place of human nature in evolution, W.H. Austin examines attempts to 'explain away' religion in evolutionary terms, N. Lash offers some reflections on Christian hope and original sin, and C.F. Mooney sums up the thought of Teilhard de Chardin.

This is a valuable symposium that deserves study by anyone wishing to have an informed grasp of this complex subject in the light of the most recent research in the biological sciences. Although for someone unfamiliar with the latter the scientific summaries are sometimes too technical and condensed, the following facts become plain.

The theory of evolution in general and Darwin's concept of natural selection in particular are scientifically established. This is made clear by Ayala, who is professor of genetics at the university of California and who writes of the evolutionary idea that 'it is a scientific conclusion established with a certainty similar to that of notions such as the roundness of the earth, the motions of the planets, and the molecular composition of matter' (pp. 59–60). More particularly he affirms that the concept of natural selection is still accepted, but 'is understood today in genetic and statistical terms as differential reproduction' (p. 82). Therefore Sloan takes it for granted that 'neoselectionist evolutionary theory remains the best scientific explanation of the range of natural phenomena that it seeks to deal with' (p. 122).

This book contains a variety of historical comment and philosophical or theological reflection. Among the historical comments I found Sloan's on Darwin well documented and judicious. He demonstrates that although Darwin sometimes does speak as if nature were intentionally directed, at other times he does not; and that he never fully clarified his mind on this crucial point. In an excellent article on Teilhard, Mooney shows how he combined an evolutionary world view with a Christian one without attenuating Christian beliefs. Among the philosophical and theological reflections two things stand out. Both exhibit the compatibility of evolutionary science with Christian faith. On the one hand, because belief in God as the Creator signifies the absolute and constant dependence of the world on him it leaves scientists free to discover ways in which the world arose and developed (see especially pp. 11, 184 and 274 in the essays by McMullin, Kelsey and Nash). Hence the cosmological argument is totally unaffected by science. On the other hand, the theory of evolution reinforces the teleological argument in two ways. First, the fact that the conditions of the universe were exactly right for the production of life calls for explanation; for (as Leslie says with supporting detail) 'even very minimal changes would have been fatal to life's prospects' (p. 102). Secondly, an explanation is also required for the movement from the lower to the higher in the course of evolution; for (as Ross puts it) 'intelligent beings, and probably living beings in general, are not merely resultant but emergent from micromatter and have active powers not possessed by their microparts' (p. 223).

These (and other similar) reflections are not new; they are stated (sometimes more lucidly) in many previous works; but this restatement with such careful reference to the relevant sciences in their present state is welcome.

H.P. OWEN

MUSIC AND THE EMOTIONS, THE PHILOSOPHICAL THEORIES, by Malcolm Budd. London, Routledge and Kegan Paul, pp. ix + 190, 1985.

This book tackles a very difficult problem in musical aesthetics. What do we mean when we call a piece of music sad or gay? What relevance to that question have any emotions felt by the composer or caused by the music in the listener? What relevance has any emotion or emotional character to the value of the music as art? Two simple and popular answers are that to say that a piece of music is sad or gay is to say that it expresses the emotion of the composer—his sadness or his gaiety—and that it causes sadness or gaiety in the hearer. Mr. Budd disposes very efficiently of these, while acknowledging that the emotions of the composer may be causally relevant to the character of the music. Clearly, as Mr. Budd demonstrates (though not with this example), when Beethoven marked the second movement of Op. 10 No. 3 *Largo e mesto*, he was not giving a tempo direction plus a piece of emotional autobiography, nor would the music cease to be sad if a little note by Beethoven were discovered which read 'Fooled them all; I wasn't at all sad when I wrote it'. But Mr. Budd would probably not agree with me when I say that in writing both '*largo*' and '*mesto*' Beethoven was giving directions on how to play the music. Moreover listening to