

popular account of the present situation in evolutionary studies, and can be especially recommended to Catholics, whose knowledge in this matter tends to be out of date. As Mr Lack says, 'the evidence for the occurrence of animal evolution is overwhelming and all serious students accept it'; interest is now centred on the mechanism of evolution, and evidence is here given to show that 'the last thirty years has been . . . the vindication of the theory of natural selection'. Natural selection does not imply, as has sometimes been feared, a random process, but rather a process that is governed by determinate laws. There would here seem to be no more difficulty than for other branches of science in asserting that such natural laws act in virtue of a first cause, so long as this cause is genuinely thought of as transcending the natural order, and not as attempting to ape the secondary causes which are its creation. That was the error of Paley's argument from design, and of the various theories of 'creative evolution' which are rightly dismissed by Mr Lack as useless to the biologist.

The subtitle of the book, 'The Unresolved Conflict', suggests a theme that is less happily treated. It refers of course to the question of human evolution. The history of the matter is well put, and it is particularly useful to be reminded of the enlightened attitude shown by Catholics such as Newman and Hedley, within a few years of Darwin. The discussion of the difficulties themselves is less satisfactory. The main question treated is that of the evolution of our moral nature. But as Mr Lack keeps on pointing out himself, this is a question outside the scope of his book; it is philosophical, and no modern philosopher would contemplate an evolutionary ethics. There is on the other hand little discussion of the much more real problem of how the human body could have evolved to a point where it might receive a rational soul. This is not easy to understand on any but the crudest theory of body-mind relation, which is no doubt the reason for the caution demanded by *Humani Generis* on just this point. The weakness of the book is in fact that it raises philosophical problems which it protests itself incompetent to resolve.

LAURENCE BRIGHT, O.P.

DYNAMICS OF WORLD HISTORY. Selections from Christopher Dawson.

Edited by John J. Mulloy. (Sheed and Ward; 25s.)

Mr Mulloy has attempted to construct an anthology which will illustrate 'how Christopher Dawson's view of history is built upon his conception of sociological factors that are the dynamics for historical events and movements'. Both Mr Dawson's thought and his prose are too close-knit to be anthologized easily. While, since an anthology must always be personal, the reviewer was not surprised to find how much that he would have included has been omitted or that one extract

that he would have omitted has been included (that upon Karl Marx). There is little in this volume to suggest the quality of those detailed analyses of fact and of literary evidence which has made Christopher Dawson one of the chief historians in Europe. Yet all those who admire the penetration of his mind and his serene astringent scholarship must be grateful to Mr Mulloy for attempting to make a wider public aware of something of the value of his work.

GERVASE MATHEW, O.P.

SCHUBERT'S SONGS. By Richard Capell. (Duckworth; 30s.)

Capell's writings on music could well be compared to the art criticism of Sir Kenneth Clark. In both we see an exquisitely sensitive and widely informed mind being luminously expressed in distinguished prose. The subject of Schubert's songs was one which might have been expected to draw out the best of Capell, for his knowledge of the music was matched only by his complete familiarity with the German poetry of the period; and indeed this is perhaps the most outstanding example of his writing and one of the very few memorable pieces of musical criticism which exist.

Two things about this book are quite astonishing. One is that, although it was originally published in 1928, its second edition did not appear until 1957—three years after Capell's death; and the other, that in spite of this long interval of time (a time, too, of immense musicological activity) so little had to be altered. No doubt if Capell had himself prepared this second edition he would have revised some of his opinions, but he would have had to make only minor changes of fact. (Such corrections have been made by Mr Martin Cooper, who prepared the new edition for the press.) Nor was it, indeed, a disadvantage to write from a very personal viewpoint. It is not usually difficult to make allowances for the exaggerations caused by an individual's enthusiasms and dislikes (Capell's attitude to Goethe, for example, 'may have been only just this side of idolatry'): and they often give life where the desiccated anonymity of much modern 'scientific' criticism is still-born. Perhaps it was the 'simplicity and immediacy of his feelings' (to quote again from Mr Cooper's excellent preface) which gave this wonderful book its endearing quality.

ERIC TAYLOR