

As he says, the young naturalist of that day who did not share, in some degree, the intellectual stimulus given to scientific pursuits by physio-philosophy would have missed a part of his training. Another influence (at Munich) was that of Döllinger, an impressive master, at whose feet Von Baer also sat, and who probably inspired them both with the idea of the Recapitulation Doctrine, though Agassiz may also have learnt of this from Oken.

His industry as a student must have been like that of his later life, for he knew, he says, "every animal living and fossil" in eight museums in different German towns. One is hardly surprised to read that when Agassiz went to Paris to prosecute his work, Cuvier not only welcomed him, but handed over his drawings and notes on fossil fishes. The publication of the famous *Poissons Fossiles*, which extended from 1833 to 1844, involved extraordinary labour and self-denial on the author's part. In 1846 Agassiz migrated to America, where for twenty-seven years he exerted a profound influence both within and beyond zoology.

By his *Poissons Fossiles*, in which over a thousand species were recorded, most of them being described and figured, order was introduced into what had been chaos, and a magnificent demonstration was given of what anatomical patience and insight could do with subjects so difficult as many fossil fishes are. And although his classification according to scales cannot now be accepted for major groups, it must be remembered that the author was fully aware of its empirical character. As to the *basis* of classification, Agassiz was perfectly clear that there were three tests of a natural system: anatomical, palæontological, and embryological.

According to Eastman, Agassiz's work "marked an epoch in the history of palæontology and zoology in general, since one of its brilliant results was the discovery of certain comprehensive laws, which are now admitted to be of fundamental importance. Without doubt the most far-reaching of these in its consequences is the analogy which he pointed out between the em-