

Agassiz was now driving all his steeds abreast. Beside his duties as professor, he was printing at the same time his "Fossil Fishes," his "Fresh-Water Fishes," and his investigations on fossil Echinoderms and Mollusks, — the illustrations for all these various works being under his daily supervision. The execution of these plates, under M. Nicolet's care, was admirable for the period. Professor Arnold Guyot, in his memoir of Agassiz, says of the plates for the "Fresh-Water Fishes": "We wonder at their beauty, and at their perfection of color and outline, when we remember that they were almost the first essays of the newly-invented art of lithochromy, produced at a time when France and Belgium were showering rewards on very inferior work of the kind, as the foremost specimens of progress in the art."

All this work could hardly be carried on single handed. In 1837 M. Edouard Desor joined Agassiz in Neuchâtel, and became for many years his intimate associate in scientific labors. A year or two later M. Charles Vogt also united himself to the band of investigators and artists who had clustered about Agassiz as their central force. M. Ernest Favre says of this period of his life: "He displayed