

finally in 1817 to establish the four great classes—the vertebrate, the molluscos, the articulate, and radiated types—in the animal kingdom. His colleague had contributed much to Cuvier's work, but had been increasingly struck by what he termed the "unity of organic composition," which he evermore looked upon as a key<sup>1</sup> to the comprehension of nature: he searched for one plan or type where Cuvier saw four types. In 1818 he published his principle in a celebrated work with the title, '*Théorie des Analogies, ou de Philosophie Anatomique.*'<sup>2</sup> It has been correctly stated that he only gives more precise expression to a truth known to Aristotle and proclaimed by Buffon, that the mystery of organisation consists in "unity of plan combined with variety of composition." Cuvier emphasised and studied the latter, his colleague the former. For an intimate knowledge and description of natural objects the work of distinguishing is all important; for a comprehension of nature the connection of things, the unity of plan, the filiation and relations of beings, the mutability of species, will ever be the more important and fascinating. The former was a purely scientific, the latter a philo-

42.  
Cuvier and  
Geoffroy.

<sup>1</sup> See Goethe's detailed Report, *loc. cit.*, Werke II. vol. vii. p. 173. A very full account of this celebrated controversy is also given in the posthumous work of Ducrotay de Blainville, '*Cuvier et Geoffroy Saint-Hilaire, Biographies scientifiques,*' ed. Nicard, Paris, 1890, pp. 357-378, which is specially interesting, because Geoffroy's ideas were there traced to Lamarck (p. 351), of whom Goethe takes no notice.

<sup>2</sup> See the "Éloge Historique d'Etienne Geoffroy Saint-Hilaire,"

par P. Flourens, in the third volume of his '*Recueil des Éloges,*' &c., Paris, 1862, pp. 229-281. He quotes, *inter alia*, a passage from Vicq-d'Azyr: "La nature semble opérer toujours d'après un modèle primitif et général dont elle ne s'écarte qu'à regret, et dont on rencontre partout des traces. . . . On observe partout ces deux caractères que la nature semble avoir imprimés à tous les êtres, celui de la constance dans le type et celui de la variété dans les modifications," &c. (p. 276).