of those that are regularly passed on, that accumulate and create new species. In general, when species have begun to diverge from a common stock, they accentuate their divergence as they progress in their evolution. Yet, in certain definite points, they may evolve identically; in fact, they must do so if the hypothesis of a common impetus be accepted. This is just what we shall have to show now in a more precise way, by the same example we have chosen, the formation of the eye in molluscs and vetebrates. The idea of an 'original impetus,' moreover, will thus be made clearer."[1] . . . "If life realizes a plan, it ought to manifest a greater harmony the further it advances, just as the house shows better and better the idea of the architect as stone is set upon stone. If, on the contrary, the unity of life is to be found solely in the impetus that pushes it along the road of time, the harmony is not in front, but behind. The unity is derived from a *vis à tergo:* it is given at the start as an impulsion, not placed at the end as an attraction. In communicating itself, the impetus splits up more and more. Life, in proportion to its progress, is scattered in manifestations which un-

[1] Bergson, "Creative Evolution," translated by Mitchell. New York, 1911, pp. 87, 88.