

the great botanists, from Jussieu to De Candolle; and the great zoologists, notably Cuvier, made an attempt towards a freer and more generous and more sympathetic conception of the objects as well as the totality of nature. These attempts were continued much on the same lines till well on into the nineteenth century. Buffon's comprehensive scheme was premature, but it had a very great and beneficial influence in popularising and enlivening the frequently dry and uninteresting pursuits of the collector and systematiser. Cook's voyages during the last third of the eighteenth, and Humboldt's travels at the turn of the two centuries, did much to further a comprehensive view; but the great task of the morphologist, like every other scientific work, had to be solved by special studies in separate departments. It grew from small beginnings and detached contributions.

One of the most notable of these, and one also which has all along exerted a great influence on all morphological studies, is the theory of crystals, both natural and artificial. I have already had occasion to refer to the labours of Haiüy¹ and his successors. They have led to a complete mastery of the geometrical forms which minerals occasionally present in nature, and which substances assume if allowed to solidify out of the liquid condition. The science of crystallography, now appropriately termed the "morphology of crystals,"² has had

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insisted on the study of each animal as an individual whole. . . . He occupied himself, therefore, with the production of a series of admirable monographs appended to the descriptions of Buffon in the 'Histoire Naturelle'" (Huxley in the

chapter on Owen's position, &c., in 'Life of Richard Owen,' 1894, vol. ii. p. 280).

¹ See vol. i. p. 116, &c., of this history.

² See 'The Morphology of Crystals,' by N. Story Maskelyne, 1895.