

is not generally known. When these are rudely transplanted to a new soil, they often become very inappropriate in their new application. When a village in the midst of a broad prairie, or in the Great Basin of Utah, is called Palermo, the name becomes a great misnomer, as the meaning of the word is "convenient harbor." This wholesale repetition of foreign names is an inconvenience, as well as a disfigurement of our individuality as a nation and a country.

Genius.

Knowledge, and the skill necessary to obtain it and follow it out in all its manifold ramifications, was never intended to be wholly within the reach of a single individual. Man was not created omniscient, and very early in his history we are told that a Jabal was an agriculturist, a Jubal a musician and a Tubal Cain a mechanic. Jabals, Jubals and Tubal Cains increased and populated the earth, and mankind became classed off as agriculturists, artists, mechanics, warriors and so all the various departments of knowledge and industry in which human activity finds expression were filled.

Now we will not presume to assert, that a man has not the capacity for following out any one or all of these branches of knowledge and industry to some extent; but, as in one man's head the bump of memory, wit or combativeness may be larger than the corresponding bump in another man's head, so likewise may the capacity for following out some particular branch of knowledge, be greater in one man than in another. If this capacity be very large, it will rear up men of peculiar ability—geniuses, who shine in their own horizon of knowledge like brilliant stars, and around whom, too, cluster a host of satellites who shine from the light which they have borrowed from the great self-luminaries.

But all men cannot be such distinguished-geniuses. And why? Because all

men are not endowed with such distinct individuality. They are not naturally fitted to follow out to such perfection a single branch of knowledge as the genius. They have not that peculiar penetration of mind, that natural insight into a thing, arousing an insatiable desire to know more, which characterizes the man of great genius.

The genius may have no more, nor better average faculties than the average man. But in the former some one or more of these faculties are more highly cultured than the rest, more highly favored and fostered by Mother Nature than others, while in the latter the faculties which are required in the manifold departments of knowledge are more nearly equal, so that while the average man has a wider field from which to choose his avocation, he has less incentive to rise to perfection in that avocation.

But what peculiar turn do these faculties *par excellence* take in the mind of the genius that they do not in the average mind? It is this: they rear up for him a model of excellence which is more nearly perfect than in the average mind. The genius sees defects where another would not see them. He recognizes beauty and harmony, where another would not believe these qualities to exist. For example, all men have the faculty for appreciating the beautiful to some extent, but in few is this faculty as keen and perfect as in the artist. The sculptor, for instance, fashions from the rough, jagged rock a figure of life-like beauty with every lineament and expression of the organized being perfectly represented. This figure was first an ideal, a model imprinted in the mind, then given material existence by the labor of the artist's hand. It was the perfect ideal which led to the perfect expression. The average mind has no such perfect ideal, and consequently can hardly appreciate the perfections and beauties of the artist's design. It is the ideal which makes the genius, and not the skillful labor of the hand. Indeed