

testants. THE HESPERIAN would urge the expediency of removing all possible causes of dissatisfaction in the future. The inter-state association has cause for congratulation in regard to the satisfactory decisions in the past. But it will be wise to avoid all chance for dissatisfaction.

Of the three judges on thought and composition, two marked the representatives of their own states, first. Of the three judges on delivery, two marked the orators from their own states, first. THE HESPERIAN hesitates to call the attention of the colleges of the association to the above facts, but it believes that a wise step will be taken when all the judges on the contest shall be chosen from states not represented in the contest. Quite often in the effort to avoid being partial to the orator with whom he is in sympathy, he is unjust to him. Why not relieve judges of any such perplexity?

LITERARY.

A gentleman called my attention the other day to the somewhat remarkable fact that there exists between some parts of "Ben Hur" and "Salathiel," by George Crowley, a striking resemblance. Acting on the advice of the gentleman, I procured with some difficulty a copy of "Salathiel" and read it to see whether it could be justly said that Wallace was guilty of plagiarism. Comparisons, they say, are odious, yet "Ben Hur" need not fear to be placed alongside such a book as "Salathiel," nor will such comparison be wholly valueless to the readers of "Ben Hur."

"Salathiel" is a story of the wandering Jew, and is as fanciful, in some portion, as could well be imagined. Men calling fire from heaven, scaling precipices at a single bound, supernatural sights and sounds—these fill up a great part of the book. The story opens where "Ben Hur" ends, at the crucifixion. The sentence, "Tarry thou till I come," has been pronounced by Christ upon Salathiel, a priest and a chief of the tribe of Naphtali. The story runs somewhat tediously through a long account of the personal adventures of Salathiel, with marvelous meetings and happenings. The author of the book aims to give a picture of Jerusalem during the Jewish revolt put down by Titus in the years 66-71 A. D., and siege of Jerusalem is no doubt the climax of the story. But whatever there may be of strength or of dramatic beauty in the climax, is hidden under a mass of abnormal events and miraculous occurrences. The book is finished, with a word in regard to the enforced immortality of Salathiel, and in this is a great mistake. For in the beginning of the story, the author takes great pains to impress upon the reader the awfulness, the loneliness, the importance of immortality on earth, and then finishes the book without showing in what the importance consists. He starts out by saying he is going to tell us a story of the wandering Jew, and that he is going to keep his story from all suspicion of mysticism and superstition. In reality he tells us of the outbreak in Judea in 66 A. D., and lets his imagination run away with his pen. To be sure the book was written some years ago, which may account for some weakness in literary style, but not for such a grave defect as has just been pointed out. The way the story stands it looks as if the author had undertaken more than he could perform, and afterwards had

not the courage to acknowledge his inability to complete it. So much for a general outline of the book "Salathiel." No sketch of "Ben Hur" is needed, the reader may draw his own comparison, and find no similarity.

But there are likenesses of detail that are curious, to say the least, but it is noticeable that that this similarity does not exist between any strong point in "Ben Hur" and any passage in Crowley's book. Thus, in both books there is a scene in an amphitheatre with gladiatorial games. Everybody knows that the "Chariot Race" is the strong part of Wallace's book, while the arena scene in "Salathiel" is flat and weak, and not even the imagination of Crowley could see any resemblance in the two passages.

Below are some passages from each book that the reader may see with what truth it can be said that there is a similarity. In "Salathiel," page 10, Crowley describes the Gate of Zion at Jerusalem, telling of the vast crowds that gathered at the market there, of the different nations represented, of the curious sights to be seen. In "Ben Hur," page 30, is a description of the Joppa Gate; "A pilgrim wanting a cucumber or a camel, a house or a horse, a loan or a lentel, a date or a dragoman, a dove or a donkey, has only to inquire for the article at the Joppa Gate. * * The scene is at first one of utter confusion—confusion of actions, sounds, colors, and things. The ground is paved with broad, unshaped flags, from which each cry and jar and hoot-stamp arises to swell the medley that rings and roars up between the solid impending walls. Here stands a donkey—There is a camel—at the the corner some women sit with their backs to the wall," etc.

On page 59 of Crowley's book is written: "Go to war with Rome! as well go to war with the ocean, for her power is as wide; as well fight the storm, for her vengeance is as rapid; as well march against the pestilence, for her sword is as sweeping, as sudden and as sure. Rome is the mistress of all nations." And in "Ben Hur," page 90: "Be wise. Give up the follies of Moses and the traditions; see the situation as it is. Dare look the Parcae in the face and they will tell you, 'Rome is the world. Ask them of Judea and they will answer, 'She is what Rome wills,' and again p. 158, "In the wide, wide world there was no place in which he would be safe from the imperial demand; upon the land none, nor upon the sea." Farther on in "Salathiel" page 53, Vol II, we find this passage: "Come forth," she said, leading out two lovely horses, white as milk, "Come forth. you two lovely orphans of the true breed of Solomon; princesses with pedigrees to put kings to shame unless they can go back 2,000 years; birds of the Bedoween, with wings to your feet, stars for your eyes and ten times the sense of your masters in your little tossing heads." Correspondingly in Ben Hur, page 256, "Come," Ilderim said, "Why stand ye there? What have I that is not yours, come, I say." The horses stalked slowly in. "These, O Son of Hur, are the kings of their kind, of a lineage reaching back to the broods of the first Pharoah; who to their instinct have added our wits and to their senses joined our souls, until they feel all we know of ambition, hate, love and contempt."

Again, in "Ben Hur," on page 57, there is a line which reads thus: "He looked up; the stars were gone; the light was dropping as from a window in the sky; as he looked it became a splendor." As a parallel to this in "Salathiel," we find: "The light rose pale and quivering, like the meteors of a summer evening. But in the zenith it spread and swelled into a splendor. It swiftly eclipsed every star. The moon vanished before it." This on page 81, while following are similar expressions. The sea-fight in "Ben