

I see fair fields down trodden,  
And rivers tinged with red,  
While o'er the ground, blood-sodden,  
Are strewn the ghastly dead.

In city, town and village,  
The ripened growth of time,  
I see most cruel pillage,  
*I trace unbounded crime.*

I mark the *mother's sorrow*,  
I see the *father's grief*,  
In homes where no to-morrow  
Can bring their hearts relief.

I see the *widow*, smitten  
With life-long want and woe,  
And children, hunger-bitten,  
Who bitterest anguish know.

*Oh why, in hate and malice,*  
*Should man his fellow slay,*  
*And temple, cottage, palace,*  
*In smouldering ruins lay?*

*Oh war! accursed! abhorrent!*  
*What woes attend on thee!*  
Ils follow, like a torrent,  
Where'er thy path may be.

Stand, statesmen, in your places!  
Rise, nations, in your might!  
And act upon the basis  
Of fairness, truth and right.

In horror glancing war-ward,  
We sigh, we pray for peace,  
And cry, "O God, henceforward,  
*Let sounds of conflict cease!*

*Where'er Christ's name is spoken,*  
*Be every war-flag furled,*  
And harmony, unbroken,  
Prevail throughout the world!"

—Our Dumb Animals.

## THE MINISTER'S BLACK GOWN.

Hawthorn, in his characteristic story of "The Minister's Black Veil," says, "It had the one desirable effect of making its wearer a very efficient clergyman." Can the same be said of the minister's black gown? Whence came his garb? Why its adoption, and is this desirable?

To answer these inquiries, it is necessary to consider briefly the subject of the early civil dress and of the priestly and clerical costume. From the earliest period we find that the Oriental dress, adopted by both rich and poor, consisted of a linen garment correspond-

ing to the modern shirt. It was of two forms,—one short without sleeves and reaching to the knees, and another longer, reaching to the wrists and ankles. Both of these were usually worn with a girdle about the waist, thus allowing more freedom of the lower limbs during active exercise. Over the *chetoneth*, as this garment was called, a supervesture was usually thrown reaching to the feet. This corresponded to the Roman toga. An outer vestment, commonly woolen, the size and texture of which varied with the means of the wearer, was worn as occasion might require. Such was the dress of the Hebrew people, with merely distinction enough to mark the sexes.

The dress of the common priest consisted of linen drawers, the close-fitting, long *chetoneth* of white linen, with girdle, and a cap or turban also of linen. In all ministrations he was barefooted. The costume of the high priest was more complicated, and passed to his successor at his death. In addition to the priestly garments just mentioned, he wore a tunic of blue, reaching below the knees and bearing a trimming or border colored and fashioned so as to resemble pomegranates, with small golden bells between. The bells were to sound as he passed in and out of the Holy of Holies. Over and above these tunics was the ephod, a garment with a portion left open over the breast. To cover this, a piece of cloth wrought in various colors and cut square, called the breast-plate, was fastened by chains of gold to a large and costly onyx stone on each shoulder of the ephod. Upon this breast-plate were twelve large precious stones arranged in rows. The girdle of the ephod was richly ornamented. The cap or mitre was of linen, and bore upon the front a golden plate inscribed "Holiness to the Lord."

Coming to the first century of our era, we shall find that the two prevailing types of civil dress consisted of the two forms of *chetoneth* already described, and again over these the *tunica talaris*, or toga, which admitted of every variety of material and ornamentation. The