

# ALL WARS COME FROM AMBITION, SAYS BAPTIST PASTOR

Dr. Walter B. Hinson, at White Temple, Repeats "War Is Hell," and Says It Is Inspired by Satan.

BY DR. WALTER B. HINSON.  
"FROM whence come wars? Do they not come out of the lustings of your own hearts?" James 1:14.

An American has given to the world the tersest and truest definition of war in the three short, simple words: "War is hell." But have there not been wars in which was involved some great principle, some fact making for righteousness, some motive that caused the very conflict to be praiseworthy? Students of history will readily recall some conflicts of the ages gone, at which the world still wonders and offers admiration. The pushing back of the progress of Napoleon the First; was it not righteous? When they fired the shot heard around the world, was not there a principle of righteousness at the heart of that revolutionary war?

**Base Passions Appeal.**  
Yes, but even then, ere ever the strife has advanced very far, there is apt to come to the surface the passions that are base; the motives that are low, and the method of procedure of that same conflict is quite apt to savor of the pit. But in most wars motive and method alike have been simply devilish. And it is almost natural that this should be so, for how can men retain a sense of mind and heart and still quarrel with each other? The differences that savor of the jungle, and have in them Rob Roy rule if you will, but no trace of Christ's golden rule.

The present European war is the sign of the world. In its inception there was no moral principle involved. For its commencement no righteous cause can be assigned. Greed and lust and ambition characterized it at its very start. The Oregonian's cartoon of a savage in Africa reading an extra printed in London was exceedingly suggestive. Savagery might well criticize the result of 2000 years' civilization and Christianizing influence as displayed today in the armed camps of the Old World.

If dogs resorted to such tactics to settle strife, we should separate them. If children went to work to settle their quarrels, we should separate them. And if men—individual men—upon the street undertook to settle differences in this foolish manner, we should separate them. A pity it is that some power cannot arrest the progress of men—who they crowned or uncrowned—who wickedly disregard treaty right, and human right, and with devastation in their pathway, march along in their insatiable ambition, regardless of broken hearts and burned harvests of God and the accumulated treasures of man's genius and skill and sacrificed human life.

**Big Armies Cause for War.**  
Our great ex-President Roosevelt has told us over and over that preparedness for war alone guarantees peace. The sophistry is exploded, and the folly of such reasoning is exposed. Think you antagonized sides in a school back East will perpetuate peace by accumulating snowballs by the score and hundreds? Every single snowball made is an additional reason for strife. Jordan, of Stanford University, told us financial reasons would prevent another war. It ought to be known by now that the passion of a man's heart is reckless of financial obligation, financial necessity or momentary gain or loss. And Mr. Alden is reputed to have said: "A marvel that the socialistic tendencies in the European nations did not prevent strife." Sirs, there is that in the human soul that will ride rough-shod over any theory or any philosophy if once its passions are set on fire in hell. And they are telling us today this is the last war, which is to inaugurate the general peace. Does history teach that lesson? Or did France nurture in her breast revenge year after year, and decade after decade, after the Franco-

Prussian War? Don't you know that already they are forecasting future wars as the result of the present conflict? Do you think for one moment all the world will become Slav? Never! Do you think, if Germany wins, the world is going to be supine and obey the behests of the Kaiser? Well, then, you think foolishly. Why, you know very well if you have been reading the papers and magazines that Turkey, if entering the strife, will do much to prevent Russian occupancy of Constantinople after this strife is over. War is hell. It has always been since Cain struck Abel, and it always will be. And the cause of it goes down deeper than mere diplomacy, or philosophy or theory. Assassination in Serbia, Austrian arrogance, German interference, Russian diplomacy, French revenge, Britain's regard for treaty rights, there is something underneath all that. And I should not wonder but my text, though taken from a book too little heeded in these degenerate days, puts its fingers down on the sore spot and says, "Thou alienest here and here. Whence comes war? From the lustings of your own hearts." You young people who read the poets will appreciate my reminder of Tennyson's strange prophecy of this warfare in the air that we are witnessing for the first time. Do you recall how in "Locksley Hall" he says,

"I heard the heavens filled with shouting,  
And yet I saw no flames;  
From the nations airy navies  
Grappling in the central blue."  
That same poet lines himself up alongside the writer of my text, as he says, "Put down ambition, envy, pride, jealousy, the evil ear and the evil tongue, or each is at war with mankind." And he tells us how in every single one of us there lurks the fuel for the feud and flame of actual warfare.

**Wounded Are Considered.**  
And, further, when I think of these maimed men who are doomed to go handicapped through life, who will never be the men they were before; whose chances of success in the world have been cruelly crippled and spoiled, and yet further, when I think of the women, the mothers palpitating with fear because of their boys, and the wives who teach the little children to pray for the fathers when the twilight drops, and the sisters agonizing because of the brothers, and the sweet hearts who will be losing the best thing God has given them out of heaven; when I think of these women I find it in my heart to curse any body or any number of bodies who are perpetrating this frightful crime. Do you remember how the woman of Italy, through Mrs. Browning's lips, talks of her bereavement?

I taught them indeed to speak plain the word "country";  
I told them a country's a thing men should die for;  
I prate of liberty, rights, and the tyrant turned out,  
And when their eyes flashed—O, my beautiful eyes—  
I exulted; nay, let them go forth at the wheels  
Of the sun, and withheld not.  
But then the suspense, and the news,  
Then one weeps, then one kneels,  
God, how the house feels.  
One of them shot by the sea in the east,  
And one of them shot in the west by the east,  
Dead, both of my boys. If in keeping the feast  
You want a great song for your Italy free,  
Let none look at me!

The women and the children! Only with bated breath can one hint at the effect of this strife on the children yet to be born. And what about those whose imaginations are being filled with sights and sounds that God Almighty's angels turn their faces from? Boys of 13 who ought to have a father's hand on their head and a mother's arm about them, fighting, falling, turning their young faces up from the bloody ground on which they lie wounded, while the cavalry charges and the big guns rumble and thunder. Oh, my God,

he who loved the sparrow and watches the fall of every single one of them, never intended his birds to be thus rudely afflicted. And the horses are screaming in their pain on battle grounds tonight.

**Man's Sin Responsible.**  
O ye who sneer at the utterance of the Book, tell me is it not true that the very creation groans because of the damned degradation of man's sin and its dire result? What do we see today? We see a war lord, strutting in his contemptible haughtiness; jesting about lurching in a spoiled city; arrogantly talking about retaining the uniform of another country that he may command that country's troops while attired in it; commanding that war be conducted along certain inhuman lines, though it mean the destruction of 50 per cent of his soldiers, doing havoc in Louvain, and countenancing the slaughter of noncombatants whose only prayer is for peace, and whose only effort moves along that same line.

But, oh, let somebody remind us, for God's sake, that under the Serbian uniform, and under the Austrian uniform, and under the German uniform, and under the Russian uniform, and under the French uniform, and under the British uniform there is the human heart, the common heart of humanity, that hopes and fears and trembles, and grows apace, and when I think of two German regiments so cruelly shattered that the two are blended in one, and only 40 men can be found, and when I think of 1500 men lying dead on single street, and when I think of 20,000 men buried in a field where God wants His grain to rustle, and His crops to ripen, my heart grows as heavy as lead.

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Isn't it awful? And we ought to sympathize with all the intenseness of our hearts.

And we ought to pray, as perhaps we have never yet prayed, to the great God to interpose. And we ought to sustain to the utmost fraction of our ability the activities of the Red Cross and send whatever amelioration we may to those so bitterly cursed. And we ought to drive in, as with a pile-driver, upon the consciousness of the entire race, that war is hell; that for nations to resort to brute force to settle questions, is brute's way of settling questions; and can never really determine any moral issue whatsoever. And we ought to tear out of our imaginations the last figment of pride in martial display; and jingo talk; and all exaggerated boasting; and we ought to emphasize, as God will help us, the fact that there are no Serbians, Germans, Austrians, French, British men, Japanese, in God's sight; but that all souls are his. And we ought, as the Scottish poet has said, that come it may,  
"As come it will, for aye  
That man to man the world o'er  
But not alone are there the wounded  
In Europe. They are here in America.  
They are in this house tonight. And I,

as you know very well, would not spend this Sabbath evening in talking about a war, and allowing that talk to omit the stern fact that not only does a man on French soil want the help of God, but the speaker wants it, and the hearer needs it. There waits for me a soul in God's hidden glory, who said to me one Sunday as I went out to preach, "Let me give you a hymn." And I said: "What is it?"  
"Deep are the wounds which sin has made,  
Where shall the sinner find a cure?  
In vain, alas, is nature's aid,  
The work exceeds all nature's power."  
And I looked at it, and I said, "That is a terrible hymn." And that saintly soul said, "Read on to the last verse." I think I can recall it, though many a moon has passed away since then:  
"There is a kind physician near,  
Look up, O fainting soul, and live,  
See in the savior's smiles appear  
Such ease as nature cannot give."  
**Christ's Red Cross Pictured.**  
So I bring you the Red Cross, my brothers, the original Red Cross; the cross my Lord Christ made red with His own blood. O, I can trust Him. Those little quacks, who come to me to tell me about self-reform, or the ignoring of the fact of sin; and suggest that I be like a silly ostrich, put my head down in the sand and

think because I cannot see hell, it is gone; O, I turn away from them! They do not know the gravity of my condition. They do not know the blackness of my sin. But one day there comes along the Nazarene. And when I say to Him, "Physician of the soul, what ails me?"  
He says, "The whole head is sick, and the whole heart faint; and there is nothing but bruises and putrefying sores; and there is no help for it: except in my blood"; and so He wins my respect, for He knows my disease, and He inspires me with confidence. And then when He moves along in His wonderful way to where the Heavens darken because the sun refuses to look upon the suffering of its creature Lord; and when out of that gloom He says, "It is finished"; and tells me my salvation is an accomplished fact; then the red cross gives me hope and cheer. Christ is the cure for war in Europe, or war in your heart, and in my heart. May I say it again, though you have heard it before:  
"I know a land that is sunk in shame,  
Where hearts grow faint and tired;  
But I know a name, a name, a name,  
That can set that land on fire.  
Its sound is thunder, its letters flame,  
It's the name of Jesus, who from Heaven came.  
I know a land that is sunk in shame,

But I know of a name, a name, a name,  
That can set that land on fire."  
"Tis the name of Jesus. And what He can do for the nation, He can do for the individual. And He has done it for me. And if there be none other under God's broad, starry sky tonight, who has found redemption through the shed blood of Jesus Christ upon the cross, write down my name, Sir! I have.  
"Once a sinner near despair,  
I sought thy mercy seat by prayer,  
Mercy heard and set me free;  
Lord, that mercy came to me."  
I know it I rejoice in it; and because of it there shall be no shred of fiber in my nerve, and no drop of blood in my veins, and no power or capacity in my soul, but I will consecrate it to the service of the only One in the world who ever loved me enough to give Himself for me. Men, women, you are wounded. O, we are brave! And we wear a rose in the hair, while we feel like slaves. And we smile, while drip, drip, goes the blood that tells how bitterly we are wounded. But we will quit our fooling now, and we will go to Christ, and say, "It is you, or nobody. It is you, cross, or nothing." And the blood of Jesus Christ will wash us whiter than the snow.

who enjoy the lovely singing of this charming soprano it is to be hoped that she will be spared more than she was last season. Her Juliet was appealing and lovely in spirit and her singing was excellent.  
The operatic title role was sung by Orville Harrold, who effected his usual successes notwithstanding the fact that he did not have much rest in the Summer, having appeared with numerous opera companies. Thomas Chalmers made a splendid, manly performance with his lovely voice and his dramatic manner much improved and the Friar Lawrence had as interpreter a new member of the company, Henry Weldon, whose success was one of the most pronounced of any artist who has appeared in New York for a long time.  
**Son of Admiral Pleases.**  
Mr. Weldon, who in private life is Henry Weldon Hughes, son of Admiral Hughes, is no recruit to the operatic field. He is an artist of broad experience and his work is of superb finish. Most beautiful is his full bass voice, which brings to mind an organ no less wonderful than that of the late Plancon, and he has poise and command over his resources. It will be a delight to watch the basso in the different roles after a debut of such sensational success as he enjoyed and merits. Two newcomers that promise well were Hardy Williamson, the young Welsh tenor and George Everett as Tybalt and Gregorio. Alfred Kaufman, the young soprano, who made a dash for it to the performance as Capulet, and Gilbert Wilson, also a member last season, was heard as the Duke. Two new members were Stella Riccardi, who made a favorable impression as the Nurse, and Elizabeth Campbell, a young soprano, who made a dash for it but inexperienced Stephano. Jacchia conducted with excellent results.  
Tuesday evening "Carmen" received a truly splendid performance, full of life, color and fine effects musically and in stagecraft with the usual Colini magic. The conductor was Zuro, who brought out all the fire and recognition. Kathleen Howard was in the title role and gave a performance that was unique and impressive. She is large of body and for the role, but she handles herself with tigerish fierceness that compel and she invests it with a degree of cruelty that makes her interpretation distinct from that of many others who have sung the role. Miss Howard has never seemed in better voice, particularly in the high tones, and her enunciation was a delight.

## OPERA SEASON OPENS AUSPICIOUSLY AND MUSICAL LIFE IS AWAKENED

Century Company Makes Fine Impression and Its Permanency Is Predicted—Tina Lerner Rests Before Undertaking Long Tour—Nine Public Rehearsals and Five Concerts Scheduled for Worcester Festival.

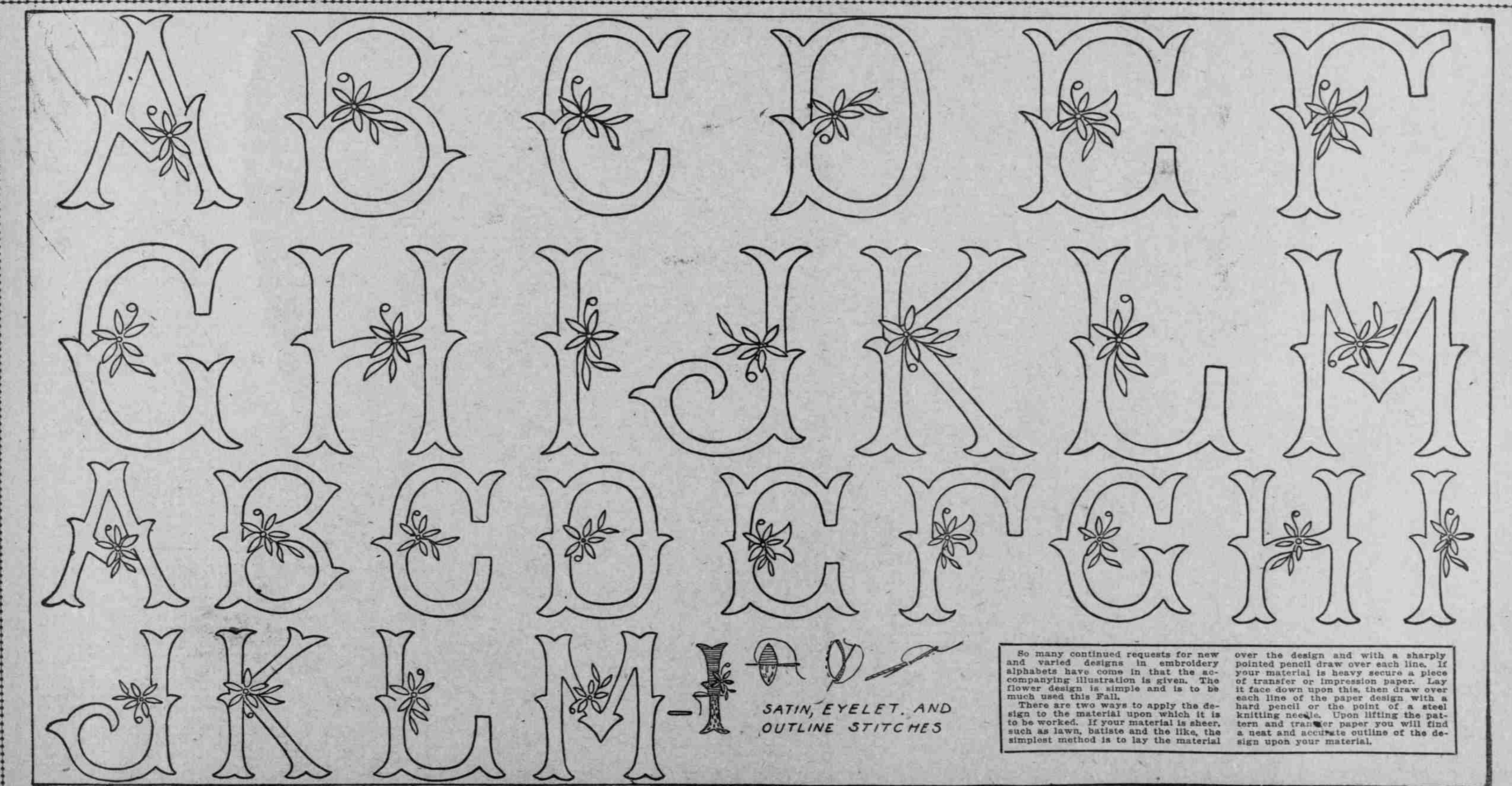
NEW YORK, Sept. 26.—(Special).—The season may be declared formally open with the first week of grand opera at the Century and the Worcester Festival, which occupy the week from September 21 to 28, inclusive. The Maine Festival will follow the one in Massachusetts, and all around there will be some showing of musical life.  
Following the opera in New York, the Bevan Opera Company will open in Boston, October 5, and while several of the largest cities in America have abandoned their seasons of opera it is interesting to note that grand opera is running in Berlin, in Hamburg and in other German cities and musical life is opening up freely in London.  
A number of American artists are appearing in Germany, among whom may be named Francis McLellan and his wife, Florence Easton, Mario Canvan, who has a fine position in Hamburg, William Wade Hinshaw, who may, if he chooses, remain in Berlin for the present, and others who have been identified with musical life in Germany.  
Tina Lerner arrived in this country last week to rest before her season opens. A few days after her arrival she received a letter from her London manager in which he said: "I hear that you are leaving for America, but presume you intend to return to fill all your engagements in England. There is a perfect craze here for everything Russian, particularly Russian artists and Russian music, and I would not like to disappoint a public where you are such a favorite."  
**Artist is Fatigued.**  
As a matter of fact Miss Lerner was completely exhausted upon her arrival and could not have played, had she remained abroad, but she has been resting in the country and will soon be in condition to undertake the long tour which has been booked for her by London Charlton.  
The Worcester programme will be carried out exactly according to the original schedule. There will be nine

public rehearsals and five concerts. The works to be given include Wolf-Ferrari's "La Vita Nuova," Bruckner's "Te Deum," Mendelssohn's "Elijah," Elgar's "Challenge of Thor," and the works which will be offered by the several soloists. These will include Alma Gluck, Florence Hinkle, Olive Kline, Clarence Whitehill, baritone; Rudolph Ganz, piano and Efram Zimbalist, violin. Dr. Arthur Mees will conduct the concerts with Gustav Strube assisting in the symphony numbers. Members of the Boston Symphony Orchestra and the Worcester Festival Chorus will complete the personnel of the performers.  
**"Elijah" is First.**  
"Elijah" will be the first offering with Florence Hinkle, Mildred Potter, Evan Williams and Herbert Witherpoon. Thursday afternoon there will be a symphony concert with Zimbalist and Mildred Potter as soloists. Thursday night the Wolf-Ferrari work will be given with Clarence Whitehill as Dante, Olive Kline as Beatrice, followed by the Bruckner work in which the soloists will be Miss Kline, Miss Schultz, Mr. Pagdin and Whitehill. Friday afternoon another symphony concert will be given with Rudolph Ganz and Miss Kline as soloists, and in the evening the regular "Artists' Night" will offer Alma Gluck, Clarence Whitehill and Evan Williams, soloists, the Boston Symphony Orchestra and the festival chorus.  
The principal stars of the Maine Festival were to have been Mme. Eames and de Gogorza, but these artists have canceled their American tour and instead Marcella Craft will make her first appearance in this country upon this occasion, following it by opening the season of the San Francisco Symphony Orchestra. Salvatore Giordano, the Italian tenor, will be another "star" performer and Cordelia Lee will be the violinist.  
The Century Opera Company opened its second season with the sort of performance which made an instant ap-

peal to the audience. Instead of giving one work through the entire week the direction has seen the advantage in alternating operas and casts which makes the situation easier all around. The two first performances were "Romeo and Juliet" and "Carmen" and the proceeds of both offerings were donated to the Red Cross fund. If the Century will keep up through its season the quality of the performances of this week, it should be easy to predict that it can remain as a permanent institution. A wonderful new factor, of course, is Jacques Colini, artistic director of the house and another which cannot be underestimated is the presence of Josiah Zuro as chorus master and conductor, and there is no doubt that Agide Jacchia, the new Italian conductor, has his forces well in hand and is able to bring the best results from those under his baton. The chorus has been tremendously strengthened and the orchestra has been practically remade.  
It may be remembered that Colini and Zuro were largely responsible for the great Hammerstein success and their acquisition by the Century Opera Company may direct the future success of the institution. This was apparent with the opening of the second season, and if they will be permitted a continuance of control by those who direct the financial support of the enterprise, there can be no question of failure.

**"Romeo and Juliet" Interest.**  
"Romeo and Juliet" never seemed so interesting, it being at best one of the works which most opera houses have laid to rest. It seemed to lend itself well to the Jacchia text, and the arrangement of Algernon St. John Brennan was a real literary achievement, as there is no small degree of responsibility attached to the reconstruction of a Shakespeare text which is a translation inasmuch as it was set in French by Gounod.  
The cast included Lois Ewell, who returns as fresh and sprightly as though she had not passed through a season which almost crushed life and voice out of her. For the benefit of those

## FIRST HALF OF THE NEW FLOWER ALPHABET IS SHOWN



So many continued requests for new and varied designs in embroidery alphabets have come in that the accompanying illustration is given. The flower design is simple and is to be much used this Fall.  
There are two ways to apply the design to the material upon which it is to be worked. If your material is sheer, such as lawn, batiste and the like, the simplest method is to lay the material over the design and with a sharply pointed pencil draw over each line. If your material is heavy secure a piece of tracing or imitation paper and place it face down upon this, then draw over each line of the paper design with a hard pencil or the point of a steel knitting needle.  
Upon lifting the pattern and transfer paper you will find a neat and accurate outline of the design upon your material.