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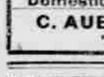

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PASSING OF THE REVIVAL

Churches Adopting New Methods of Securing Members.

Even the Methodists Resorting to Latter-Day Propaganda — Pastoral Rather Than Pulpit Work — More Recognition Granted to the Laity.

Accessions to the churches this year will be large. Returns are at hand from almost all principal bodies and from every part of the country. It is a noteworthy fact in the religious world that Methodists, who so long led in revivals, lead also in the new method of propaganda. It is true that for many years Brotherhoods of St. Andrew and Andrew and Philip have, in a small way, followed the man-to-man method, but it remained for Bishop Thoburn and his Methodist Forward Movement to inaugurate it in a large way. The Bishop did not attack the old method, but he did put his energies on the new. The time seems to have been ripe for the change, and the result is that Methodism is seeing its largest year for a long time. Accessions in 100 selected Presiding Elders' districts in the Middle West have of late reached 5,000 a week. In Brooklyn the accessions have been 1,200. While recent figures sent out from the Western headquarters were a little over-colored, it is true that Methodist growth, under the new plan, is to see a record-breaking year.

What is true of Methodism is also true of all religious bodies. In the New York Episcopal diocese, the leadership of Bishop Potter is resulting in larger confirmation classes than for many years. A reformed church in Newark has taken in ninety-four members recently, a Presbyterian church in Manhattan 140, and a Congregational church in Brooklyn eighty-six. In the district of Manhattan above Sixtieth Street and west of Central Park, attendance upon religious services is larger than for years past. All churches there are prosperous. Manhattan Congregational Church, the Rev. Dr. H. A. Stimson, has succeeded where almost everybody expected it to fail. About $100,000 has been raised, and as soon as the new church can be built Congregationalism will have in New York, not one principal place of worship, the Broadway Tabernacle, but two.

The Twentieth Century Campaign, with William Phillips Hall at its head, issued its recent address too late in the season to have the best effect, and it comes at a time when religious bodies are working, not together as it contemplates, but separately. A second feature of the new century is the emphasis laid upon denominationalism. The old sectarian bitterness has in part passed away, but denominational loyalty is stronger this year than it has been. The Congregationalists, who have preached "comity and interdenominationalism for the last decade, are succeeding, as they have not in the past, by laying emphasis upon Congregationalism as something better than other religious "isms," and, therefore, better worthy of support and extension. The Episcopalians, Presbyterians, Baptists, Lutherans, and Methodists in the country are working under their own names and banners.

John Wesley, the founder of the Methodist Episcopal Church, and Francis Asbury, its first Bishop of America, set a fashion of making religious conversions, which, having been followed with more or less consistency throughout the century, gives promise of disappearing entirely in the changes which are so strongly at work at the turn of the century, leveling the differences between one sect and another. The Methodist Church has always stood for the evangelical method, the labors of which were exemplified by Bishop Asbury's indefatigable travels in the American colonies in 1771 and later. It has been the idea of the Methodist minister, even up to the present time, to carry on the ordinary work of his church in parallel with more or less meetings of the revivalistic sort. Today one learns that the Methodist Church is doing less to stir up religious fervor by emotional outbreaks. The pastor of a well-to-do congregation in Washington admits that he has this year for the first time carried on the work of his church without the customary revivalistic and evangelical accompaniments.

It indicates a deep-seated change in the attitude of the denomination that a Methodist minister should feel compelled to declare that 997 out of every 1,000 persons who attend his services are regular members of the church. It was the original intention of Methodism to minister to the poor by making religious worship and consecration so simple and attractive that those who were awed by the splendor of other denominations or made cynical by the conservatism of some might be free to experiment with religion unembarrassed. The poor who made up the Methodist denomination a century ago have given place to other generations of greater wealth. The liberal education of today has tended to break down the denominational antagonism to questionable forms of amusement, notably dancing and card playing. Church maintenance has become a vast and serious business enterprise, no less than the running of a great hotel or the publication of a newspaper—the one along spiritual, the other along material lines.

"In the matter of church music," declared a clergyman of this city, in illustration of this point, "there is a hard fight all the time to secure the best. In this the Episcopal Church takes the lead, but we are all following." The pastor of today counts among his duties an arduous and continual campaign of solicitation among those whom he hopes to make members of his flock. The old-time method of increasing the church membership by accident, as it were, is gone, in the fashionable churches at least.

So far has this evolution proceeded, indeed, that people have seriously enquired whether a break was not imminent between the old-time Methodists and the new. It is not correct to suppose that evangelistic methods have been wholly relegated to the Salvation Army. The various branch churches of the Metropolitan Temple, New York, offering concerts and revivalistic meetings of every stripe, are conspicuous examples. But a consultation with the Methodist clergy does not convince one that they anticipate any disruption. They admit that the change has taken place, but they declare that the change has been in the attitude of the people toward revivals, not in the attitude of the religious teachers, and that the mission of the Methodist body includes so much more than the evangelistic idea that it is absurd to shake heads and be solemn.

The rational view is well illustrated by the spirit in which the oncoming "Gospel campaign" is propagated. Many believe that the campaign—because it is called a campaign—has in mind revival methods pushed to the limit. But the appeal which was recently issued by the committee in charge contains no intimation of sentimental methods. It is a request that they look the field over and decide whether they are not moved to some calm-minded, sincere efforts to make the generation see piety in a new light.

Revival meetings have declined because people will no longer come to them. "The professional evangelist has done a great deal of harm," declares one clergyman of this city. Says another: "The people who attend revival meetings are 'rounders,' who go to all revival meetings, to become saturated with the peculiar sensations which they receive. The margin of new and really needy sinners is very small." Mr. Moody frequently had to request these habitual comers to stay away from his meetings to make room for the others. "The mere narration of religious experiences will not suit this age and generation," declares another Methodist clergyman. "They require real preaching." All ministers of rich and poor churches alike agree that the tendency of the age to diversion by clubs, theatres, and recreation divert from the churches (and much more so from the revival meetings), those who, before, were taken in at some unoccupied moment.

So the religious novelties of the new century are set forth as follows: Personal work instead of revivals as a means of propaganda; emphasis upon sects as against interdenominationalism; an educational growth instead of the large Moody meetings; teaching rather than preaching, and pastoral rather than pulpit work; a far larger recognition of the laity. Through these agencies will come, it is expected, accessions to the churches that will, if present indications are borne out, be greater than for many years past.

AT THE THEATRES.

E. H. Sothern in "Hamlet."

The trite theatrical saying that Shakespeare spells "ruin" does not hold good in the case of E. H. Sothern's magnificent production of "Hamlet," as showed at the National Theatre last evening before an audience that was numerically large and decidedly demonstrative in its reception of the play and its interpreters. Seldom has a presentation of a classical drama received the same amount of approval that was accorded to "Hamlet." To judge from the amount of commendation that was manifested, one would be led to imagine that it was not a Shakespearean drama that occupied the stage, but a popular modern book play. In his latest contribution to local theatrical history Mr. Sothern scored a veritable triumph and displayed the most intelligent and creditable piece of acting of his career.

The Hamlet of Mr. Sothern is a more correct physical reproduction of the character as made familiar to the theatre patrons of this country by Edwin Booth than has ever been showed by any other player of the role. The Booth dress, the dark, clustering hair, the handsome eyes with the shadow of mournfulness haunting them, the broad, pale brow—all these characteristics of the Booth Hamlet are exhibited by Mr. Sothern, whether intentionally or not, and cannot but help call up memories of a Hamlet of another day.

Mr. Sothern's production of the play will prove most attractive to serious students of the drama, for in it they will find that Shakespeare's lines have not been very materially tampered with by any of the modern stage managers, and that the readings and illustrative "business" are those that have been made familiar in previous presentations of the piece. Rather more of the text is used in the first scene of Horatio and the soldier than is generally showed on the stage. Ophelia's recital of Hamlet's visit is retained, but the speech of Hamlet while the King is at prayer is omitted. After the King's soliloquy and prayer, the Queen and Polonius take possession of the room he has occupied and there Hamlet berates the one and slaughters the other. The harsher treatment of Guildenstern, because he wears a medallion of Claudius while Rosencrantz has none, is apparently a new but not especially valuable point. Throughout the entire performance there is no effort at trickery, and when on the throne Sothern does not resort to theatrics and does not crawl like a serpent in the play scene or juggle with the bedchamber candlesticks as has been done by some previous Hamlets. The "to be or not to be" speech, which is delivered while gazing into a fire, is a rather pleasing innovation. The Sothern production of "Hamlet" is the very thing that has been looked for by all who are interested in the proper establishment of Shakespearean standards—a careful, sensible, coherent, tasteful, pictorial, and decidedly scholarly performance of the play which will find great favor with those who like Shakespeare and help form the theatregoing habit in many who now quite excusably deem attendance at the theatre merely a waste of time.

Mr. Sothern's idea of Hamlet is a poetical one. His treatment of the part is highly romantic, and there is but little glamour on the gloom. His prince is an intellectual personage, with almost a relish for the artistic quality his life has come to bear. In this light, the coruscating genius of Hamlet's speeches is easily intelligible and in no sense the utterances of a madman. The soliloquy is done superbly and almost in a whisper and with a fine sense of cadence in every line and phrase. The passages with Polonius, Horatio, Rosencrantz, and Guildenstern are models of the mood in which Hamlet may be supposed to have been in feeling all, and the cryptic pregnancies of his utterances seem to gratify himself as much as they puzzled his hearers.

Virginia Harned is the Ophelia of the performance, and brings to the role a charming personality, an undeniable genius, and a varied and valuable experience which combine to make her work notable. Her reading as a rule is lucid, and she never gives her audience the idea that she is an elocutionist on the rampage, as so many of her predecessors in the part have done. She is always easily understood across the line of footlights, and makes a good foil for her husband's Hamlet. Her delivery of the speech to Laertes in her first scene is splendidly done, and in the nunnery scene with Hamlet she is invariably satisfying. The mad scene, which only needs to be conducted simply and without any striving for effect, is played very gracefully and with a fine sense of the picturesque.

Miss Charlotte Deane is a decidedly able Queen, and her work is particularly strong in the scene in which Hamlet reproaches her for her infidelity to her lord. Of the male members of the cast, next to Mr. Sothern undoubtedly comes Edwin Varrey, who displays an uncommonly fine ability and who makes Polonius a really great conception. Roland Buckstone, that stand-by of so many Sothern productions, is an excellent First Gravedigger. Vincent Sternroyd as Laertes shows a strong tendency to ornate, which mars an otherwise commendable performance. Arthur L. Wrence is a King of the old school, and a good one, too, while the Horatio of Henry Cavill is especially well done.

As a production, pure and simple, the Sothern "Hamlet" is elaborate and without any doubt the most magnificent the drama has ever been given on a local stage. There is a large number of extra players to do the duly handled and who contribute greatly to the effectiveness of the scenes in which they appear.

Mr. Sothern will continue to present "Hamlet" during the remainder of the week, with a matinee on Saturday. On Wednesday, Miss Harned will give a special matinee of "Camille," which is attracting a good deal of attention, and promises to be an event of more than ordinary importance.

The Columbia—"The Dairy Farm."

Last night, at the Columbia Theatre, Washingtonians were introduced to a new bucolic play, "The Dairy Farm," and it proved to be one of the best specimens of the kind that has been seen locally for a long time. Miss Eleanor Merron is the author of the play, and, in addition, portrays most admirably one of the leading roles, and proves that she is a decidedly bright and clever young woman. In her initial effort at playwriting, she has scored a distinct success.

Of course, there are certain conventionalities of the hayseed drama that Miss Merron has not had the courage to ignore. There is a barnyard scene with horses, and hens, and chickens, and a noble dog that works a churn; birds sing, frogs croak, and other bits of realism are introduced; then there is a party scene on a winter night, with the jolly farmers and their best girls arriving in sleighs, and the usual games and singing, and dancing, and, concluding with a quarrel between uncle and nephew, the act ending with the nephew and his mother and the girl of his choice being driven out into the storm and forming a picture at the snow-covered window as the curtain falls. But in the third act, Miss Merron cuts loose from the bonds that have bound her to the conventional rural drama and asserts herself, with the result that this act is the best in the play. It is intensely interesting. The runaway slave hidden in the peddler's cart, hungry, thirsty, and lacerated by bloodhounds, yet refusing food and drink until he can accomplish his plans of revenge; the caucus in the school-house; the eloquent appeal by young Newkirk, for "free soil, free speech, free men, and Fremont;" the slur at Northern laborers by his enemy and his quick reply in Webster's eloquent words; the quarrel; the murder; the arrest of Newkirk, and the tragic confession of the runaway slave, while his old mother bends over him with a moan that touches one's heart-strings—all these go to make up an act that is new in the annals of rural drama-building.

Throughout the play there is hardly a dull moment. The motto of the playwright seems to be action, action, always action. Miss Merron has endeavored to keep her audience interested, and she has certainly succeeded, in spite of the fact that she has sometimes thought it necessary to work over old material.

Henry Leighton, the rustic hero, is forceful and acts with considerable discretion and judgement, and Paul Taylor and Harry Robinson portray two types of countrymen with a deft touch and refreshing humor, the former's idea of a country lad being uncommonly clever. Leslie Bingham's delineation of the heroine is coloriess and lugubrious. Melema Bardi, Marie Bingham, and Helen Hartley give clever character sketches, and James H. Wallick is successful in depicting a hard-headed and implacable squire. Arthur C. Sanders, J. J. Hyland, Seymour Stratton, and Cora Chapman, not to mention a cute baby in swaddling clothes, also give valuable support. Miss Merron, the author of the play, deftly handles the part of a vivacious young girl, and is very amusing and wisely refrains from a tendency to overact.

The costumes of the period of the '50s are a constant source of pleasure. The scenery is all good; the stage setting showing the village street being exceptionally fine.

"The Dairy Farm" will be presented during the balance of the week, with matinees on Thursday and Saturday.

The Grand—Rose Coghlan and Vaudeville.

Another excellent vaudeville is in evidence at Chase's this week, and yesterday two large audiences heartily applauded the numerous good features of the programme. Rose Coghlan, the well-known actress, heads the bill, and presents a bright little playlet entitled "The Ace of Trumps," which deals with a woman of the half world who, having reformed, wishes to enter society and endeavors to do so with the aid of the son of a former lover. The sketch is well written, and affords Miss Coghlan a splendid opportunity for the display of her acknowledged talents. She retains her power to sway an audience and provides a very interesting half hour entertainment in which she has the valuable assistance of Louis Massen. Miss Coghlan wears a handsome costume during the piece. At last evening's performance the actress received a beautiful bouquet of forget-me-nots from loyal admirers. Four curtain calls greeted "The Ace of Trumps" at the night performance.

Second only in the matter of programme prominence is Sydney Grant, whose imitations, given at the Grand on several previous occasions, make a distinct hit on every repetition. All the impersonations of well-known actors that Mr. Grant has given on his earlier visits to Chase's are given, and in addition he has several new ones, and a new song which is very amusing, "What Do You Think He Said?" Miss Norton, who was formerly seen with Mr. Grant, was absent yesterday, and the comedian announces his future appearances as a monologue entertainer. He is about the cleverest of the many performers of his type and his work is invariably clean-cut and effective. Marshall's Quartette, which used to come to Chase's under the name of the Edna Bassett Marshall Company, introduces most of the old act with the church drop scene omitted, however, and the "Holy City" sung by a youth instead of the customary soprano. The real feature of the turn is an acrobatic specialty, furnished by one of the boys.

Max Cincinnati, who is billed as a European juggler, puts forward an ordinary juggling specialty which contains nothing that is novel, although what he does is cleverly executed with much grace and finish. Harrington, a mimic, gives a number of dialectic imitations which he marred by some frightful examples of how the mother tongue is handled on the vaudeville stage by the majority of performers. While Harrington was learning his different dialects he should have taken some note of the language of the country. Ryder's troupe of monkeys are very amusing and are well adapted as an opening number for the bill.

The biograph continues to please immensely. This week's lot of pictures is especially interesting, the one showing the late Queen Victoria coming in for the greatest amount of appreciation. There is always a daily matinee at Chase's.

The Lafayette—"Sowing the Wind."

In the recent voting contest which was offered by the management of the Lafayette stock company to its patrons, Sydney Grundy's great play, "Sowing the Wind," proved to be first in popular favor, having 4,326 votes to its credit. Last night the company under Walter Clarke Bellews' direction opened the week with a revival of the Grundy work before an audience which tested the capacity of the theatre.

When Sydney Grundy wrote "Sowing the Wind" he gave to the English stage one of its most powerful and intensely dramatic stories, teeming with interest and a masterpiece in strength and solidity. Its atmosphere is that of a half century back, the charm of which makes itself felt in the quaint costumes, old-time courtesy, and manifest gallantry on the part of the men in the play. Grundy tells the story in his own brilliant and terse way. He calls things by their proper names and yet there are a delicacy and a charm about his work that appeal to the auditor strongly. He seems to dig down into the human emotions and to extract all that is possible, good and otherwise, and mold it into shape according to his will and fancy. His characters are clear-cut and perfectly drawn, as if, while forming each, the author had none but that one before him and to its own particular completion his energies were guided.

Eugene Ormonde enacts the role of Herbazon. He plays quietly and reservedly up to the third act and then fully meets the demands of the part. Miss Percy Haswell as Rosamond realizes the possibilities within her reach and grasps them firmly. She is pleasing, sympathetic, and withal womanly, and in the more dramatic passages she plays with much force. In the "sex against sex" scene Mr. Ormonde and Miss Haswell seem in reality to be fighting for supremacy in artistic delineation. Charles Wyngate is an excellent and manly Ned Annesley, and John T. Sullivan gives a striking portrayal of the polished, hypocritical Lord Petworth. Robert Rogers brings a thoroughly meddlesome, crusty, and amusing Mr. Watkins, while John Daly Murphy handles the role of Sir Richard Cursiter very cleverly. Walter Craven is an effective Mr. Deakin. Frederick Sullivan plays Glossop capably, and H. H. Lunsford is a good Webb, a valet. Miss Louise Mackintosh gives a faultless interpretation of the Hon. Mrs. Fretwell, a gossip, and makes the part of much importance, while in Maud Fretwell, her daughter, Miss Crayce Scott has a distinctively amusing character, which she plays very skillfully.

John T. Boss, the new scenic artist of the Lafayette, has furnished some especially effective settings for "Sowing the Wind," which add materially to the production. There will be matinees Wednesday and Saturday.

The Academy—"A Young Wife."

The current attraction at the Academy of Music, "A Young Wife," last night proved to be one of the best melodramas that has occupied the Academy stage this year and delighted an audience that filled every portion of the theatre. The author, J. K. Tillotson, has supplied an unusually good plot, which contains a number of thrilling situations and effective climaxes. He has worked out his story ingeniously, consistently, and not at all conventionally.

The principal story revolves around the young wife of a rich man's son, who has a half-brother, commonly regarded as the black sheep of the family, and who is utilized by the dramatist as the very necessary villain. This half-brother belongs to a band of burglars, one of whom assists him to rob his father's safe. During the burglary the banker appears, discovers his son, who kills his parent after a rather desperate struggle. The young wife of the good son comes upon the scene at this juncture and hears her father-in-law declare that his son murdered him, and not being aware of the existence of the half-brother, naturally believes her husband has commited the crime. She herself is accused of the murder, and after no end of complications the innocent comes out triumphant just before the final fall of the curtain.

The company presenting "A Young Wife" is entirely adequate to its demands. The principal part is capably interpreted by Selma Hermann, a young actress who possesses a handsome face and figure, a musical voice which she uses intelligently, and an evident knowledge of the better methods of her art. John L. Wooderson, Adolph Jackson, Mark Fenton, Edna Brothers, and Alberta Lea are among the members of the cast whose work is above the average. "A Young Wife" is produced with considerable scenic effect. There will be matinees on Thursday and Saturday.

The Bijou—"Dainty Paree Burlesquers."

The principal performers of "Dainty Paree," this week's attraction at the Bijou Theatre, are the combined Kitamura and Takezawa troupes of Japanese acrobats. The two good-sized audiences that witnessed their marvelous work yesterday gave the Japs a rousing reception. Their acrobatic feats and clever juggling easily put them at the head of similar acts; the daring slide for life executed by two members of the troupe from the ceiling of the auditorium to the stage, being one of the most sensational bits of work that has ever been shown in this city. The performance of the Dainty Paree company is in many ways a most excellent one. The customary burlesques are entitled, "A Fairy Farm" and "Paris Upside Down," and are used principally to show the company in its entirety. The chorus is of good size, and is possessed of considerable good looks.

The olio is made up of such well-known vaudeville performers as Carroll and Elliston, comedy entertainers; the Murphys, acrobatic sketch artists; Batchellar Sisters, musicians and dancers; Caswell and Arnold, the acrobatic girl and the clown, and the Grahams, song illustrators. Matinee daily.

Kernan's—The Utopians.

The chief attraction with "The Utopians," which opened what promises to be a very successful engagement at Kernan's this week, is "Chuck" Conners, who, through the kindness of some New York newspapers, has come into considerable notoriety, which he seeks to take financial advantage of by appearing in what is reputed to be a true representation of life in the community in which he is popularly supposed to be a reigning favorite. He is assisted by several young men and women, who give a very interesting performance, which is well worth seeing.

The company furnishes two burlesques of the customary sort, "In Grand Utopia" and one intended to satirize the department stores. The company is of good size and of considerable merit and provides a first-class bill which is in some respects above the average.

The olio includes the following well-known and capable performers: Whiting and Whiting, in songs and dances; the Hickman Brothers, three in number, in an amusing comedy act, and Frobel and Ruge, clever gymnasts. A series of living pictures representing popular art studies are well put on by the feminine members of the organization. Matinee daily.

Chiquita's Receptions.

The receptions of Chiquita, the Cuban midget, grow in popularity as her engagement continues. This mite of humanity is a wonderfully magnetic attraction, her charming personality being her great feature. She has justly earned the title she wears of the Living Doll. Her grace of manner grows upon one, and a great many people come again and again to see her. Chiquita's receptions at 315 Seventh Street northwest will close next Saturday evening.

THE PRESIDENT'S TRIP.

Mr. McKinley to Take the Proposed Trans-Continental Journey.

The adjournment of Congress leaves no room for doubt that the President will make the proposed trip to the Pacific Coast to witness the launching of the battleship Ohio. The launching will take place on May 18 in the harbor of San Francisco. Senator Hard saw the President yesterday before departing for his home and received the assurance that nothing but illness or other unforeseen difficulty would prevent him from taking the trans-continental journey.

The President has received a large number of invitations to stop at different places en route and many of these he will be able to accept. The itinerary has not yet been made out, however, and will not be for several weeks. It is regarded as probable, however that the Presidential party will go by a Southern route and return by a Northern one, and that it will leave Washington about May 1.

March, April, May.

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In short, it's the best medicine ever made for Spring conditions.

It is the best possible for you to take this Spring. Get a bottle and have the whole family begin taking it today.

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"Hechts' Greater Stores,"

513-515 Seventh Street.

500 rainy-day skirts at $1.98.

Five hundred rainy-day skirts were put on sale this morning at $1.98, which equal the values we have sold for double this price all season. They have eight rows of stitching at bottoms and 3-button side fastenings. They are in three shades—of blue, brown, and gray, and also have gros grain silk belts. There are all lengths and all sizes in the lot, and at $1.98 are extremely big bargains.

Other special skirt bargains.

$4.98 for ladies' black cheviot serge skirts; full flaring and finished at bottoms with three satin bands, which are stitched; the same skirts which are being sold about town at $6.50 and more.

$8.98 for lot of ladies' black broadcloth skirts; full flaring; trimmed with 10 rows of tucking; splendid linings and bindings, and equal to the skirts sold elsewhere for $11 and $12.

$9.98 for ladies' handsome black taffeta silk skirts; either plain or trimmed with satin ribbon; the very acme of stylishness and fully worth $12.50, as others sell them.

Hecht & Company

513-515 Seventh St.

SEWING MACHINES

Of any make repaired, $1.00.

ALL WORK WARRANTED.

Mail orders promptly attended to.

At OPPENHEIMER'S, 514 9th St. N. W.

SOCIAL AND PERSONAL.

The Japanese Minister and Madame Takahira entertained at dinner last night, when their guests were the Belgian Minister and Countess de Lichtervelde, Justice and Mrs. Harlan, Dr. and Mrs. David J. Hill, the Chilean Minister and Senora Vicuna, Mrs. Steele, Mr. and Mrs. de Wollant, Count and Countess Quadt, Captain and Madame Vignal, Senor and Senora Torres y Sagaseta, of the Mexican Embassy; Count Hacke, Mr. Komatz, Baron Nishi, and Mr. Nakamura, of the Japanese Legation. The table was florally beautiful with American Beauty roses.

Commander and Mrs. Cowles gave a dinner last night in honor of Vice President Roosevelt.

Mrs. Clarence Eugene Doyle, 1203 Princeton Street, and her sister, Miss Gillis, of New York, will be at home informally this afternoon.

Mrs. Root and Miss Root left yesterday for a few days' visit to New York.

Mrs. Patterson will leave for Chicago the latter part of this week.

Senator Kean left last night for his home in New Jersey. His mother and sisters will remain in Washington until April 1, when they will go to New York for a ten days' visit to Mrs. Emlen Roosevelt. On March 27 Mrs. Kean will give a dinner in honor of Mrs. Hamilton Fish Webster, of New York, who has taken a house on M Street for the present month.

Mrs. M. A. Merrill, mother of the late H. Clay Merrill, is dangerously ill at the residence of her sister, 813 North Capitol Street.

Mrs. Leger, wife of the Haitian Minister, will sail next Tuesday for Haiti. She will be absent six weeks.

The Chilean Minister and Senora Vicuna gave a dinner Sunday evening for the First Assistant Secretary of State and Mrs. David Jayne Hill. The additional guests were the Swiss Minister, Mr. and Mrs. Howard, the First Secretary of the Russian Embassy and Mrs. de Wollant, and Mr. and Mrs. de Cruz.

Mr. and Mrs. John Tileston Granger, who came from Old Point for the Inauguration, are now on a week's visit to New York.

Captain Paddock Dies in Pekin.

The War Department was advised yesterday of the death, in Pekin, of Capt. Richard B. Paddock, of the Sixth United States Cavalry, on March 9. Captain Paddock entered the service on October 10, 1883, being appointed from Princeton, Ill. He served in the Santiago campaign.

Returning With American Dead.

The transport McClellan has arrived at Havana on her way to New York, bringing home the bodies of 26 soldiers and civilians who died at different places in Cuba.

van Houten's Cocoa

contains more digestible nourishment than the finest Beef tea. For Breakfast, Luncheon, or Supper, it is unequalled.

Sold at all grocery stores—order it next time.

Woodward and Lothrop,

10th, 11th, and F Sts. N. W.

Early Spring Sale —OF— Muslin Underwear.

Fresh lots of excellent kinds moderately priced. We have set the standard high for this class of goods, and shall maintain it. The garments must be of worthy muslin, the cut must be the newest and never skimpy, the making must be of the most conscientious order, the trimming of good quality and in good taste.

This new lot possesses all these merits, and that other important one—low price.

Included in this sale are several lots of Children's Gingham Dresses for early spring wear.

Night Gowns.

Cambric: tucked yoke; ruffle on neck and sleeves. Each.....50c

Nainsook: square neck; yoke of tucks and embroidery; ruffle of embroidery on neck and sleeves. Each.....75c

Nainsook, Cambric, and Muslin: trimmed with lace, embroidery and hemstitched tucks. Each.....$1.00

Nainsook: square neck; yoke of fine tucks, embroidery, beading and lace insertion; narrow lace-edged ruffle on neck and sleeves. Each.....$1.50

Drawers.

Cambric: hem and two clusters of tucks; yoke band. Pair.....25c

Muslin: cluster of tucks and ruffle of embroidery. Pair.....39c

Cambric: umbrella effect; deep ruffle trimmed with insertion and lace edge. Pair.....50c

Short Petticoats.

Muslin; cluster of tucks and ruffle of embroidery. Each.....50c

Cambric; umbrella effect, wide lawn ruffle, trimmed with lace, with two clusters of tucks above. Each.....75c

Long Petticoats.

Muslin; umbrella flounce, trimmed with three ruffles of lace insertion; narrow ruffle edged with lace; extra dust ruffle. Each.....$1.00

Cambric; deep lawn umbrella flounce; two clusters of hemstitched tucks and hem. Each.....$1.00

Children's Gingham Dresses.

Children's Gingham Dresses. Hubbard style, with pointed yoke; trimmed with feather braid and ruffle of embroidery; Waist Dresses for boys, with three box plaits, collar, cuffs, and belt trimmed with feather braid. Each.....$1

Children's Gingham Dresses, waist and Hubbard styles, trimmed with tucks, hemstitching, and embroidery. Each.$1.25

Children's Guimpe Dresses, waist trimmed with feather braid aand ruffles, edged with Hamburg embroidery; also one-piece Russian Dresses for boys, with white pique collar, cuffs, belt, and plait down the side. Each.....$1.75

Children's Gingham Dresses, made with long waists; box plaited; collar, cuffs and belt of white pique. Each.....$2

A choice line of Children's Gingham Dresses, in dainty shades of pink and blue, made in the latest styles, long waists gathered into a square yoke, trimmed with three bands of insertion; ruffles of embroidery on shoulder; embroidery on neck and sleeves; sash of same, tied on the side. Each.....$2.25

Second floor.

The Inaugural Souvenir Book.

The Inaugural Committee, having a number of copies of the Inaugural Souvenir remaining unsold, offer the same in our Book Department at the

Reduced Price of 50c each.

This very handsome souvenir contains a brief description of the Inaugural ceremonies of the past one hundred years, with portraits of all the Presidents from Washington to McKinley.

Book Department—Basement.

"Standard" Patterns for Easter Ready—10c to 25c.

"Standard" Fashion Sheets for Easter—Free.

Pattern Department—First Floor.

WOODWARD & LOTHROP.