

A SIXTY MINUTE VISIT.

IT WAS PAID CONGRESS RECENTLY BY A WESTERN MAN.

And Walter Wellman Utilized His Heavily Formed Opinions of the Nation's New Makers for the Present Letter-Box Some of Them Appear.

WASHINGTON, Dec. 12.—A friend of mine, a stranger within the gates of the capital, went with me into the dress galleries of the senate and house the other day. He was a westerner, and of course in a dreadful hurry. He was "doing" Washington in a day, as most westerners do, and had precisely sixty minutes in which to see the great Amer-



ican congress. "All I want," said he, "is a rapid glance at your steamer. I will take them in on the run." And so we made a run for it. First of all, he must see Speaker Reed. Everybody asks to see Mr. Reed. I should not be surprised if in a couple of years Reed was the most famous man of his party. Already he is the most talked about person in the capital. It is not likely he will ever be president, for somehow he is not the sort of man that gets a start toward the presidential chair. If it be true, as some people say it is, that only neutral quantities are able to achieve the presidency, Reed will not stand much of a show. Notwithstanding his sharp tongue and his terrible sarcasm, Reed is a kindly, companionable man. He has as keen a sense of humor as anybody I know, and can be easily provoked into hearty laughter. He smiles and laughs in the chair, in striking contrast to his predecessor, who was more solemn than a judge on the bench, and whose pale, thin face was never known to illumined by a smile while at his post at the head of the house. Reed is fond of games and of a few friends. He plays whist and hearts occasionally in his rooms at the Sherman, but he never drinks, smokes nor chews. He plays billiards, and when engaged at this pastime is always sure of a large audience. The crowds assemble not to witness his game, which is very ordinary, but to hear the remarks which he makes upon the strokes of his competitor and himself.

Having looked at Reed till he was satisfied, my friend asked to be shown McKinley, Cannon, Burrows, Carlisle, Mills, Holman and other celebrities. I will give what he said of each of these men, judging them simply by appearances, for he knew not one of them personally. "McKinley," said he, "is a man I would trust with my wife, my life or my fortune. But I had him for an opponent in a political contest, I'd keep watch of him. He is quiet and suave, but sly." When I told my friend that McKinley was the leader of the house, having taken Reed's place, he said the man would make a success of it, not by his mastery activity on the floor, nor by his wit or sarcasm, but with his easy generalship, his calm, clear headed manipulation of his forces, his alertness, the confidence placed in him by his followers. Of Joe Cannon he remarked that he was the son of a neighbor I used to have up in Massachusetts. This neighbor had spelt. One season he was pious, prayerful and an ornament to the office of deacon; next season he was owner of a trotting horse, a gamecock, a follower of the races, a lover of good times. That is the kind of a man I imagine Joe Cannon to be.

"Burrows," said my friend, still giving his "first sight" impressions, "is a man who will always have plenty of friends, and who may be depended upon to use them."

Of Carlisle he said: "There is the ideal face for a statesman, but I'll wager he is one of the poorest politicians in the world."

Mills impressed this observer as a man who had altogether too much stubbornness and lack of adaptability to be a prime leader of men, though he possessed great force of character and ability.

"Holman," said he, "is a splendid old fellow. I have no doubt, but he reminds me of a schoolmaster of fifty years ago—a conscientious, hard working chap, who spent his old life preventing his pupils doing things of which he did not approve."

There is no mistaking the physiognomy of Evans, with that great nose and seemingly toothless mouth, nor of Ingalls, with that queer shock of gray hair and persimmon like mouth, so suggestive of grapes and bites. Cullom is easily distinguishable from his resemblance to Lincoln, Plumb for his farmer like manner, old Senator Brown, from his patriarchal beard, Allison for his handsome face, now strangely changed, however, by the appearance of a mustache which formerly was a long, clean upper lip, and Edmunds for his bald head and Roman brow.

My friend and I were lucky enough to come upon Edmunds in an exceedingly interesting attitude. It was one which gave Mr. George V. Coffin, the artist, an opportunity to make a character sketch of two distinguished men. Edmunds and Sawyer sat side by side. "St. Jerome," as the Vermontier is called, was resting his chin upon his hands, while the rich statesman from Wisconsin was punctuating a story or argument with one of his peculiar gestures. Edmunds is one of the few men in the senate who do not crowd out.



A PAIR WORTH LOOKING AT. Senator Sawyer, on the other hand, is aging rapidly. He still gets about, but finds it necessary to go to bed early in the evening, and to avoid violent exercise. Probably there is no happier man in public life than Mr. Sawyer. Notwithstanding his age he is a ray of sunshine wherever he goes. He clings to his old habit of rising early in the morning. At 7 he breakfasts, and at 10:15 drives to the capital, where he spends a good deal of his life sitting at the head of his committee room table with his Wisconsin

THE BIG AUDITORIUM.

JOHN MCGOVERN WRITES ABOUT THE MAN WHO BUILT IT.

It's a Tremendous Building, It Cost Millions, and It Is Guaranteed to Pay 5 Per Cent.—It Has Just Been Christened by a Performance of Italian Music.

Today there stands in Chicago a building which, by its magnitude, faces itself upon the attention of all the people. In its walls, unseen from the outside, are no less than 17,000,000 brick, while ten regular stories and a tower of seven additional stories confront three streets with blocks of granite. Upon the various floors of the edifice are 50,000,000 minute pieces of marble wrought in mosaic. Ten thousand electric lights are in use. The terra cotta cost \$210,000 for 700,000 square feet.

This building, viewed from a point in the lake, shoulders above the town as a grain elevator dominates the scenery in a region of docks. The tower strikes the eye from all the West Side bridges. Three vast facades offer to the people a spectacle by no means as imposing as is the Cook county court house, but where the court house may be beautiful, the Auditorium there is not only admirable. In the Auditorium there are regions and worlds. There is a theatre which is as large as theatres should be. There is a hotel as large as hotels should be. There are staterooms, minor halls, where thousands of auditors may be gathered. It is the mass of all this that awakens the pride of the Chicagoans. The thought of the theatre carries that mass—supports it. Therefore, in the public mind, the theatre has become the Auditorium.

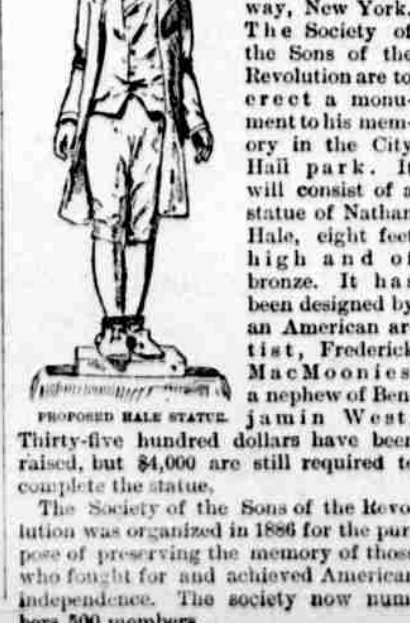
We have just seen an Italian opera troupe of world wide fame landing at New York as the Romans might land at Ostia, and pressing forward to Chicago, as the Romans might press on to the eternal city. Whatever else may besid on this head, I, at least, may remark that a city has arisen on Lake Michigan which has all the vanity of New York, with a present willingness to pay the startling expense which comes with a gratification of that vanity. There are rich and luxurious people in New York, in Boston, Philadelphia. Well, then, let them wait until the rich and luxurious people of a parvenu city shall have served! Let Patti and Del Puente make a way station of the metropolis on Manhattan Island, while a new town out west, which had no particular existence in Buchanan's day—while this town dedicates its temple, warranted to pay 5 per cent. money, and seals its bargain with the thought that, if Chicago has not culture, she still may keep culture waiting for a chance to hear Patti, and for a chance to see a really great theatre.

The man who built the Auditorium is named Ferdinand W. Peck. He was born rich, and seals his bargain with the thought that, if Chicago has not culture, she still may keep culture waiting for a chance to hear Patti, and for a chance to see a really great theatre. The man who built the Auditorium is named Ferdinand W. Peck. He was born rich, and seals his bargain with the thought that, if Chicago has not culture, she still may keep culture waiting for a chance to hear Patti, and for a chance to see a really great theatre.

Three years ago I was commissioned to write a prospectus of the Auditorium. It was with pronounced mental impatience that Mr. Peck found time to outline his fixed idea. But having lost the ten minutes and yet the wicket of brain friction, he detained me in order to convey conviction that the Auditorium would be a good thing, and, in parting with his humble servant, expressed a warm desire to see and revise the copy. Meanwhile the contractors were in the other room, with whippers of low figures for 17,000,000 brick, 10,000 electric lights and thirteen elevators. Still, as the man had spoken, it was important to convert this scribble. Let the scribe be in no hurry, when a certain count declaim against the Auditorium. "It is," he said, "the most advertised, the most overrated of structures. In the first place, it is hideous. In the next place, it is called popular, when in fact it is select. It offers a nucleus to the rich. It appeals and persimmon like mouth, so suggestive of grapes and bites. Cullom is easily distinguishable from his resemblance to Lincoln, Plumb for his farmer like manner, old Senator Brown, from his patriarchal beard, Allison for his handsome face, now strangely changed, however, by the appearance of a mustache which formerly was a long, clean upper lip, and Edmunds for his bald head and Roman brow."

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FERDINAND W. PECK.

AN ITALIAN FUNERAL.

A CURIOUS INCIDENT OF LIFE AND DEATH IN NEW YORK.

How the Mourners Mingled Outside and How—Ragged Children Follow the Sole-Gate Tunes by a Brass Band. Singing Greek and Gipsy.

NEW YORK, Dec. 12.—Angelo Fales first made his appearance in Park street about seven months ago. He was not as strong as Italian children usually are, but by careful nursing he lived to be five months old. Angelo got along nicely until the cold winds of October came. Then he caught a cold, and in one week was dead. Angelo's death occurred at 8 o'clock in the evening, on the second floor of No. 94 Park street, over a lager beer saloon. The mother of the child drew the kitchen table to the middle of the room and spread over it a sheet taken from the top bureau drawer in the corner of the room, and she placed a few pieces of cheap lace, which at some time had evidently done duty as a window curtain. The lace work reached down to the floor. Upon the lace was laid a pillow lengthwise of the table. Another pillow was laid at right angles with the first at the head of the table. Each pillow was trimmed with cheap lace. When the lonely bier was all ready, the mother, with reverent hands, lifted the child upon the pillow. She wore little cheap shoes, badly worn at the toes and heels, were then removed, and white slippers were put upon the baby's feet. The useless shoes were placed in the top bureau drawer bedewed with tears.

By this time the news had spread and the neighbors began to come in. These began to decorate the room in a manner usual among the Italians. A bed-sheet was tucked upon the ceiling. Three more sheets were hung from the ceiling in such a manner as to inclose the dead child on three sides. By this time the father of the infant had returned from a millinery store in Division street with some artificial flowers and mortuary ornaments. One of these consisted of a bouquet of white flowers mingled with red and green blossoms of a most vivid hue. Upon the bouquet was perched a white dove with outspread wings. This was placed upon the baby's breast. A chaplet of artificial flowers was placed over the brow of the dead baby. Bright colored handkerchiefs were busy upon the sheets. The whole scene was picturesque and striking. The infant's face wore a peaceful expression, as if he had fallen asleep.

As the night wore on the watchers dropped asleep in their chairs. But the mother, who sat near the head of the bier, rocked to and fro, and at intervals called to the infant in Italian to return to her. It is the custom among the poorer classes of Italians for the mother not to eat anything until after the funeral is over. Sometimes the mothers go without food for three days. In the morning a male Italian learned of the child's death. He also learned from the family that an undertaker was needed. He turned across the street to the shop of Charles Baccagallo and informed the undertaker that his services were required. By so doing he secured 10 per cent. of the money derived from the funeral expenses. The undertaker placed a bow knot and streamers of white crepe upon the outer door of the tenement. Over this he hung a silver cord, indicating that the silver chord of life was broken, as spoken in the book of Ecclesiastes. He also placed a brazen candlestick in which seven candles were burning, at the head of the table upon which the baby lay, together with a figure of Christ upon the cross. The undertaker also hired four coaches to convey the mourners to Calvary cemetery, paying \$4.50 apiece for them. These were substituted for the mourners at the rate of \$1.35 a head.

The father of the dead baby thought a brass band was necessary in order to make the funeral a success. The band was secured at its headquarters in a large beer saloon in Mulberry street. Fifteen pieces were hired at \$3 per man. The itinerary of the band included a walk around the block and thence to James slip, a distance of about one mile. At 10 o'clock the coffin was carried under the undertaker's arm across the street to the room where the body lay. It was about three feet long, and was made of cheap white wood covered with mahogany. At intervals upon the sides and top of the coffin were little decorations evidently cut with a die out of block tin. These were made to represent Roman urns, with a lion asleep upon the top. While the undertaker was putting the baby in the coffin the band came straggling up the street.

The men wore no uniforms. They went into the saloon under the room where lay the coffin, and the undertaker made to carry babies also came to the door, followed by the four coaches. The band came out of the saloon and each man blew a few preliminary toots upon his instrument. Then a swartly Italian came down the stairs with the little coffin in his arms. He was followed by a bare-headed woman carrying the bouquets and the dove. These were placed on top of the coffin as it lay in the hearse. The band ranged itself in irregular fashion in the middle of the street. It played a spirited Strauss waltz and the procession started. The only one who showed any symptoms of grief was the mother of the baby. At the first sound of the music children began to gather from every direction. Every window was filled with heads. The crowd filled the sidewalks and literally crowded the mourners. There was a halt at the corner of Baxter street by the band to permit the coaches to catch up.

When the procession started again fifty children, from 5 to 10 years old, marched ahead, keeping time to the music, which was of the most jubilant kind. Among these children were two little girls about 8 years old. Each carried over her shoulder an infant about as old as the baby in the hearse. The living babies were as rosy as red apples. They looked with wondering eyes at the brass band spilling music all over the muddy street. Both of the girls who carried the babies were barefooted and bareheaded. The visible flesh was browned from constant exposure to the sun. By the time the cortege had gone a distance of 300 yards from the starting point, the sidewalks of Baxter street had become impassable on account of the crowd. The procession went around the block bounded by Park, Baxter, Mulberry and Broadway streets. All the time the advance guard of little children tramped along just in front of the musicians, the two caretakers staggering along almost under the nose of the cornet player.

The narrow escapes of these children from being crushed under the hoofs of truck horses and vegetable wagon wheels which filled the streets were alarmingly frequent. Meanwhile, one of the babies had fallen asleep in its juvenile guardian's arms. Not even the blare of the big brass horn could keep it awake. The baby wobbled about in its sister's arms like a small sack of meal. She shifted it from shoulder to shoulder without rest for her aching arms, for by this time the baby had become very heavy. The procession emerged from Baxter street into Park row. It did not evi-

denly occur to the children that they were straying far away from home. The child who carried the sleeping baby was perishing freely when the cortege entered Roosevelt street. Her feet slipped on the cobble stones, and several times on the curvey down the street she was jostled by clumsy boys into the gutter. With a frightened glance over her shoulder she resumed her journey. She was satisfied to endure any contumely so long as she was near to the blissful music which filled her palpitating heart with delight.

There were groups of little girls in the ragged advance guard who held tightly to each other's hands. All were bare-headed and bore that mature womanly appearance peculiar to Italian children. They clustered together like frightened partridges whenever a truck horse came near. Several times the little girl with the sleeping baby tried to keep step with the pulsary music, but her burden was too great for any such rhythmic gait. It was 11 o'clock when the ragged and unkempt advance guard, the blaring brass band, the street children, the bare-headed and bore that mature womanly appearance peculiar to Italian children. They clustered together like frightened partridges whenever a truck horse came near. Several times the little girl with the sleeping baby tried to keep step with the pulsary music, but her burden was too great for any such rhythmic gait. 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