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SOME QUEER PEOPLE
WHO COME ACROSS THE BIG POND IN THE STEERAGE.
An Hour at Castle Garden—The First Step into the Promised Land—Children, Children Everywhere—The First Meal Ashore.
[New York World.]
To the casual on-looker the distinctive features of a ship-load of immigrants at Castle Garden is the striking color of the newcomers' dress. The women fairly revel in sky-blue shawls tied about their heads and Magenta gowns or dresses of a deep and persistent yellow. The men are quite as pronounced in the color of their garments, and here a poor immigrant infirm who does not blanch out in a brilliant indigo shirt or a pair of greenish trousers. No two styles of dress are alike and the contrast is as picturesque as the scene. The newcomers ever ventured to put into a Boston coast-fishing scene. Even the babies' dresses, and there is always a large proportion of babies, are as bright as their mothers' costumes and quite as picturesque.

It is this constant comingling of changing colors that makes the kaleidoscopic picture at Castle Garden different from any other in America. That and the forms of the women. Nowhere else can one see such triangular or pyramidal women. Not one of them has the slightest trace of a waist. They seem built up from the ground in the shape of an Egyptian pyramid. The broad skirts touching the floor form the base, and lead up by unbroken straight lines to the apex of the pyramid—the head.

After the ship has landed her cabin passengers at the dock, the crowded steerage people plunge down the gang-plank in the garden. The first step into the promised land, their Eldorado, is not wholly reassuring. They thought America a free country, but find themselves prisoners in the garden, cut off from everybody by a long list of rules and regulations printed in every language that anybody ever cared to learn. Watchful attendants are at their side to tell them what to do, and with the philistine patience characteristic of emigrants they sit down to wait for fortune and the boat.

They learn to work very early, and the little girl of 10 or 12 years employs the title time in knitting warm stockings that will do good service in the cold northwest farm lands whither they are bound.

THE CHILDREN.
Sifted in everywhere, as taluk as stars in the milky way, are the children. They seem to burst in blossom in Castle Garden as naturally as the leaves on the trees outside in Battery park. They only, of all the ship's company, do not care a fig for the new surroundings. The new country has the same sunshine that they knew at home, and there is the same freedom for play that they liked there. Every grown person seems to have more children than baggage.

The usual rule is, the greater the one the less of the other. You can see motherly-looking women leading and carrying long strings of children and tired mothers worrying over sick babies.

Back of this, if you stand on tiptoes and look over their heads, you can see a little group of two boys and a girl clutching each other tightly in hand. About their necks or sewed to their clothing is a tag. It is written in low German and the letters of the alphabet are forward and backward in their heads and in their hands. In Dakota or Manitoba. They have come all the way from Germany alone. Just a month ago two children, one from Ireland and the other from Holland, exchanged their tags with each other and in the twinkling of an eye they were in the hands of their relatives who they had the right children.

These little emigrants are as a rule too young to realize that they have changed life in life and are on uncongenial soil. Their strange surroundings or sit with a look of supreme patience on their stolid faces, munching huge slices of coarse rye bread and Limburger cheese, or they can eat any and every thing, and so fear of cholera infantum disturbs their parents on their account.

FIRST MEAL ASHORE.
One consolation the emigrant has at the Garden is that he can eat. He can buy food in his own language and eat it the same way if he wants to. There is a bread counter where the prices are posted up in different languages and where the purchaser is offered the choice of "Schwarzbrot," "Pumpernickel," "Wurst," and all the thrills of articles of food he has been accustomed to across the water.

If the consolation is any indication, there is a greater satisfaction in a supper made up of things with familiar names than ordinary people miss. The old man smokes his pipe and the woman sits at the corner of his handkerchief where he keeps them, school-boy fashion, and invests in a lot of Parsnips. The old lady buys a range of beer and the two rest themselves side by side on an old box that contains their entire property and make the first meal in the new country. It is not much, but they can eat it, and the rolls over and go to sleep on the floor as naturally as if he had camped out there for years.

Papa, they bring too of all kinds and in all conditions of sickness. One of the worst patients seen lately was a green man in a cage. It belonged to a boy of 10 and was the only friend he had in this country. The parrot was unmistakably ill and moaned its fate in a tongue that nobody but he knew. The lad clung to the cage with homesick devotion, and the last seen of him he was loaded on a train, lovingly carrying the cage under his arm.

GUSTAVE DORE'S CONSUMING HOPE.
Why He Never Succeeded as a Painter—His Thousands of Drawings.
[Globe-Democrat Book Review.]
Dore's real nature was gay, amiable and tender, and he entertained sympathy for every one outside of his own profession, but never heard of any other art success without brooding over it jealously and unhappily. He had reached a point which made him indifferent to advice, to assistance, to friendship, caring only that his adventures for his mother was fixed and absorbing, and he yielded to her in all respects. With all his raving, however, and all his labor, he could not establish a reputation as a painter. His designs were original and beautiful, but he lacked the technical skill and finished touch that come of long and patient preparation, to express them on canvas in a correct and satisfactory style. His mother was his dream, his idol, his great aim; and his hope, but his artistic talent was not quite made up to his mind's eye. He never made a preliminary sketch on paper, it is curious to note, but executed his drawings straight off on the wood, and the enormous quantity of wood he used, always the finest and whitest, was a small fortune in itself. He worked at high pressure, too, and with a celebrity that was enough, a contemporary said, "to make one dizzy," never drawing a sketch twice over, and his last work, the last of his life, was a sketch with scarcely a glance at them. Swiftly as he worked, his imagination was invariably far ahead of it, and at all times he had years of future toil planned and waiting.

The books which he illustrated from 1830 to 1870 were numbered by scores, and the designs by hundreds and even thousands; and his income during that time was \$1,400,000. He was a man of great energy, and he had carried to stand out for higher prices. In all the history of art it is rare to say, there is not another such example of indefatigable industry and of ceaseless demand upon the imagination. And this does not include the long list of paintings which he produced in this period, many of which were most difficult and elaborate, though they did not bring him so much as a small "five" as all his other work, and he was not a man of much social life.

Italian Workmen Never in a Hurry.
[Letter from Italy.]
Workmen here are never in a hurry, and are always glad of an excuse to chat or look at the scenery, or do anything but what they are paid to do. This deliberate way for instance, makes it impossible to get a house made as an American builder craves. In the first place, instead of having a ton of blocks set up on a steam elevator, as a Philadelphia contractor would do, the stone is brought up block by block on a system of little boys. The little boys climb up the ladder or stumps hit to and miss a trip, but the stone-mason doesn't mind this, but why should he wait patiently for the boy to come again? The stone is brought up by the boy, and the boy is paid by the hour. They carry it up in baskets that hold about half a bushel. The women tell us that several years ago they were required for the construction of a moderate sized building, who carry up the stone, and the stone-mason doesn't mind this, but why should he wait patiently for the boy to come again? 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