

Summer Fashions for Wash Dresses.

The fabrics for cotton dresses or "print gowns," as the English tailors call them, are this year particularly soft in finish and attractive in design. Many of the sateens, seersuckers and gingham so closely resemble silk and wool, that their real origin is only revealed to the touch. Conspicuous among these are those having frisé effects, shown in stripes, blocks, and bars of rich, quaint colors, such as a light blue or buff ground, with dark green or brown frisé figure. Crazy cloth is also a new and pretty, though rather flimsy cotton material, that resembles crape. It will probably be extensively used, as it comes in exquisitely delicate shades, and is warranted to wash and still retain its crinkled appearance. It is said, too, to require no ironing. Blue-gray is now the fashionable color in Paris, and appears here in the ever-useful seersuckers and linens, which make such delightful traveling dresses.

The gathered basque and long draperies are the favorite styles for making up wash-goods. For thin, colored mulls, batistes, or any transparent fabric, the basque is made double; that is, lined with the same as the outside. This is done that the waist may be of the same shade as the doubled skirts. Cambrics and gingham, however, require no lining whatever, the white corset cover worn underneath being sufficient. The fullness is all confined to the front of the basque, and is done by simply adding two or three inches to the width of the fronts when cutting out by any basque pattern, and gathering at the neck the waist line and end of the basque. The fronts and backs are longer than the sides, and the edge is finished with a bias piping fold. High military collars and small tinted pearl buttons to fasten the basque are worn.

For more dressy waists, embroidery—either white or colored—is added in reverse, or else inserted in V-shape down the back and front alike. Round waists gathered to a belt, with a yoke, or else a white muslin guimpe, still hold their own; and with these are worn dog collars of embroidery or velvet.

Handsome sateens and Chamberies are often also made up, the same as wool or silk dresses, with heavy lining and whalebones, but these have to be sent to a professional scourer to be cleaned. The Norfolk jacket is another pretty easy fashion for any material, and differs from last year's in having only one wide double plait at the back, and one in front.

Overskirts are long, with the regulation apron front, hemmed or trimmed with embroidery or lace. The back breadths are straight and gathered to the belt. Three or four wide plaits down the left side are held in place by cross tapes, sewed underneath them, and the front breadths next these are drawn across to the right side and caught up into folds by loops and buttons. Unlike stuff dresses, one or two narrow ruffles finish the lower skirts of cotton gowns.

When two materials, as plain and figured, are used, the combination is somewhat odd. For instance, the basque and foot-platings may be of plain blue cambric, and the skirts, waist, collar and cuffs, of that which is figured all over. This is an excellent style for remodelling old dresses, but in buying new, it is better economy to have all of one fabric.

In white muslins, embroidered stripes are the newest mode. These are beautifully made with a Figaro jacket, that has a closely-fitted postillion back, while the fronts are cut away, and display a soft full vest of delicately tinted *Crepe lisse*, or silk muslin. Sashes are largely shown this season, and appear in some form on cotton dresses and in most decided and exaggerated contrasts. Thus, brilliant scarlet ribbon is now worn on dark blue sateen, and dull brown on plain pink mulls.—[American Agriculturist.

How to Adorn a Home.

A young lady, a farmer's daughter, desires to fit her home up nicely for next winter and wants some hints to that end. Now, this is a very worthy ambition, for it is not only pleasing to have pretty and handsome things about us, but it furnishes pleasant work for the hands, and thought for the mind, and is a useful mental culture. The beautiful always refines and elevates the character, and nothing is more pleasing and useful than to adorn one's home. The most neglected part of a house is generally the bedrooms, perhaps because as one only sleeps there it is not supposed necessary to have anything particularly nice about them. But one rests so much better in a nice, pretty bedroom, and then it may make a quiet, cosy sitting room as well. The French manner of arranging sleeping rooms is desirable, that is, to have the bed in an alcove draped with curtains nicely trimmed and looped up. The curtains may be made of common brown or unbleached cotton, trimmed on the edge with a wide band of scarlet or blue cotton; and stars of the other color stitched on make a nice relief. The curtains may be gathered with bands of yellow cotton with bows. An alcove may be made by arranging curtains to a cord or wooden strip fixed to the wall; and a lambrequin to match the curtains may be hung across. Then some wall pockets may be made of stout pasteboard stitched together or glued and covered with colored cotton to suit the curtains and trimmed with bows of ribbon and tassels at the corners. These may be cut out into heart or diamond shapes or like leaves, such as a grape leaf which may be covered with green. Brackets may be cut out of thin boards or shingles, for small ornaments, and covered with odds and ends of silk or muslin or flannel and ornamented with various little devices, such as small spruce cones or Autumn leaves. Baskets for the dressing table may be made of stiff card board, and small cones may be neatly cut down the middle and glued all over it, or the large scales from pine cones may be glued on or even stitched on. Three of the cones fixed with small screws will form appropriate feet. A very pretty ornament for a bracket is a vase made of such cones filled with crystallized grasses, oats, wheat ears, or with bunches of dried Autumn leaves. Perhaps these hints may be of service to many a farmer's daughter.

Milk is a food that should not be taken in copious draughts like other fluids, which differ from it chemically. Milk should be slowly taken in mouthfuls at short intervals; and thus it is rightly dealt with by the gastric juice. If milk be taken after other food, it is almost sure to burden the stomach and to cause prolonged indigestion. The better the quality of the milk the more severe the discomfort will be under these conditions.

Elephant Talk.

Mr. George P. Sanderson, whose position as officer in charge of the Government elephant-catching establishment in India has given him a greater familiarity with that animal and its habits than perhaps any other man living, says that elephants make use of a great variety of sounds in communicating with each other, and in expressing their wants and feelings.

Some are uttered by the trunk, some by the throat. The conjunctures in which either means of expression is employed cannot be strictly classified, as fear, pleasure, want, and other emotions, are sometimes indicated by the trunk, sometimes by the throat. An elephant rushing upon an assailant trumpets shrilly with fury, but if enraged by wounds or other causes, and brooding by itself, it expresses its anger by a continued hoarse grumbling from the throat.

Fear is similarly expressed in a shrill, brassy trumpet, or by a roar from the lungs. Pleasure by a continued low squeaking through the trunk, or an almost inaudible purring sound from the throat. Want—as a calf calling its mother—is chiefly expressed by the throat. A peculiar sound is made use of by elephants to express dislike or apprehension, and at the same time to intimidate, as when the cause of some alarm has not been clearly ascertained, and the animals wish to deter an intruder. It is produced by rapping the end of the trunk smartly on the ground, a current of air hitherto retained being sharply emitted through the trunk, as from a valve, at the moment of impact. The sound made resembles that of a large sheet of iron rapidly doubled. It has been erroneously ascribed by some writers to the animals beating their sides with their trunks.

The same writer, in treating of other elephantine traits, says, "It is exceedingly entertaining to note the gravity of young calves, and the way in which they keep close to their bulky mothers. The extreme gentleness of elephants, the care they take never to push against, or step upon, their attendants, doubtless arises from an instinctive feeling designed for the protection of their young, which a rough, though unintentional, push or blow with the legs of such huge animals would at once kill.

"Amongst all created creatures the elephant stands unrivalled in gentleness. The most intelligent horse cannot be depended upon not to tread on his master's toes, and if terrified, makes no hesitation in dashing away, even should he upset any one in so doing. But elephants, even huge tusked, whose heads are high in the air, and whose keepers are mere pigmies beside them, are so cautious that accidents very seldom occur through carelessness on their part."

What is that which has three feet, but no legs, is all body, but no limbs, has no toes on its feet, no head, moves a great deal, and never uses its feet for that purpose, has one foot at each end, and the other in the centre of its body? This is a queer creature in some respects, and is very popular among the ladies and some men. It never walks out, but goes with one foot where its head might be, dragging the other foot behind. These feet have nails, but no toes, no heels, and no bones in the foot.—A yard measure.