

into the ground and set the bundles around it, capping the whole so as to shed rain. Another good way is to make the stack entirely with corn bundles, first setting a row of bundles perpendicularly with the butts firmly against the ground, then a row on each side with the tops pressed firmly against the first row, and inclining at an angle of about 60 degrees. Next a tier on each side resting on the bands of the last row. Then begin at the ground again and carry up a tier on each side as before taking care that the last row of each tier shall cap the rick. Put up in some such way as this, so as to expose the stalks to the air, and yet protect them from the rain, they will keep fresh and good, and when the snow is on the ground, and winter's reign established, they will be greedily eaten by sheep and cattle, for both of which they form very nutritious food.

EXHAUSTIVE SYSTEM OF AGRICULTURE.

Johnstone in his "Chemistry of Common Life," gives the following graphic description of the system of farming commonly adopted by the first settlers on this continent

Man exercises an influence on the soil, which is worthy of attentive study. He lands in a new country, and fertility everywhere surrounds him. The herbage waves thick and high, and the massive trees lay their proud stems loftily towards the sky. He clears a farm from the wilderness, and ample returns of corn pay him yearly for his simple labors. He ploughs, he sows, he reaps, and from the seemingly exhaustless bosom the earth gives back abundant harvests. But at length a change appears, creeping slowly over and gradually dimming the smiling landscape. The corn is first less beautiful, then less abundant, and at last it appears to die altogether beneath the scourge of an unknown insect or a parasitic fungus. He forsakes, therefore, his long cultivated farm, and hews out another from the native forest. But the same early plenty is followed by the same vexatious disasters. His neighbors partake of the same experience. They advance like a devouring tide against the verdant woods, they trample them beneath their advancing culture, the axe levels its yearly prey, and generation after generation proceeds in the same direction—a wall of green forests on the horizon before them, a half-desert and naked region behind. Such is the history of colonial culture in our own epoch; such is the vegetable history of the march of European cultivation over the entire continent of America. No matter what the geological origin of the soil may be or what its chemical composition; no matter how warmth and moisture may favor it, or what the staple crop it has patiently yielded from year to year, the same inevitable fate overtakes it. The influence of long-continued human action overcomes the tendencies of all natural causes. But the influence of man upon the productions of the soil is exhibited in other and more satisfactory results. The improver takes the place of the exhauster, and follows his footsteps on these same altered lands. Over the

sandy and forsaken tracts of Virginia and the Carolinas, he spreads large applications of shell and marl, and the herbage soon covers it again, and profitable crops; or he strews on it a thinner sowing of gypsum, and as if by magic, the yield of previous years is doubled or quadrupled; or he gathers the droppings of his cattle and the fermented produce of his farm-yard, and lays it upon his fields, when to the wheat comes up luxuriantly again, and the midge and the rust and the yellows all disappear from his wheat, his cotton and his peach-trees. But the renovator marches much slower than the exhauster. His materials are collected at the expense of both time and money, and barrenness ensues from the easy labors of the one, far more rapidly than green herbage can be made to cover it again by the most skillful, zealous and assiduous labors of the other."

ARTISTIC TREATMENT OF SMALL FARMS.

It will never do for us to sanction the divorce of landscape from our humbler rural intentions: else the great bulk of our wayside will be left without law of improvement. Not only those broad and striking effects which be on to a great range of field and wood or to bold scenery come within the domain of landscape art, but those lesser and orderly graces that may be compassed within stone's throw of a man's door. We do not measure an artist by the width of his canvas. The panoramas that take in mountains are well, if the life and mists of the mountains are in them; but they do not blind us to the merit of a cabinet gem. I question very much if that subtle apprehension of the finer beauties which may be made to appear about a given locality does not express itself more pointedly and winningly, in the management of a three or five acre lawn, than upon such reach of meadow and upland as bounds the view. The watchful care for a single hoary boulder that lifts its scared and lichened bulk out of a sweet level of greensward; the audacious protection of some wild vine flinging its tendrils carelessly over a bit of wall, girt with a savage hedged growth; these are indications of an artist feeling that will be riotous of its wealth upon a bare acre of ground. Nay, I do not know but I have seen about a labourer's cottage of Devonshire such adroit adjustment of a few flowering plants upon a window-shelf, and such tender and judicious care for the little matlet of turf around which the gravel path swept to his door, as showed as keen an artistic sense of the beauties of nature, and of the way in which they may be enchained for human gratification, as could be set forth in a park of a thousand acres.—*Hours at Home.*

THOROUGH CULTURE.

A correspondent of the *German town Telegraph* writes:—

"Thorough culture and high manuring are essential to profitable farming, and this is the right mode of farming. If ten acres of land can be made to produce 20 tons of hay, is it not better than to cultivate twenty acres for the same amount? It is less labor to get twenty tons of hay from ten than from 20 acres.