

chess after the land is once clear of it; but the difficulty will be to get the farmer to try it. It is too simple to be believed. I have seen some men who stand high as agriculturists, whom I could not make believe it, until I went to their barns and showed them that it could be done, and that effectually. This fact itself is worth much to wheat farmers, if they will only try it. Two men will clean from 10 to 15 bushels per hour. If the wheat is light, say weighing from 50 to 55 lbs. per bushel, considerable wheat will blow away with the chess; but with such wheat as we raise here, weighing from 60 to 64 lbs. per bushel, little if any of the wheat will be blown out. In some cases it is better to raise the hind end of the fanning mill about two inches from the floor; more wind can be given, and not blow away the wheat. Every man that tries this will find it answer, and every reader of your paper should tell his neighbor that don't read.

I have not raised a wine-glassful of chess in more than twenty years; Before that I had lots of it, and was sure wheat turned to chess.

A very extensive wheat raiser has agreed to come this fall, and make a part of one of my fields grow chess without sowing it, for which I have agreed to give him the remainder of my crop. He may destroy the wheat, but chess he cannot make it.

OUR COUNTRY CHURCHES.

In a village the first object that attracts attention is the church, and from it the general impression of the place is formed. There is, to a great degree, a just pride felt in the village church. It is, by common consent, allowed to be the expression of ideas of taste, and the type of an affection which should be the deepest and holiest in our natures. It is a public recognition of the great truth, "there is a God," a public promise to worship Him and keep his commandments, a public testimonial for the Great Supreme and a public invitation to the world to unite in worship and praise. The law of taste requires that the outward form of the church should, so far as practicable, embody these ideas. That there is a language in the contour of a building, is as true as that there is expression in the form and features of the human face; and an artist's power can speak his meaning in blocks of stone, and make them convey the thoughts of the reverential mind, and the feelings of the devotional heart. The pleasant countenance of one person assures the stranger of a kind heart and a sympathetic nature; while the cold and forbidding look of another, sends a chill through the veins. We often see that virtue and benevolence are written in the features of one man, and that vice and avarice lurk in the wrinkles of another's face. The same habit of observation directed to the expression of buildings, would enable one to distinguish at once their characteristics, and to judge correctly of their appropriateness.

But no very great practice is necessary to perceive that the churches in the country do not impress the mind with the ideas we have mentioned. There is too frequently no element of beauty in them. Hastily constructed in no style of architecture, as cheaply finished as conscience would allow, with no tasteful surroundings, they stand

in open spaces, seemingly deserted, while their frail, tottering spires point mournfully to the sky. We are persuaded that ignorance of any better mode of building, rather than intentional neglect, lies at the bottom of this deplorable condition of our country churches. They have been imitated to a great extent from the rude models which our early church edifices furnished, and rural taste has never come in to suggest her always beautiful decorations nor has American architecture supplied us with designs true to the idea of a House of Worship. We ask for nothing classic, nothing elaborate, nothing lavishly expensive, but we wish to see edifices appropriate, simple and beautiful. Some deviation from right lines and clumsy steeples, some adaptation to the location, and above all, some trees and shrubbery to give a rural effect are particularly desirable. Why not have a lawn, well kept, surround the church, the shade of our forest trees overhang it, and vines and ivy embower it? Every hour spent in decorating the grounds about the church will deepen the affection for it, while if its forbidding appearance be once changed into one winning and pleasant, the lessons which fall from its pulpit would touch many hearts now insensible to the beauties and truths of goodness and piety.

LAIRED.—Noo Mrs. Grundy, (*Mrs. Grundy reads:—*)

DESCRIPTION OF PLATE.—Dress of buff *taffetas*: this dress has a double skirt woven *à disposition*: the body, three-quarters high, opens in front to the waist; the piece forming the *revers* is woven to correspond with the skirts: sleeves of pagoda form. *Mantelette* of embroidered muslin, with deep frill of the same. *Capôte* of white silk; the *fanchon* of blond: low at each side above the curtain are bunches of small roses, and the trimming of the interior is roses and blond.

PARISIAN FASHIONS.

Scarfs and *mantelettes* in satin, *taffetas*, &c., are now much worn: the styles are various. The scarf *mantille*, will be in great favour. The favourite trimming is broad black lace.

In dresses for morning and the *promenade*, the *caraco* and *basquine* bodies, opening in front to the waist, are still in favour; many are worn with small capes *à revers*. Sleeves opening in the front of the arm, and either slashed or shewing the under sleeve, are very stylish, and becoming great favourites. Muslin bodies will be worn, with silk and poplin skirts, by young ladies, for home costume. Flounces will be in favour for all light materials, as well as the thinner kind of silks, such as *taffetas*, &c.

Bonnets are worn open, and very much trimmed in the interior.

GENERAL OBSERVATIONS ON FASHION AND DRESS.

At an evening *fête* given in honor of a recent marriage in high life, several ladies wore dresses of white organdy muslin. Nearly all were made with three jupes looped up with bouquets of wild flowers, sprays of white lilac, or small bunches of green or unripe wheat-ears, attached to the dress by bands of gauze ribbon with long flowing ends. Bouquets or small wreaths of the same flowers as those employed in trimming the dress, were worn in the hair. One of the prettiest dresses worn on