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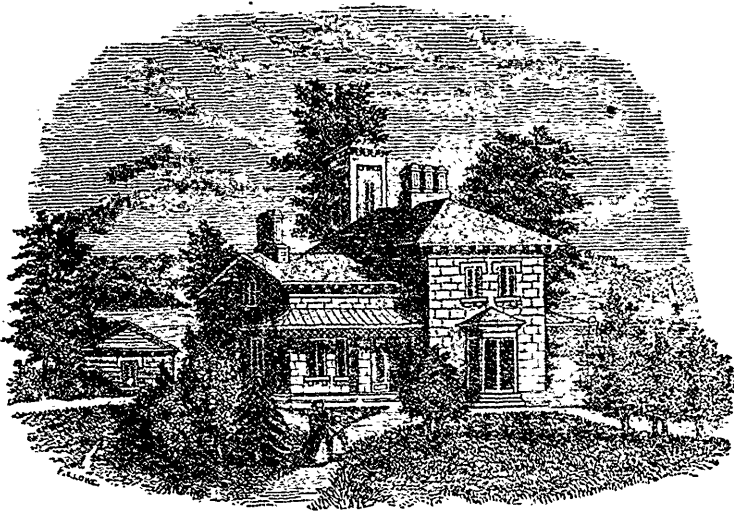
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RURAL ARCHITECTURE.

We were so much pleased with the design of a cottage in the Italian style of architecture, which appeared in a late number of that excellent periodical, the *Albany Cultivator*, that we have incurred greater expense than the state of our funds would almost warrant, for the purpose of presenting our readers with the above exactly copied view of it. We have great fear that in working off our large edition, the impression will not be very good for a large portion of it, but we have given the printer plenty of time, and begged of him to spare no pains. The ground plan, and view of the arrangement of the bed-rooms, &c., will appear in our next. If there is one thing more than another in the matter of taste, or appearance, and we may say also of utility, in which we as a people are miserably deficient, it is in the style of our country architecture. Indeed, except in the neighborhood of our cities and towns we can hardly be said to have any style at all. A large barn-like building, with the front door in the middle of one of the sides, and the back door opposite. One or two big square rooms on each side of the hall, which runs directly through from the front to the back door, and contains the stairs by which you may go to bed or go into the cellar. A chimney with a tremendous fire-place, and a mantel so high that a six footer must stand on tip-toe to see the top of it, located in each end. The windows all arranged with mathematical regularity, each one having its fellow and its opposite. No enclosed yard, but cattle and hogs allowed to range round the house at pleasure. No trees, no any thing in the way of ornament, except a long pole mounted on a crooked stake, pointing up into the clouds at an angle of 45 degrees, with a block of wood at one end, and a small pole and bucket dangling from the other. These are the striking fea-

tures, of what may be called the prevailing style of Canada. We say nothing of log shanties and the ruder erections of the first settlers. They are necessarily incident to the "bush." But the species we have in our eye belongs to another genus. It comes afterwards, and is regarded as evidence of civilization, *progress*.

The time has come when we may progress a little further, when a better taste should be cultivated. We do not wish to see the flimsy gingerbread work, and fantastic, unmeaning decorations, lately so much in vogue among our American neighbors, gain favor in the eyes of our wealthy farmers and country gentlemen. It is said that a more thorough knowledge of correct principles in architecture is showing its results there. The plain, simple, chaste Gothic and Italian, are taking the place of the formal Grecian, and the wretched abortions in which all styles are confounded. Let us begin to improve here. We have the advantage of being able to avail ourselves of all that has been discovered up to the present moment. We may select the *best* as our models. Where its varied and picturesque outlines would harmonize with the surrounding scenery, the above is an admirable model for a person who has a small family, and wishes to build a cheap, neat, pleasant country residence.

"There is nothing," observes Downing, "that more powerfully affects the taste and habits of a family—especially the younger members of it—than the house in which it lives. An uncouth, squalid habitation, is little likely to awaken that attachment to home, that love of good order, and that sense of propriety and elegance in social deportment, which are so much developed, by that home where a certain proportion, a certain fitness, and a sense of beauty, are everywhere visible."