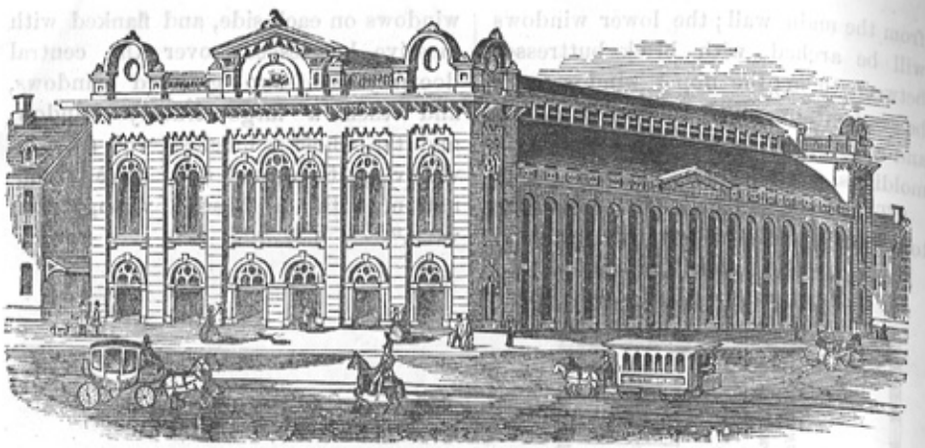


FARMERS' MARKET, PHILADELPHIA.

AT a time like this, when overcrowded cities find the want of fitting markets unendurable, and longing eyes and anxious ears are directed to every hopeful suggestion of reformation and extension, how welcome is the promise of a new—"a mammoth market."

Metropolitan New York, with its dirty "Fulton," and abominable "Washington" Markets, is the most concerned in this improved state of things, and hails every such promise with a pleasure which would be perfect were it not for the disheartening memory of that trite old say: "There's many a slip 'twixt the cup and the lip."

The dread of "municipal jobbing," has heretofore restrained the desire of the denizens of the Empire City for a new public market equal in proportions, and all other requirements of such buildings, to their now too long existent wants. A company of capitalists has, however, been formed, (as we stated in a former number), which bids fair to realize the utmost hopes of the community. There being no political plums available in such a public benefit, it cannot but prove worthy of all the good wishes which will surely accompany it from incipiency to completion.

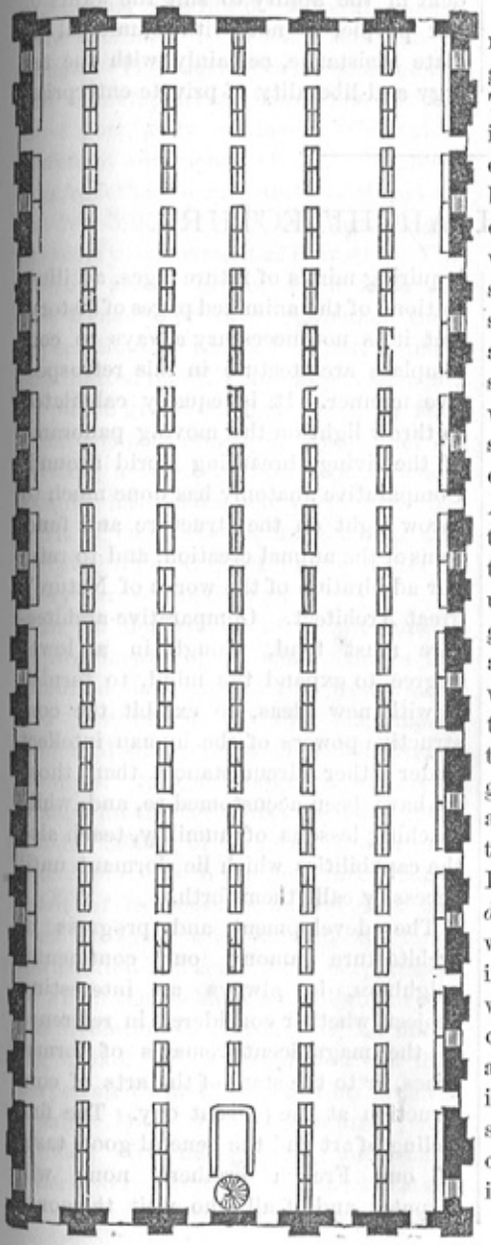
It is but fair to give some little credit to municipal effort, whenever such an event arises, and in this regard we must allow that the civic powers of New York did erect a market of considerable dimensions (just finished), but unfortunately located their boon in such an out-o'-the-way spot that, notwithstanding the illuminating power of the neighboring gas-works, the great body of the marketing people cannot possibly find it; and mayhap, if they should drop upon it, would be so overpowered by the peculiar odor of the locality as to avoid it ever afterwards. Yet it is a new market, and the tax-payers ought surely to be thankful.

New York must and will look to her interests in this matter sooner or later; and many markets will yet arise in convenient places to supply the wants of that omniverous city.

There is no public construction for the advantage of domestic demand and supply, can equal the market—and every community is concerned in it. Some cities are better supplied than others by many degrees. Baltimore and Philadelphia, for instance, are pre-eminent in this respect; and many others can show some fine markets, if not enough of them.

In our wonderfully progressive country, where the population of cities is constantly doubling itself, is it not a subject of very great interest to all? Our city has twenty-three public markets, namely: Germania, Fairmount, Farmers' Western, Kater, Pine-street, Richmond, Frankford, Germantown, Union, North Second-street, South Second-street, Girard-avenue, Spring Garden-street, Callowhill-street, Ridge-avenue, South Eleventh-street, Shippen street, Eastern, Farmers', Union (Seventeenth, above Market), Twenty-fourth Ward, Twelfth-street, and Western.

There are two Farmers' markets, the one is specially designated the "Farmers' Western," situated corner of Twenty-first and Market streets; the other "Farmers' Market," is between Eleventh and Twelfth on Market street.



The perspective and plan here given represent the latter, or FARMERS' MARKET, the length of which is three hundred and six feet; the breadth is one hundred and seventy feet, and the height eighty feet. Its cost was $260,000.

The markets of Paris have afforded many of the desirable features which give certain advantages to this design The construction of those popular institutions is one of long experience with the French architects, dating back to the reign of Philip Augustus, or more properly to that of Francis I., who caused halls to be erected with stone columns, and dark galleries, obstructed with irregular stalls. A century ago these inconvenient and most unsightly buildings were removed to make way for a more civilized mode of constructing markets; and toward the close of the eighteenth century, the great *Marché des Innocents* was erected on the site of the old burial ground attached to the church of the Innocents. The unsupportable evil of a vast area of ground filled with human remains, the accumulation of eight or nine centuries, was got rid of by removing the remains to the Catacombs, and entirely renewing the soil on which was commenced that great market, which stands to this day an example for like constructions. In the centre stands the celebrated work of Pierre Lescot, known as the *Fontaine des Innocents.* The sculpture of which was by Jean Goujon who was shot during the massacre of St. Bartholomew, while working at one of the figures. It consists of four arches the piers of which are faced with Corinthian pilasters resting on pedestals, and crowned with a sculptured frieze and attic surmounted on each side by a pediment, and finishing with a small dome.

In the midst stands an overflowing

vase, from which the water falls in a triple cascade into stone basins attached to the basement. Jets of water issue from the mouths of four recumbent lions, adorning the corners of the base. Around the whole is a large square basin, approached by steps. The height is forty-two feet. It is a very valuable monument of the *Renaissance des Arts.*

The *Marchè des Innocents* is, however, absorbed with its extensive area, by the modern New Central Halles; the fountain just described still occupying the centre. Fifteen acres of site are covered by this most elegant construction, the works of which are estimated to have cost over forty millions of francs. The expense to the city of Paris of the houses pulled down to add to this renovation, being twenty-seven millions of francs.

Not having our national energies concentrated on one city only, as is the case with France, we may not expect ever to rival the Gallic capital in the construction of markets, yet feel confident in the ability to suit the wants of our people, if not with municipal or state assistance, certainly with the energy and liberality of private enterprise.

MODERN FRENCH ARCHITECTURE.

THERE are few cities in the world that have made a greater advance in modern improvement than Paris, and it is the exponent of all France. The awakened interest in architecture which has made itself manifest in that capital, spreads like a circling wave of sound, wider and wider over the land. In that, as in all countries where the influence of the Roman Catholic Church prevails, this progressive feeling is to be found principally in Ecclesiastical Architecture, the consideration of which leads to a general study of the whole subject.

The art of architecture is connected at so many points with the habits, manners, and customs of the people among whom it flourishes, and it reflects by its structure and adaptations so much of the influence of climate, government, and the other external circumstances of a nation, that some general knowledge of the subject is essential to every one who would extend his inquiries into men and things beyond the narrow circle circumscribing his own immediate interests. Architecture has been happily termed, "History in Brick and Stone;" it is so, but it is also manners, morals, religions, modes of thought,—petrified—fossilized, so to speak, and preserved for the inquiring minds of future ages, as illustrations of the animated pages of history. But it is not necessary always to contemplate architecture in this retrospective manner. It is equally calculated to throw light on the moving panorama of the living, breathing world around. Comparative anatomy has done much to throw light on the structure and functions of the animal creation, and to raise our admiration of the works of Nature's great Architect. Comparative architecture must tend, though in a lower degree, to expand the mind, to furnish it with new ideas, to exhibit the constructive powers of the human intellect under other circumstances than those we have been accustomed to, and, while teaching lessons of humility, teach also the capabilities which lie dormant until necessity calls them forth.

The development and progress of architecture among our continental neighbors, is always an interesting subject, whether considered in reference to the magnificent remains of former times, or to the state of the arts of construction at the present day. The fine feeling of art and the general good taste of our French brethern none will dispute; and if all who visit the conti-