

From a notice in the "London Times" we extract the following:

Mr. Church is already known in this country by his remarkable picture of Niagara, to which we directed attention some years ago. In it he manifested extraordinary power in the vigorous and honest presentation of a scene which has been generally considered to defy the hand of the painter.

Equal power is shown in this new picture, which, as an example of the literal and minute style of landscape painting, which some critics have called "representative," others "historical," and others "topographical," has never been approached for scale and elaborateness by any work of art yet shown in this country. . . . Wandering sunbeams strike here and there on tree trunk and lichen, pierce the fern-clad hollows of the cliff, or kindle into foam-bows in the spray of the waterfalls. Perhaps it is in the representation of these sun freaks, and of all the incidents of the river's course, that the great pictorial skill of the painter is most strikingly manifested. But he has not sacrificed, for any such details, however brilliant or tempting, the grandeur of his great whole. In so far as this is susceptible of representation by the "minute" or "topographical" method which Mr. Church follows, he seems to us to have done well-nigh all that can be done by the combination of close study, a keen eye and a most patient hand.

But many will be of opinion that no possible combination of these can reproduce the impression of a scene combining so many incidents into so colossal a whole, and that the "suggestive" or "imaginative" method alone can recreate for the spectator what the painter saw and felt under the shadow of Chimborazo. Be this as it may, Mr. Church's picture is not less a grand and a unique work. No landscape painter of our old world has ventured to grapple with such a range of nature as Mr. Church has boldly addressed himself to.

A NUMBER of artists have lately returned from Europe. Edwin White has brought with him his large picture of "Washington resigning his commission," which is now at his studio in the University, where Mr. White will complete it.—Rothermel arrived in the Ocean Queen, and is now in Philadelphia.—Whitredge, the landscape-painter, returned in the Vanderbilt.—C. G. Thompson came early in the summer, and is about to open a studio in this city.—The friends of J. G. Chapman will be pleased to hear of his intention to visit his native land in September: Mr. Chapman was to sail from Havre on the 23d of August.

MONUMENTS.—On the 2d of August the corner-stone of a monument to commemorate the landing of the Pilgrim fathers was laid near Plymouth Rock. The design of the monument is by Hammatt Billings, and consists of a canopy of which the following description gives an idea:

"The canopy will cover a square space, the sides of which will measure about fifteen feet. The whole height of the structure will be about thirty feet. Each of the four façades will present an arched opening, through which Forefather's Rock can be seen resting upon the floor of the arched chamber. The angles of these openings will be formed of solid piers, decorated with Roman doric columns bearing a plain entablature; above which will be an ornamental attic, with tablets containing inscriptions in the spaces above the arches; and the whole will be surmounted with circular pediments, the continuation of which will form the roofs. At the angles on the outside, between the columns, are to be placed four statues, representing some of the most distinguished persons among the Pilgrims. The material of which it is to be constructed is Quincy granite. The contractors will complete it on or before next Forefather's Day, if the requisite funds are collected for defraying the expenses attendant upon the construction."

We are rejoiced to find that the renewed attempt to complete that odd hybrid affair at our national capital, called the Washington Monument, finds no favor with our leading journals. The best disposition of the structure, as it now stands, is to permit it to remain as it is, a memento of the ignorance and bad taste of the generation that projected it. We shall always have such failures until monuments are confided to artists who can furnish evidence of their fitness to construct them. It is a great satisfaction to be able to point to a few monumental enterprises in which the moral conditions of their execution are in harmony with their noble purposes. First may be named the glorious Mount Vernon enterprise, projected and completed under the auspices of the women of the country. Next our Central Park, the beauty of which, as yet only partially developed, already proves the fidelity of its architect and the wisdom of its managers. Again, the equestrian Washington at Union Square, an enterprise managed so quietly and successfully as to be a model for all efforts of the same kind. There may be others; we mention these because we know their history. Referring again to the city of Washington affair, it is well to consider that an obelisk is the most primitive and barbarous of monumental structures. Obelisks were only intended to serve as tablets for inscriptions. The best obelisk in our country, that on Bunker Hill, is a failure, for it can scarcely be distinguished from the lofty chimneys that surround it. Monuments, like flowers, should not be subjected to competition with weeds!

ARCHITECTURAL GOSSIP.

Messrs. R. Upjohn & Co. are constructing several churches in different parts of the country, a list of which we give. At Albany they are building a fine edifice, called St. Peter's church, in the decorated style of architecture, of blue stone with brown stone dressings. Its area is 68 by 110 feet, with an apsidal chancel 26 feet. There is no gallery except an organ loft. The church is to seat 1,000 persons. The clerestory is of stone supported on stone columns, with richly carved capitals. The tower (no spire) will be 167 feet high. The cost of the church is \$68,000.—At Poughkeepsie they are erecting an Episcopal church in the Decorated English style. This edifice is a memorial church, and is erected for W. A. Davies, Esq. It is to be of blue stone, is to accommodate 300 persons, and will cost \$11,000.—An Episcopal church at Norfolk, N. C., built of brick, with stone dressings, in the English style, cost \$7,500.—An Episcopal church at Cleremont, built of wood, and to cost \$1,600.—An Episcopal church at Hazardville, Conn., to seat 250 persons; cost \$2,500.—St. Paul's church, Yonkers, to seat 250 persons; built of wood, on a brick basement, to cost \$5,000. The tower and spire of a church at Providence, R. I., built by R. Upjohn, fifteen years ago. This structure is very ornate, is to be 175 feet high, and will cost \$17,000.—A Presbyterian church at Genesee, N. Y., in the Italian style, to seat 400 persons, and to cost \$6,500.—Lastly, a church attached to an institution for indigent females in Brooklyn, which is to be in the early English style, and will cost \$14,000. In concluding our notice of the present labors of this veteran house, we would state that since the beginning of Mr. Upjohn's professional labors, more than one hundred and fifty churches have been erected by and under his supervision.

Delif Lienau is engaged upon the decoration of the Merchants' and Traders' Bank, Jersey City.

Those who are familiar with the fine collection of paintings