

these styles. In the reign of Charles I Inigo Jones designed, among other buildings, Whitehall Palace and Greenwich Hospital in a purely classic style. After the great fire in London (1666) Sir Christopher Wren designed an immense number of churches and other buildings in classic style, particularly St. Paul's Cathedral, the Sheldonian Theater of Oxford, Chelsea Hospital, etc. Various phases of classic or Renaissance continued to prevail during the eighteenth and earlier part of the nineteenth century. About 1836 the Gothic revival commenced, and that style has been employed with considerable success in the churches erected in recent times. The Houses of Parliament, erected in 1840-60 in the Tudor style, the Law Courts of Salford, St. Pancras railway station, and the Law Courts of London (opened 1882) in the Gothic, served to sustain an impetus that had been given to the use of that style. At the present day Gothic is much employed for ecclesiastical and collegiate buildings, and a mild type of Renaissance for civil buildings. Of late years a style that has received the name of 'Queen Anne' is much in vogue for private residences. It is very mixed, but withal highly picturesque.

Very little is known of the state of the art of painting among the Anglo-Saxons; but in the ninth century Alfred the Great caused numerous MSS. to be adorned with miniatures, and about the end of the tenth century Archbishop Dunstan won reputation as a miniature painter. Under William the Conqueror and his two sons the painting of large pictures began to be studied, and Lanfranc, archbishop of Canterbury, adorned the vault of his church with paintings. Numerous miniatures of the thirteenth and fourteenth centuries have come down to us, rude in execution, but not without originality. From this period down to the eighteenth century a succession of foreign painters resided in England, of whom the chief were Mabuse, Hans Holbein, Federigo Zuccheri, Cornelius Jansen, Vandyck, Lely and Kneller. Of native artists few are of importance prior to William Hogarth (1697-1764). Throughout the eighteenth century English artists attained higher eminence in portrait painting than in other departments, and it culminated in Sir Joshua Reynolds, Thomas Gainsborough and George Romney. Barry, West and Copley gained distinction in historical compositions, especially in pictures of battles. Landscape painting was represented by Richard Wilson, who painted classical scenes with figures from heathen mythology, and by

Gainsborough, already mentioned, who painted scenes of English nature and humble life. The Royal Academy of Arts, of which Reynolds was the first president, was established in London in 1769. Sir David Wilkie (1785-1841), in what is known abroad as *genre* painting, gained a European reputation that is unsurpassed. In landscape the reputation of Turner (1775-1857) 'stands alone, solitary, colossal' (Wornum). There were other distinguished landscape painters, among them Roberts, Müller and Constable, whose works exercised great influence in France. John Philip greatly distinguished himself by his scenes from Spanish life and by his mastery in color. Landseer stands by himself as a painter of animals. In affecting a more accurate and careful style of work, the Pre-Raphaelites (1840-60), while seeking to restore in their practice an early phase of Italian art, exercised a beneficial influence, while they themselves ultimately abandoned the style to which at the first they had been devoted. The list of more recent painters, some of them of high artistic powers, is too extended to be here given.

English sculpture was long merely an accessory to architecture, and few English sculptors are known by name till comparatively modern times. During the Renaissance period Torregiano came from Italy and executed two masterpieces in England, the tomb of the mother of Henry VII, and that of Henry himself at Westminster. The troubles of the reign of Charles I and the Commonwealth produced a stagnation in the art, and were the cause of the destruction of many valuable works. After the Restoration two sculptors of some note appeared, Grinling Gibbons, a wood-carver, and Caius Gabriel Cibber. In the eighteenth century John Flaxman imitated the classic sculpture, and Sir Francis Chantrey produced works in a pseudo-classic style. A return to nature was attempted by Westmacott, Wyatt and Bell; but the first effectual rebellion against the classic dates from Alfred Stevens (1817-75). Other sculptors of note are Sir Edward Landseer (1802-73), who executed the lions on Nelson's monument; Lord Leighton (1830-96), whose 'Athlete Struggling with the Python' and 'Sluggard' are well known; Alfred Gilbert (born 1854), who is regarded as one of the greatest figures in British sculpture; Harry Bates (1850-99), Sir George Frampton (born 1860); and W. R. Colton (born 1867).

English Channel, an arm of the Atlantic Ocean, which separates England from France.