weakening of its walls, and the consequent accumulation aud fer­mentation of partially digested food. This condition gives rise to much discomfort, heartburn, and pain, and to the occurrence every few days of a copious vomiting of fermenting material, in which may be found on microscopic examination the fungoid growths of *Sarcina* and *Torulæ.* With the continuance of the disease the symptoms tend to increase and to wear out the patient’s strength, since little or no assimilation is possible, and death sooner or later takes place from inanition. For a long time this condition was regarded as incurable in every case, till the method of treatment, originally suggested by Kussmaul, of washing out the stomach daily or less frequently was found to yield remarkably beneficial results in almost all cases, and, in many instances of non-cancerous disease, to accomplish an actual cure. This plan of treatment is now largely resorted to, and it has proved to be a valuable addition to the therapeutics of gastric diseases. (J. O. A. )

STONE, a market-town of Staffordshire, England, on the river Trent, and on the North Staffordshire Railway, 7 miles south of Stoke and 7 north of Stafford. Part of the walls remain of an abbey which dates from the foun­dation of a college of canons in 670. The present church was opened in 1750. The inhabitants are employed chiefly in shoemaking, but malting, brewing, and tanning are also carried on. The population of the urban sanitary district (estimated area 1000 acres) was 5669 in 1881.

STONE. See Vesical Diseases.

STONEHENGE, one of the most remarkable examples of the ancient stone circles, is situated in Salisbury Plain, Wiltshire, about 7 miles north of Salisbury. It consists of two circles and two ovals with a large stone in the centre. The outer circle, about 300 feet in circumference, is composed of upright stones about 16 feet in height and 18 feet in circumference, with others of similar size placed horizontally on their tops. Originally there were thirty uprights and thirty imposts, but now only seventeen uprights and seven imposts retain their position. The inner circle, which is about 9 feet distant from the outer circle, consisted originally of forty single stones, much smaller in size, and, unlike those of the outer circle, showing no evidence of having been hewn. The larger of the ovals was composed of five pairs of trilithons standing separate from each other, and rising gradually in height from east to west. Only two of these now remain entire ; one of the uprights of the grand central trilithon has fallen, and is broken in two pieces ; the impost though fallen is entire, and the other impost is 9 feet out of the perpendicular; another trilithon fell outward on the 3d June 1797 ; and of a third one of the uprights is still standing, the other upright and the impost having in their fall been broken into three pieces. The inner oval con­sisted originally of nineteen stones, of which there are remains of eleven, tapering in form and taller than those of the inner circle. In the centre of the smaller oval is the supposed altar stone, 15 feet in length. The whole is surrounded by a vallum and ditch about 370 yards in circumference. From the north-east an avenue, marked by a bank and ditch on each side, proceeds for a distance of 594 yards, after which it divides into two branches, one going eastwards up a hill between two groups of barrows, and the other north-westwards about 300 yards to the cursus or race-course. The cursus, which is enclosed between two parallel banks and ditches running east and west, is a mile and 176 yards in length, with a breadth of 110 yards. There is a smaller cursus a little to the north. In the avenue there is a cromlech or bowing-stone 16 feet in length, called the Friar’s Heel, and in a line with it, within the area of the work, there is a large prostrate stone on which it is supposed the victims were immolated. Barrows lie around on all sides.

Stonehenge is first mentioned by Nennius, in the 9th century, who asserts that it was erected in commemoration of the 400 nobles who were treacherously slain near the spot by Hengist in 472. A similar account of its origin is given in the triads of the Welsh bards, where its erection is attributed to King Merlin, the

successor of Vortigern. Inigo Jones, in his work on Stonehenge, published in 1655, endeavours to prove that it was a temple of the Romans, but later writers of authority are generally agreed that it is of Druidical origin, although there are differences of opinion as to its probable date, some placing it at 100 years before Christ and others in the 5th century. It seems most probable that the inner circle and inner oval, constructed of smaller stones of granite, which must have been brought from a distance, is of earlier origin than the outer circle and oval.

Among numerous writings on Stonehenge may be mentioned *Stonehenge and Abury,* by Dr william Stukeley, 1740, reprinted in 1840 ; Davies’s *Celtic Researches,* 1SO4, and *Mythology of the Druids,* 1800; Hoare’s *Ancient Wiltshire,* vol. i., 1812; Browne, *An Illustration of Stonehenge and Abury,* 1823; the article on Stonehenge in the *Quarterly Review* for July I860; Long’s *Stonehenge and its Barrows,* 1876; Gidley, *Stonehenge Viewed in the Light of Ancient History and Modem Observa­tion,* 1877.

STONE MASONRY. See Building, vol. iv. p. 468. STONINGTON, a borough and seaport of the United

States, in New London county, Connecticut, is situated on Long Island Sound, 139 miles from New York by the railway to Providence and Boston. It is built on a narrow rocky point, and is a quiet quaint-looking town, largely fre­quented as a summer watering-place. Its industries com­prise silk-throwing and the manufacture of silk machinery, and it has a considerable interest in sealing. Here and there may still be seen traces of the bombardment by the British under Sir Thomas Hardy in August 1814. The har­bour is protected by two breakwaters ; it is the terminus of a daily line of steamers from New York. The popula­tion of the township was 6313 in 1870, and 7355 in 1880. Settled in 1649, the borough was incorporated in 1801.

STORACE, Stephen (1763-1796), dramatic composer, was born in London in 1763. His father, Stefano Storace, an Italian contrabassist, taught him the violin so well that at ten years old he played successfully the most difficult music of the day. After completing his educa­tion at the Conservatorio di Sant’ Onofrio at Naples, he produced his first opera, *Gli Sposi Malcontenti,* at Vienna, in 1785. Here he made the acquaintance of Mozart, in whose *Nozze di Figaro* his sister, Anna Selina Storace, first sang the part of Susanna. Here also he produced a second opera, *Gli Equivoci,* founded on Shakespeare’s *Comedy of Errors,* and a “ Singspiel ” entitled *Der Doctor und der Apotheker.* But his greatest triumphs were achieved in England, whither he returned in 1787. After creating a favourable impression by bringing out his “ Singspiel ” at Drury Lane, under the title of *The Doctor and the Apothecary,* Storace attained his first great success in 1789, in *The Haunted Tower,* a genuine English opera, which ran for fifty nights in succession, and retained its popularity long after the opening of the present century. *No Song No Supper* was equally successful in 1790; and *The Siege of Belgrade* scarcely less so in 1791. The music of *The Pirates,* produced in 1792, was partly adapted from *Gli Equivoci,* and is remarkable as affording one of the earliest instances of the introduction of a grand *finale* into an English opera. These works were followed by some less successful productions; but *The Cherokee* (1794) and *The Three and the Deuce* (1795) were very favourably received, and the music to Colman’s play, *The Iron Chest,* first performed March 12, 1796, created even a greater sensation than *The Haunted Tower.* This was Storace’s last work. He caught cold at the rehearsal, and died in consequence, March 19, 1796.

The character of Storace’s music is pre-eminently English ; but his early intercourse with Mozart gave him an immense advantage over his contemporaries in his management of the orchestra, while for the excellence of his method of writing for the voice he was no doubt largely indebted to the charming vocalization of his sister Anna. This lady, who has attained lasting honour as the original representative of Susanna in *Le Nozze di Figaro,* was born in London in 1766, completed her education at Venice under Sacchini, sang for Mozart at Vienna, and first appeared at the King’s Theatre in London in 1787. After contributing greatly to the success of *The Haunted Tower* and her brother’s later operas, she crowned a long and brilliant career by winning great laurels at