Duxbury Hall branch of the family. Nothing definite is known of him before 1620, when with his wife, Rose (d. 1621), he emi­grated to New England in the “ Mayflower." He became the military leader of the Plymouth colony; was sent to London in 1625 on an unsuccessful mission to secure the intervention of the Council for New England in the affairs of the colony; and in 1628 was one of the eight members of the colony who pledged themselves to pay £1800 and thus buy out the merchant adven­turers. In 1631 with William Brewster and others he settled at Duxbury, where he died on the 3rd of October 1656, and where on "Captain’s Hill, ” near the site of his home, there is a monument to him, consisting of a stone shaft, 110 ft. high, and a bronze statue of him. Longfellow’s *Courtship of Miles Standish* apparently has no basis in fact; Standish’s second wife, Barbara, a sister of Rose, must have been summoned to Ply­mouth a year before the marriage of John Alden to Priscilla Mullins. Lowell’s *Interview with Miles Standish* misrepresents him : he was not a typical Puritan.

See William Bradford’s *History of Plymouth Plantation.* Tudor Jenks’s *Captain Myles Standish* (New York, 1905) and Henry ohnson’s *Exploits of Myles Standish* (New York, 1897) are popular sketches.

**STANFIELD, WILLIAM CLARKSON** (1794-1867), English marine painter, was born of Irish parentage at Sunderland in 1794. As a youth he was a sailor, and during many long voyages he acquired that intimate acquaintance with the sea and ship­ping which was admirably displayed in his subsequent works. In his spare time he diligently occupied himself in sketching marine subjects, and so much skill did he acquire that, after having been incapacitated by an accident from active service, he received an engagement, about 1818, to paint scenery for the "Old Royalty, ” a sailor’s theatre in Wellclose Square, London. Along with David Roberts he was afterwards employed at the Cobourg theatre, Lambeth; and in 1826 he became scene-painter to Drury Lane theatre, where he executed some admirable work, especially distinguishing himself by the production of a drop-scene, and by decorations for the Christmas pieces for which the house was celebrated. Meanwhile he had been at work upon some easel pictures of small dimensions, and was elected a member of the Society of British Artists. Encouraged by his success at the British Institution, where in 1827 he exhibited his first important picture—"Wreckers off Fort Rouge ”—and in 1828 gained a premium of 50 guineas, he before 1830 abandoned scene-painting, and in that year made an extended tour on the Continent. He now produced his “ Mount St Michael, ” which ranks as one of his finest works; in 1832 he exhibited his “ Opening of New London Bridge ” and “ Portsmouth Harbour ”—commis­sions from William IV.—in the Royal Academy, of which he was elected an associate in 1832 and an academician in 1835; and until his death on the 18th of May 1867 he contributed to its exhibitions a long series of powerful and highly popular works, dealing mainly with marine subjects, but occasionally with scenes of a more purely landscape character. Among these may be named: the “ Battle of Trafalgar ” (1836), executed for the United Service Club; the “Castle of Ischia ” (1841)," Isola Bella ” (1841), among the results of a visit to Italy in 1839; “French troops Fording the Margra ” (1847), “ The 'Victory' Bearing the Body of Nelson Towed into Gibraltar” (1853), “The Abandoned ”(1856). He also executed two notable scries of Venetian subjects, one for the banqueting-hall at Bowood, the other for Trentham. He was much employed on the illustrations for *The Picturesque Annual,* and published a collection of lithographic views on the Rhine, Moselle and Meuse; and forty of his works were engraved in line under the title of “ Stanfield’s Coast Scenery. ” The whole course of Stanfield’s art was powerfully influenced by his early practice as a scene-painter. But, though there is always a touch of the spectacular and the scenic in his works, and though their colour is apt to be rather dry and hard, they are large and effective in handling, powerful in their treatment of broad atmospheric effects and telling in composition, and they evince the most complete knowledge of the artistic materials with which their painter deals.

**STANFORD, SIR CHARLES VILLIERS** (1852- ), Irish

musical composer, was born in Dublin on the 30th of September 1852, being the only son of Mr John Stanford, examiner in the court of chancery (Dublin) and clerk of the Crown, Co. Meath. Both parents of the composer were accomplished amateur musicians, the father being the possessor of a splendid bass voice, and the mother a very clever pianist. Under R. Μ. Levey (violin), Miss Meeke, Mrs Joseph Robinson, Miss Flynn and Michael Quarry (piano), young Stanford’s musical powers were trained in the early days; and Sir Robert Stewart taught him composition and organ. Various feats of precocity are recorded in an article in the *Musical Times* for December 1898. He came to London as a pupil of Arthur O’Leary and Ernst Pauer in 1862, and in 1870 won a scholarship at Queen’s College, Cambridge, whence he migrated to Trinity College in 1873, and succeeded J. L. Hopkins as college organist, a post he held till 1892. His appointment as conductor of the Cambridge Univer­sity Musical Society gave him great opportunities, and the fame which the society soon obtained was in the main due to Stan­ford’s energies. Before his time ladies were not admitted into the chorus, but during his tenure of the office of conductor many most interesting performances and revivals took place. In the years 1874 to 1877 he was given leave of absence for a portion of each year in order to complete his studies in Germany, where he learnt from Reinecke and Kiel. He took the B.A. degree in 1874 and Μ. A. in 1878, and was given the honorary degree of Mus. D., at Oxford in 1883, and at Cambridge in 1888. He first came prominently before the public as a composer with his incidental music to Tennyson’s *Queen Mary* (Lyceum, 1876); and in 1881 his first opera, *The Veiled Prophet,* was given at Hanover (revived at Covent Garden, 1893); this was succeeded by *Savonarola* (Hamburg, April, and Covent Garden, July 1884), and *The Canterbury Pilgrims* (Drury Lane, 1884). A long inter­val separates these from his later operas, *Shamus O'Brien,* a delightful piece of Irish dramatic writing (Opera Comique, 1896) and *Much Ado About Nothing* (Covent Garden, 1901). For the main provincial festivals, works by Stanford were commissioned as follows; “Orchestral serenade” (Birmingham, 1882); “Elegiac Ode” (Norwich, 1884); *The Three Holy Children* (Birming­ham, 1885); *The Revenge* (Leeds, 1886); *The Voyage of Maeldune* (Leeds, 1889); *The Battle of the Baltic* (Hereford, 1891); *Eden* (Birmingham, 1891) ; *The Bard* (Cardiff, 1895); *Phaudrig Crohoore* (Norwich, 1896); *Requiem* (Birmingham, 1897); *Te Deum* (Leeds, 1898) ; *The Last Post* (Hereford, 1900) ; *Stabat Mater* (Leeds, 1907). Besides these, his music includes a few choral works of importance, such as *The Resurrection* (Cambridge, 1875) ; *Psalm XLVI.* (Cam­bridge, 1877); *Carmen Saeculare* (Jubilee Ode, 1887); “ Installa­tion Ode ” (Cambridge, 1892) ; *East to West* (London, 1893) ; *Psalm, CL.* (Manchester, 1887); *Mass in G* (Brompton Oratory, 1893).' He was appointed professor of composition at the Royal College of Music, 1883; conductor of the Bach choir in 1885; professor of music in the university of Cambridge, succeeding Sir G. A. Macfarren, 1887 ; conductor of the Leeds Philharmonic Society, 1897, and of the Leeds Festival from 1901 onwards. He was knighted in 1902. His instrumental works include six symphonies, many chamber compositions, among them two string quartets; besides many songs, part-songs, madrigals, &c., and incidental music to the *Eumenides* and *Oedipus Rex* (as performed at Cambridge), as well as to Tennyson’s *Becket.* His church music holds an honoured place among modern Anglican compositions; and his editions of Irish and other traditional songs are well known. In 1908 he published an interesting volume of *Studies and Memories,* a collection of contributions to reviews, &c., in past years.

**STANHOPE, EARLS.** James Stanhope, 1st Earl Stanhope (*c*. 1673-1721), English statesman and soldier, was the eldest son of Alexander Stanhope (d. 1707), a son of Philip Stanhope, 1st earl of Chesterfield. Educated at Eton and at Trinity College, Oxford, he accompanied his father, then British minister at Madrid, to Spain in 1690, and obtained some knowledge of that country which was very useful to him in later life. A little later, however, he went to Italy where, as afterwards in Flanders,