Results of his work were shown in the next campaign, particu­larly at Monmouth, where he rallied the disordered, retreating troops of General Charles Lee. His *Regulations for the Order and Discipline of the Troops of the United States* (1779) was of great value to the army. He was a member of the court-martial which tried Major John André in 1780, and after General Horatio Gates’s defeat at Camden was placed in command of the district of Virginia, with special instructions “ to collect, organize, discipline and expedite the recruits for the Southern army.” In April 1781 he was superseded in command of Virginia by La Fayette and later took part in the siege of Yorktown. Retiring from the service after the war, he passed the last years of his life at Steubenville, New York, where he died on the 28th of November 1794. New York, Virginia, Pennsylvania and New Jersey gave him grants of land for his services, and Congress passed a vote of thanks and gave him a gold-hilted sword in 1784 and later granted him a pension of $2400.

See Frederick Kapp, *The Life of Frederick William von Steuben* (New York, 1859); and George W. Greene, *The German Element in the War of American Independence* (Cambridge, Massachusetts, 1876).

**STEUBENVILLE,** a city and the county-seat of Jefferson county, Ohio, U.S.A., on the west bank of the Ohio river, about 40 m. W. of Pittsburg. Pop. (1880), 12,093; (1890), 13,394; (1900), 14,349, of whom 1815 were foreign-born and 736 were negroes; (1910 U.S. census) 22,391. It is served by the Wheeling & Lake Erie (Wabash system), the Pittsburg, Cin­cinnati, Chicago & St Louis (Pennsylvania system), and the Pennsylvania railways, and by inter-urban electric, railways. A suspension bridge crosses the Ohio river here. Steubenville is on a high plain (the second terrace of the river), surrounded by hills 300-500 ft. high, in a good farming country, rich in bituminous coal, natural gas, building-stone, petroleum and clay. The City has a Carnegie library, Gill hospital, a Y.M.C.A. building and Stanton and Altamont parks. The value of its factory products increased from $4,547,049 in 1900 to $12,369,677 in 1905, or 172 %—the greatest increase during this period for any city, with a population of 8000 or over in 1900, in the state; during the same period the capital invested in manufacturing industries increased from $2,302,563 to $12,627,048 or 448∙4 %. Among manufactures are iron and steel, tin and terne plate, glass, paper and wood pulp, and pottery. Near the city limits are building-stone quarries and coal-mines. The municipality owns and operates the waterworks. Steubenville was platted as a town in 1797, immediately after the erection of Jefferson county, and was built on the site of Fort Steuben, erected in 1786-1787, and named in honour of Baron Frederick William von Steuben; it received a city charter in 1851, and its city limits were much enlarged in 1871.

See W. H. Hunter, “ The Pathfinders of Jefferson County,” and "The Centennial of Jefferson County,” in *Ohio Archaeological and Historical Review,* vol. vi. Nos. 2, 3 (Columbus, 1898).

**STEUCO** [in Latin Steuchus or Eugubinus], **AGOSTINO** (1496-1549), Italian scholar and divine, was born at Gubbio in Umbria. In 1513 he entered the congregation of the canons of St Saviour, and for some years earned his living by teaching Oriental languages, theology and antiquities. In 1525 he became librarian of the convent of Sant’ Antonio at Venice, returning later to Gubbio as prior of his congregation. In 1538 he was made bishop of Chisamo in Crete, but returned after a year or two to Rome, where in 1542 he succeeded Alessandro as prefect of the Vatican Library. He wrote many works on sacred antiquities and Bible exegesis.

See Hoefer, *Nouvelle biographie générale* (Paris, 1857-1870).

**STEVEDORE,** a person who is engaged in the stowage of cargo on board a ship, one who loads and unloads vessels in port. The word is an adaptation of the Spanish *estivador,* literally a packer, *cstivar,* to press or pack closely, Latin *stipare,* to press. The Spanish word was particularly applied to the packers of wool, when Spain was a great wool-exporting country, and thus came into general mercantile use.

**STEVENAGE,** an urban district in the Hitchin parliamentary division of Hertfordshire, England, 281/2 m. N. of London by the Great Northern railway. Pop. (1901), 3957. The church of St Nicholas, with a graceful tower and spire, is mainly Early English, but has Norman and later portions. There is a grammar school, founded in 1558. By the North Road, south of the town, is a row of six large barrows, considered to be of Danish construction.

**STEVENS, ALFRED** (1818-1875), British sculptor, was born at Blandford in Dorset on the 28th of January 1818. He was the son of a house painter, and in the early part of his career he painted pictures in his leisure hours. In 1833, through the kindness of the rector of his parish, he was enabled to go to Italy, where he spent nine years in study at Naples, Rome, Florence, Milan and Venice. He had never been at an English school. In 1841 Thorwaldsen employed him for a year in Rome. After this he left Italy for England, and in 1845 he obtained a tutorial position in the School of Design, London. This post he occupied until 1847. In 1850 he became chief artist to a Sheffield firm of workers in bronze and metal. In 1852 he returned to London. To this period belongs his design for the vases on the railings in front of the British Museum, and also the lions on the dwarf posts which were subsequently transferred to the inside of the museum. In 1856 occurred the competition for the Wellington monument, originally intended to be set up under one of the great arches of St Paul’s Cathedral, though it was only consigned to that position in 1892. Stevens agreed to carry out the monument for £20,000—a quite inadequate sum, as it afterwards turned out. the greater part of his life as a sculptor Stevens devoted to this grand monument, constantly harassed and finally worn out by the interference of government, want of money and other difficulties. Stevens did not live to see the monument set up—perhaps fortunately for him, as it was for many years placed in a small side chapel, where the effect of the whole was utterly destroyed and its magnificent bronze groups hidden from view. Stevens was aware of the position finally decided on for the work, and he suppressed the equestrian group intended for the summit and left the model for the latter feature in a rough state. On the removal of the monument from the chapel to the intercolumnar space on the north side of the nave for which it was originally designed, the model of horse and man was placed in the hands of an able young sculptor, trained mainly in another school, to be worked upon and cast in bronze. The incongruity of the idea did not strike those responsible for the proceeding. Its completion was still not carried into effect in 1910, after years of work and polemics, and it was feared that it would have a disastrous result on the masterpiece as a whole. Indeed the president of the Royal Institute of British Architects declared that the structure would not bear the weight of the addition. The monument itself consists of a sarcophagus supporting a recumbent bronze effigy of the duke, over which is an arched marble canopy of late Renaissance style on delicately enriched shafts. At each end of the upper part of the canopy is a large bronze group, one representing Truth tearing the tongue out of the mouth of False­hood, and the other Valour trampling Cowardice underfoot. The two virtues are represented by very stately female figures modelled with wonderful beauty and vigour; the vices are two nude male figures treated in a very massive way. The vigorous strength of these groups recalls the style of Michelangelo, but Stevens’s work throughout is original and has a very distinct character of its own. Owing to the many years he spent on this one work Stevens did not produce much other sculpture. In Dorchester House, Park Lane, there is some of his work, especially a very noble mantelpiece supported by nude female caryatids in a crouching attitude, modelled with great largeness of style. He also designed mosaics to fill the spandrels under the dome of St Paul’s. Stevens died in London on the 1st of May 1875.

See Sculpture: *British;* Sir William Armstrong, *Alfred Stevens* (London, 1881) ; H. Stannus, *Alfred Stevens* (London, 1891).

**STEVENS, ALFRED** (1828-1906), Belgian painter, was born in Brussels on the 11th of May 1828. His father, an old officer in the service of William I., king of the Netherlands, was passion­ately fond of pictures, and readily allowed his son to draw in the