In 1778 he became a student of the Royal Academy, of which he was elected associate in 1792 and full academician in 1794. In 1812 he was appointed librarian, having served as assistant for two years. He died in London on the 27th of April 1834.

Among his earliest book illustrations are plates engraved for *Ossian* and for *Bell's Poets* ; and in 1780 he became a regular contributor to the *Novelist's Magazine*, for which he executed one hundred and forty-eight designs, including his eleven admir­able illustrations to *Peregrine Pickle* and his graceful subjects from *Clarissa* and *Sir Charles Grandison.* He contentedly de­signed plates for pocket-books, tickets for concerts, illustrations to almanacs, portraits of popular players—and into even the slightest and most trivial sketches he infused a grace and distinction which render them of value to the collectors of the present time. Among his more important series are the two sets of illustrations to *Robinson Crusoe,* one for the *New Magazine* and one for Stockdale’s edition, and the plates to *The Pilgrim's Progress* (1788), to Harding’s edition of Goldsmith’s *Vicar of Wakefield* (1792), to *The Rape of the Lock* (1798), to the works of Gessner (1802), to Cowper’s *Poems* (1825), and to *The Decameron;* while his figure-subjects in the superb editions of Roger’s *Italy* (1830) and *Poems* (1834) prove that even in latest age his fancy was still unexhausted, and his hand hardly at all enfeebled. He is at his best in subjects of a domestic or a gracefully ideal sort; the heroic and the tragic were beyond his powers. The designs by Stothard were estimated by R. N. Wornum to number five thousand, and of these about three thousand have been engraved. His oil pictures are usually small in size, and rather sketchy in handling. Their colouring is often rich and glowing, being founded upon the practice of Rubens, of whom Stothard was a great admirer. The "Vintage,” perhaps his most important oil painting, is in the National Gallery. He was a contributor to Boydell’s Shakespeare Gallery, but his best-known painting is the “ Procession of the Canterbury Pilgrims,” also in the National Gallery, the engraving from which, begun by Luigi and continued by Niccolo Schiavonetti and finished by James Heath, attained an immense popularity. The commission for this picture was given to Stothard by R. H. Cromek, and was the cause of a quarrel with his friend William Blake. It was followed by a companion work, the "Flitch of Bacon,” which was drawn in sepia for the engraver but was never carried out in colour.

In addition to his easel pictures, Stothard adorned the grand staircase of Burghley House, near Stamford, with subjects of War, Intemperance, and the Descent of Orpheus in Hell (1799— 1803); the mansion of Hafod, North Wales, with a series of scenes from Froissart and Monstrelet (1810); the cupola of the upper hall of the Advocates’ Library, Edinburgh (now occupied by the Signet Library), with Apollo and the Muses, and figures of poets, orators, &c. (1822); and he prepared designs for a frieze and other decorations for Buckingham Palace, which were not executed, owing to the death of George IV. He also designed the magnificent shield presented to the duke of Wellington by the merchants of London, and executed with his own hand a series of eight etchings from the various subjects which adorned it. In the British Museum is a collection, in four volumes, of engravings of Stothard’s works, made by Robert Balmanno.

An interesting but most indiscriminately eulogistic biography of Stothard, by his daughter-in-law, Mrs Bray, was published in 1851. A. C. Coxhead’s *Thomas Stothard, R.A., an Illustrated Mono­graph* (1906), contains a short biographical chapter, and an accurately dated summary of the various books and periodicals illustrated by Stothard; see also Austin Dobson, *Eighteenth Century Vignettes,* 1st series (1892).

**STOUGHTON, JOHN** (1807-1897), English Nonconformist divine, was born at Norwich on the 18th of November 1807. His father was an Episcopalian, his mother a member of the Society of Friends. Stoughton was educated at Norwich Grammar School, and, after an interval of legal study, at High­bury Congregational College. In 1833 he became minister at Windsor, in 1843 at Kensington; in 1856 he was elected chair­man of the Congregational Union. From 1872 to 1884 he was professor of historical theology in New College, Hampstead. He died at Ealing on the 24th of October 1897. Stoughton was no controversialist, but did a good deal of sound historical work which was published in *Church and Slate 1660-1663* (London, 1862); *Ecclesiastical History of England 1640-1660* (4 vols., London, 1867-1870); *Religion in England under Queen Anne and the Georges* (2 vols., 1878); *Religion in England from 1800 to 1880* (2 vols., 1884). He contributed an account of Nonconformist modes of celebrating the Lord’s Supper to the ritual commission of 1870, arranged a conference on co-operation between Anglicans and dissenters (presided over by Archbishop Tait) in 1876, was one of Dean Stanley’s lecturers in Westminster Abbey and a pall-bearer at his funeral. He was elected to the Athenaeum Club in 1874 on the nomination of Matthew Arnold.

Besides the,books already mentioned he wrote a number of more popular works, among which *Homes and Haunts of Luther* (1875), *The Italian Reformers* (1881), and *The Spanish Reformers* (1883) are conspicuous.. His *Recollections of a Long Life* (1894) furnish interesting autobiographical material.

**STOUR,** the name of several English rivers. (1) The East- Anglian Stour rises in the slight chalk hills in the south-east of Cambridgeshire and follows a course ranging from east to south-east to the North Sea at Harwich, passing Clare, Sudbury, Nay- land and Manningtree. It falls about 380 ft. in a course of 60 m., and drains an area of 407 sq. m. Over nearly its entire course it forms the boundary between Suffolk and Essex. From Manning-tree down ward its course is estuarine, and it is joined immediately above Harwich by the estuary of the Orwell. It is navigable up to Sudbury but does not bear much traffic. (2) The Kentish Stour or Great Stour rises on the southern face of the North Downs, the branch called the East Stour having its source not far inland from Hythe, but flowing at first away from the sea, while the main or western branch rises near Lenham. They unite at Ashford. Passing Canterbury, the Stour divides into two branches, the larger reaching the English Channel in Pegwell Bay, while the smaller runs north to the North Sea at Reculver. The larger branch is joined in the levels by the Little Stour from the south. The Stour is navigable to Fordwich near Canterbury, but is little used above Sand­wich. Its length is about 40 m., its fall from Ashford 150 ft., and its drainage area 370 sq. m. The name of Stour belongs also to (3) a considerable but unnavigable tributary of the Hampshire Avon, rising in Wiltshire, and touching Somersetshire and Dorsetshire before it joins the main river in Hampshire close to its mouth; (4) a left bank tributary of the Severn, which it joins at Stourport, its course being followed by the Worcestershire and Staffordshire canal; and (5) a small tributary of the upper Avon, rising in the north of Oxfordshire in the hills west of Banbury, and joining the main river a little below Stratford-on-Avon.

**STOURBRIDGE,** a market town in the Droitwich parlia­mentary division of Worcestershire, England, 144 m. N.W. by W. of London and 10 W. of Birmingham by the Great Western railway. Pop. of urban district (1901), 16,302. A branch canal connects with the Worcestershire and Staffordshire system. The town stands on an eminence on the left bank of the Stour. Among public buildings are a town-hall (1887) and town offices, and a school of science and art. There is an endowed grammar school founded by Edward VI., and a bluecoat or hospital school. Dr Johnson received part of his education in this town (1726-1727). The principal manufactures are in iron, leather and skins; there are glue works and fire-brick works. Coal and fire-clay are raised. The manufacture of glass was established in 1556 by emigrants from Hungary, the place where they erected their factory being still known as Hungary Hill. Annual fairs are held. The town was originally called Bedcote, a name retained by the manor. The urban district includes the townships of Upper Swinford and Wollaston.

**STOURPORT,** a market town in the Bewdley parliamentary- division of Worcestershire, England, 141/2 m. N. by W. of Wor­cester by the Great Western railway. Pop. of urban district