SHERLOCK, William (1041-1707), dean of St Paul’s, was born at Southwark in 1641, and was educated at Eton and Cambridge (Peterhouse). In 1669 he became rector of St George, Botolph Lane, London, and in 1681 he was appointed a prebendary of St Paul’s. In 1684 he published *The Case of Resistance of the Supreme Powers stated and resolved according to the Doctrine of the Holy Scriptures,* an ably written treatise, in which he drew the distinction between active and passive obedience which was at that time generally accepted by the high church clergy ; in the same year he was made master of the Temple. In 1686 he was reproved for preaching against popery and his pension stopped. After the Revolution he was suspended for refusing the oaths to William and Mary, but before his final deprivation he yielded, justify­ing his change of attitude in *The Case of the Allegiance due to Sovereign Powers stated and resolved according to Scripture and Reason and the Principles of the Church of England* (1691). During the period of his suspension he wrote a *Practical Discourse concerning Death,* which became very popular and has passed through many editions. In 1690 and 1693 he published volumes on the doctrine of the Trinity which involved him in a warm controversy with South and others. He became dean of St Paul’s in 1691, and died at Hampstead in 1707.

SHERMAN, a city of the United States, in Grayson county, Texas, 73 miles north of Dallas, is a substantially built and flourishing place, with a court-house and a college. Its population, only 1439 in 1870, was 6093 in 1880 and has since increased to about 8000. The surrounding country is a cotton and grain district.

SHERWIN, John Keyse (1751-1790), engraver and history-painter, was born in 1751 at East Dean in Sussex. His father was a wood-cutter employed in shaping bolts for shipbuilders, and the son followed the same occupation till his seventeenth year, when, having shown an aptitude for art by copying some miniatures with exceptional accuracy, he was befriended by Mr William Mitford, upon whose estate the elder Sherwin worked, and was sent to study in London, first under John Astley, and then for three years under Bartolozzi—for whom he is believed to have executed a large portion of the plate of Clytie, after Annibal Caracci, published as the work of his master. He was entered as a student of the Royal Academy, and gained a silver medal, and in 1772 a gold medal for his painting of Coriolanus Taking Leave of his Family. From 1774 till 1780 he was an exhibitor of chalk drawings and of engravings in the Royal Academy. Establishing himself in St James’s Street as a painter, designer, and engraver, he speedily attained popularity, and began to mix in fashionable society. His drawing of the Finding of Moses, a work of but slight artistic merit, which introduced portraits of the princess royal of England and other leading ladies of the aristocracy, hit the public taste, and, as reproduced by his burin, sold largely. In 1785 he succeeded Woollett as engraver to the king, and he also held the appointment of engraver to the prince of Wales. His professional income rose to about £12,000 a year ; but he was constantly in pecuniary difficulties, for he was shiftless, indolent, and without method, open-handed and even prodigal in his benefactions,—and prodigal, too, in less reputable directions, for he became a reckless gambler, and habits of intemperance grew upon him. He died in extreme penury on the 24th of September 1790,—accord­ing to Steevens, the editor of Shakespeare, at “ The Hog in the Pound,” an obscure alehouse in Swallow Street, or, as stated by his pupil J. T. Smith, in the house of Robert Wilkinson, a printseller in Cornhill.

It is as an engraver that Sherwin is most esteemed ; and it may be noted that he was ambidexterous, working indifferently with

either hand upon his plates. His drawing is correct, his line ex­cellent, and his textures are varied and intelligent in expression. Such of his plates as the Holy Family after Nicholas Poussin, Christ Bearing the Cross after Murillo, the portrait of the Marquis of Buckingham after Gainsborough, and that of Pitt occupy a high place among the productions of the English school of line-engravers. He also worked after Pine, Dance, and Kauffman.

SHETLAND ISLANDS. See Orkney and Shetland.

SHIELD. See Arms and Armour, and Heraldry.

SHIELD, William (1748-1829), composer of English operas, was born at Swalwell, near Newcastle, in 1748. His father began to teach him singing before he had com­pleted his sixth year, but died three years later, leaving him in charge of guardians who made no provision what­ever for continuing his musical education, for which he was thenceforward dependent entirely upon his own aptitude for learning, aided by a few lessons in thoroughbass which he received from Charles Avison. Notwithstanding the difficulties inseparable from this imperfect training, he obtained admission into the opera band in 1772, at first as a second violin, and afterwards as principal viola ; and this engagement he retained for eighteen years. In the meantime he turned his serious attention to composition, and in 1778 produced his first comic opera, *The Flitch of Bacon,* at the Little Theatre in the Haymarket, with so great success, that he was immediately engaged as com­poser to Covent Garden theatre, for which he continued to produce English operas and other dramatic pieces, in quick succession, until 1797, when he resigned his office, and devoted himself to compositions of a different class, producing a great number of very beautiful glees, some instrumental chamber music, and other miscellaneous com­positions. He died in London January 25, 1829, and was buried in the south cloister at Westminster Abbey.

Shield’s most successful dramatic compositions were *Rosina, The Mysteries of the Castle, The Lock and Key,* aud *The Castle of Andalusia.* As a composer of songs he was in no degree inferior to his great contemporary Charles Dibdin. Indeed *The Arethusa, The Heaving of the Bead,* and *The Post Captain* are as little likely to be forgotten as Dibdin’s *Tom Bowling* or *Saturday Night at Sea.* His vein of melody was inexhaustible, thoroughly English in character, and always conceived in the purest and most delicate taste ; and hence it is that many of his airs are still sung at con­certs, though the operas for which they were written have long been banished from the stage. His *Introduction to Harmony* (1794 and 1800) contains a great deal of valuable information ; and he also published a useful treatise, *The Rudiments of Thoroughbase.*

SHIELDS, North. See Tynemouth, within which borough the port is included.

SHIELDS, South, a seaport, market-town, and muni­cipal and parliamentary borough of Durham, is situated on the south bank of the Tyne, at its mouth, immediately opposite North Shields and Tynemouth, and on the North- Eastern Railway, 18 miles north-east of Durham and 9 east of Newcastle-on-Tyne. It is connected with North Shields and Tynemouth by steam ferries. The town possesses a spacious market-place, and some of the newer streets are wide and handsome, but the old street running along the shore is narrow and mean. Formerly salt was largely manufactured, but the principal industries now are the manufacture of glass and chemicals, and shipbuilding and ship refitting and repairing, for which there are docks capable of receiving the largest vessels. The North- Eastern Railway Company possesses extensive docks, and the port has a large trade in coal ; but, owing to the fact that in the shipping returns of the United Kingdom it is included under the general title “Tyne Ports,” it is impos­sible to give an accurate statement regarding the number and tonnage of vessels. The number of fishing vessels connected with the port in 1884 was 15, of 204 tons and employing 98 men. At the mouth of the Tyne there is a pier about a mile in length. A townsman of South Shields, William Wouldhave, was the inventor of the life-