question, which had been produced at the Camden Theatre in 1903, and later by the Stage Society. At the same theatre was produced (20th of November 1906) *The Doctor's Dilemma,* a satire on the medical profession, and *How He lied to Her Husband* (Feb. 1905), which had been previously played in New York. Later plays were: *Getting Married* (1908), *The Showing-up of Blanco Posnet* (1909) and *Press-cuttings* (1909). Among Mr Shaw’s later writings on economics are: *Socialism for Millionaires* (1901), *The Common Sense of Municipal Trading* (1904), and *Fabianism and the Fiscal Question* (1904). Although an energetic member of the South St Paneras borough council, he failed to secure election to the London County Council when he stood as a candidate in 1904. Mr Shaw married in 1898 Miss Charlotte Frances Payne-Townshend.

There are essays on his work by H. L. Mencken (Boston and London, 1905), by E. E. Hale *(Dramatists of To-Day.* London, 1906), &c.; “The Plays of Mr Bernard Shaw,” in *the Edinburgh Review* (April 1905) ; “ Mr Bernard Shaw's Counterfeit Presentment of Women,” in the *Fortnightly Review* (March 1906); “ Bernard Shaw as Critic,” in the *Fortnightly Review* (June 1907); and an appreciation by Holbrook Jackson, *Bernard Shaw* (1907).

SHAW, HENRY WHEELER (1818-1885), American humorist, known by the pen-name of “ Josh Billings,” was born of Puritan stock at Lanesborough, Massachusetts, on the 21st of April 1818, the son of Henry Shaw (1788-1857), who was a representative in Congress in 1817-1821. The son left Hamilton College to go West. In 1858 he settled in Poughkeepsie, N.Y., as a land - agent and auctioneer, and began writing newspaper articles, especially for the *Poughkeepsie Daily Press.* His “ Essa on the Muel bi Josh Billings” (i860) in a New York paper was followed by many similar articles, chiefly in the *New York Weekly* and the *New York Saturday Press,* and by several popular volumes, among which are *Josh Bulings: His Sayings* (1866), *Josh Billings on Ice* (1868), *Everybody's Friend* (1876), *Josh Billings: His Works, Complete* (1876), *Trump Kards* (1877), *Old Probabilities* (1879), *Josh Billings' Spice-Box* (1881), and *Josh Billings' Farmers' Allminax,* burlesquing the *Old Farmers' Almanac,* issued annually between 1870 and 1880, and collected into a volume in 1902 under the title *Josh Billings' Old Farmers' Allminax.* He died in Monterey, California, on the 14th of October 1885. His platform lectures, such as “ Milk,” “ Hobby Horse,” “ The Pensive Cockroach,” and “ What I kno about Hotels,” his mannerisms and apparently unstudied witticisms made him conspicuous.

See *Life and Adventures of Josh Billings* (New York, 1883), by Francis S. Smith.

SHAW, LEMUEL (1781-1861), American jurist, was born at Barnstable, Massachusetts, son of the minister of the West Parish there, on the 9th of January 1781. He graduated from Harvard College in 1800, and was admitted to the bar (of New Hampshire and of Massachusetts) in 1804. In 1805 he began to practise law in Boston. He was a prominent Federalist and was a member of the Massachusetts House of Representatives in 1811-1814, in 1820, and in 1829, and of the state Senate in 1821-1822, a delegate to the state constitutional convention of 1820-1821, and chief justice of the Supreme Court of the state from 1830 to 1860. He died in Boston on the 30th of March 1861. As chief justice Shaw maintained the high standard of excellence set by Theophilus Parsons. He presided over the trial in 1850 of Professor John White Webster (1793-1850) for the murder of Dr George Parkman. His work in extending the equity, jurisdiction and powers of the court was especially notable. He was also largely instrumental in defeating an attempt (1843) to make a reduction of salary apply to judges already in office, and an attempt (1853) to abolish the life term of judges. His opinion in *Cary* v. *Daniels* (8 Metcalf) is the basis of the present law in Massachusetts as to the regulation of water power rights of riparian proprietors.

See the address by B. F. Thomas in *Proceedings of the Massa­chusetts Historical Society,* x. 50-79 (Boston, 1869); and the sketches by Samuel S. Shaw and P. Emory Aldrich in vol. iv. ρρ. 200-247, of *Memorial Biographies of the New England Historic Genealogical Society* (Boston, 1885).

**SHAW, RICHARD NORMAN** (1831- ), British architect,

was born in Edinburgh on the 7th of May 1831. At the age of

sixteen he went to London and became a pupil of William Burn. In Burn’s office he formed that friendship with William Eden Nesfield which so profoundly influenced the careers of both, and was thoroughly grounded in the science of planning and in the classical vernacular of the period. He also attended the architectural schools of the Royal Academy, and devoted careful study both to ancient and to the best contemporary buildings. In 1854, having finished his term of apprenticeship with Burn, he gained the gold medal and travelling studentship of the Royal Academy, and until 1856 travelled on the continent, studying and drawing old work. On his return in 1856 he was requested by the Council of the Royal Academy to publish his drawings. This work, entitled *Architectural Sketches from the Continent,* was issued in 1858. In the meantime Nesfield was continuing his studies with Anthony Salvin; Mr Shaw also entered his office, and remained there until 1857, when he widened his experience by working for three years under George Edmund Street. In 1863, after sixteen years of severe training, he began to practise. For a short time he and Nesfield joined forces, but their lines soon diverged. Mr Shaw’s first work of importance was Leyes Wood, in Surrey, a building of much originality, followed shortly afterwards by Cragside, for Lord Armstrong, which was begun in 1869. From that time until he retired from active practice his works followed one another in. quick succession. In 1872 Mr Shaw was elected an Associate of the Royal Academy, and a full member in 1877; he joined the “ retired ” list towards the end of 1901.

Other characteristic examples of Shaw’s work are Preen Manor, Shropshire; New Zealand Chambers, Leadenhall Street; Pierre-' pont, Wispers, and Merrist Wood, in Surrey; Lowther Lodge, Kensington; Adcote, in Shropshire; his houses at Kensington,' Chelsea, and at Hampstead; Flete House, Devonshire; Greenham Lodge, Berkshire; Dawpool, in Cheshire; Bryanstone, in Dorset-, shire; Chesters, Northumberland; New Scotland Yard, on the Thames Embankment; besides several fine works in Liverpool and the neighbourhood. He also built and restored several churches, the best known of which are St John’s Church, Leeds; St Margaret’s, Ilkley, and All Saints', Leek. His early buildings were most picturesque, and contrasted completely with the current work of the time. The use of “ half timber ” and hanging tiles, the projecting gables and massive chimneys, and the cunningly contrived bays and recessed fireplaces, together with the complete freedom from the conventions and trammels of “ style,” not only appealed to the artist, but gained at once a place in public estimation. Judged in the light of his later work, some of those early buildings appear almost too full of feature and design; they show, however, very clearly that Mr Shaw, in discarding “ academic style,” was not drifting rudderless on a sea of fancy. His buildings, although entirely free from archaeological pedantry, were the outcome of much enthusiastic and intelligent study of old examples, and were based directly on old methods and traditions. As his powers developed, his buildings gained in dignity, and had an air of serenity and a quiet homely charm which were less conspicuous in his earlier works; the “ half timber ” was more sparingly used, and finally disappeared entirely. His work throughout is especially distinguished by treatment of scheme. There is nothing tentative or hesitating. His planning is invariably fine and full of ingenuity. Adcote (a beautiful drawing of which hangs in the Diploma Gallery at Burlington House) is perhaps the best example of the series of his country houses built between 1870 and 1880. The elements are few but perfectly prportioned and combined, and the scale throughout is consistent. The Great Hall is the keynote of the plan, and is properly but not unduly emphasized. The grouping of the rooms round the Hall is very ably managed—each room is in its right position, and has its proper aspect. New Zealand Chambers, in Leadenhall Street, another work of about the same period (1870-1880), is a valuable example of Mr Shaw’s versatility. Here he employed a completely different method of expression from any of his preceding works, in all of which there is a trace of "Gothic" feeling. This is a façade only of two storeys, divided by piers of brickwork into three equal spaces, filled by shaped bays rich with modelled plaster; above, drawing the whole composition together, is a finely enriched plaster cove. An attic storey, roofed with three gables, completes the building, which is the antithesis of the accepted type of city offices; it is yet perfectly adapted to modern uses. New Scotland Yard is undoubtedly Mr Shaw’s finest and most complete work. The plain granite base is not only subtly suggestive of the purposes of the building, but by dividing the height with a strongly marked line gives a greater apparent width to the structure; it suggests also a division of departments. By its mass, too, it prevents the eye from dwelling on the necessary irregularity of the lower windows, which are not only different in character from those of the upper storeys, but more numerous and quite irregularly spaced. The projecting