

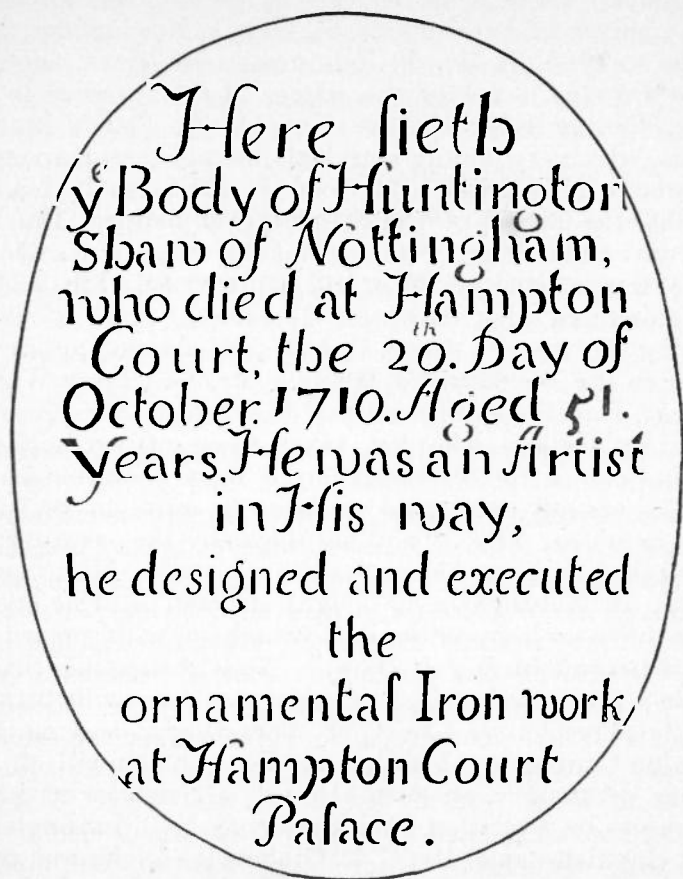
NOTES ON HUNTINGTON SHAW, BLACKSMITH, HIS  
REPUTED WORK, HIS TOMB FORMERLY AT HAMP-  
TON, MIDDLESEX, AND IRONWORK FROM THE  
RAILING OF THE SAME.

By R. GARRAWAY RICE, F.S.A.

In consequence of the revival of the taste for wrought ironwork which has taken place during the past few years, any new facts relating to former craftsmen in that art have a more than ordinary interest. The name of Huntington Shaw, commonly called "of Nottingham," although he resided for at least the last ten years of his life in the parish of St. James, Westminster, has been associated with the production of the ornamental ironwork made in the seventeenth century for Hampton Court Palace, and more particularly so since the removal of specimens of it in the year 1865 to the South Kensington Museum, which now are severally labelled as "Wrought Iron Screen, designed by Jean Tijou about 1693, and probably wrought by Huntington Shaw, of Nottingham, from Hampton Court Palace."

In the summer of 1893, I purchased at Ramsgate some very pretty wrought iron interlaced initials that had once formed part of the railing in front of Huntington Shaw's tomb, formerly in the churchyard of Hampton, Middlesex, and it was the acquisition of these that led to the present inquiry. Before describing this ironwork, reviewing the evidence proving its authenticity, and tracing its history until it came into my hands, I have thought it best to give an account of what I have been able to ascertain respecting Shaw and his family. Of his tomb and its destruction I propose to treat later on. The monumental

inscription to his memory, as it may still be read in Hampton Church, is as follows :—



Although he is called of Nottingham, which was the place of his birth, it does not appear that he had any business connection with that town, and there seems every probability that his blacksmith's shop from the year 1700 until his death, was in Frances Street, in the parish of St. James, Westminster; still being called on his monument, "of Nottingham," he has been supposed, and with some show of reason, to have been of that town, blacksmith. The label issued with a large photograph of a "Portion of a wrought iron screen from Hampton Court Palace," published by the Science and Art Depart-

ment, South Kensington Museum, states that the same is "attributed to Huntington Shaw, blacksmith, of Nottingham. Date about 1695." A search made for me in the register of baptisms at St. Mary's, Nottingham, from 1653 to 1663, by Mr. F. Johnson, parish clerk, failed to discover any trace of the name. I then applied to the Rev. George Edgcome, the rector of St. Peter's in that town, who very kindly searched his registers, marriages, baptisms, and burials 1573 to 1663, which resulted in his finding the record of Shaw's birth and baptism, thus:—"Huntington Shaw, y<sup>e</sup> sonne of John Shaw & Sarah his wife was borne June 26th, and baptized July 8th, 1660." Two or three other entries of the name of Shaw occurred during the period searched, but they do not appear to refer to the Blacksmith's family. Mr. G. Harry Wallis, F.S.A., Director and Curator of the Nottingham Museum and Art Gallery, who has taken some interest in Shaw, having one of the screens removed from Hampton Court in his custody, was good enough to write in reply to my inquiries, that "nothing beyond the register of baptism has ever been found respecting Huntington Shaw, in Nottingham or neighbourhood," and he added "we have no information in Nottingham, with regard to Shaw beyond what you know." Notwithstanding that I made a protracted search amongst the Shaw wills proved in the Prerogative Court of Canterbury, and in the London Courts, &c., I failed to discover the will of his father or mother, or even that of any testator who appeared to be a relation. With reference to "Huntington" as a christian name, Mr. C. E. Gildersome Dickinson, who has examined the parish register of St. Mary's, Nottingham, informs me that the almost identical name of "Huntingdon" is of fairly common occurrence in it as a christian name, which he suggests may owe its origin to Huntington Plumtre, J.P., a celebrated physician of Nottingham, who died in 1660; he also found in the register of Shelford, near that town, the marriage recorded on July 5, 1631, of a "Huntington Aeare and Mary Fox."

Shaw was at the time of his death, according to both his will and the Probate Act book, of the parish of St. James, Westminster, although it appears from his monumental inscription that he "died at Hampton Court." I

was fortunate enough, as the result of a search in the poor rate books of St. James, Westminster, which commence in 1685, to find several new facts relating to Shaw, amongst others the precise position of his residence, and doubtless of his workshop also, from the year 1700 until the time of his death, and my thanks are due to Mr. T. Hensman Munsey, vestry clerk, for giving me facilities for inspecting these records. From them it appears that Shaw's premises were in the centre of three that formed the west side of Frances Street; this street was one of those in the "North East Division" of the parish. It appears from old maps now preserved in the Vestry Hall, that Frances Street was the short one north of Glasshouse Street (the western end of which was then called Marybone Street), and south of Brewer Street, and it formed the eastern side of the triangle made by the meeting of those two streets a little more to the west; it is now merged into and forms the northern end of Air Street, Regent Street. Shaw's premises having been those in the centre, they must have occupied the site of what is now No. 17, Air Street. His name does not occur in the rate book for 1697, nor under Frances Street in the books for 1695 and 1699, but in the one for the year 1700 his name is entered as (*blank*) "Shaw," and his rate as eight shillings. As he was a new ratepayer, probably his christian name had not been ascertained. Unfortunately neither the assessment nor the amount in the pound of the rates, is given in any of the books. In 1701, under "Frances Street, West Side," his name again occurs as (*blank*) Shaw, the amount of the rate being the same. In 1702 his name under "Frances Street, West Side," is correctly entered as "Huntington Shaw," his neighbours, who frequently changed, were at that time Matt. Jones on one side, and John Cooling on the other, their rate was twelve shillings and four shillings respectively. In the third column of the rate-books, which is supposed to contain the arrears or amounts excused and those lost in consequence of empty premises, Jones is credited with half his rate, and against the name of Huntington Shaw the sum of eight shillings occurs in all the three columns, but that in the second or third may be a mistake. In 1703 and 1704 his name is properly entered under the

same street, and with a like amount for the rate, but in the former year it would seem he paid only six shillings and was in arrear two. In 1705 he is entered as "Mr. Shaw," in 1706 as "Hunt<sup>r</sup> Shaw," and in 1707 again as "Huntington Shaw." His name appears in these three books under "Frances Street, West Side" as before; the amount of the rate is the same and no arrears. The rate-books are missing, 1708 to 1716. It is clear that his premises could not have been large for many other parishioners paid considerably higher sums. It is worth noting that administration of the goods, &c., of a "John Shaw, late of St. James, Westminster, deceased," was granted in the Archdeaconry Court of Middlesex, on January 7, 1694-5, to Susanna Dale aunt, and curatrix lawfully assigned, to John Shaw, William Shaw, and Ann Shaw, minors, children of the said deceased, and a *de bonis non* grant was made on June 21, 1704, to Daniel Andrews, curator lawfully assigned to said William Shaw, a minor, who is called in the act, "lawful son of John Shaw, late of St. James, Westminster, widower, deceased." From the rate-books of that parish, it also appears that a "John Shaw" paid a rate of eight shillings per annum, several years previously to, and as late as 1705, in respect of premises situated on the west side of Well Street, which street is entered in the books immediately preceding Frances Street, but I have not any evidence proving a connection between these persons and "The Blacksmith."

Shaw died at Hampton Court October 20, 1710, aged 51, and was buried at Hampton. I was able by the courtesy of the Rev. R. Digby Ram, vicar of Hampton, to search that parish register, but unfortunately a hiatus occurs from 1703 to 1723, and there is not any reference to Shaw at or about the time of his death amongst the burials in the parish register of St. James, Westminster. He is called in the Probate Act book "Huntington Shaw nup' parōce Sti. Jacobi Westmr. in Com. Middxie def'ti"; in his will dated three days before his death, viz. October 17, 1710, and proved in the Prerogative Court of Canterbury on the 25th of the same month (*Smith*, fo. 220), by Mary Shaw his relict and executrix, he is described as "Huntington Shaw, of the Parish of St.

James, Westminster, in the County of Middlesex, Blacksmith, being very Sick and weak of Body, But of Sound and perfect mind and memory"; he appoints his wife Mary Shaw sole executrix, and bequeaths her "All Ready moneys, Goods, Chattells, Bills, Bonds, Book Debts," and she is the only legatee mentioned; he states that he makes his "last Will and Testament to be an exception against all Law Suits, Troubles, Molestations and Vexations whatsoever," signed, Huntington Shaw, witnesses: Richard Cawthorn, Benj. Jackson, Wm. Tatersall. The signature is in a good hand, and the seal is an armorial one and bears [*ar.*] on a saltire [*sa.*] five crosses patonce [*or.*], which coat Burke assigns to Cawthorne of Yorkshire; it was doubtless an impression from the seal of Richard Cawthorn, one of the witnesses. The name of Shaw's wife before her marriage was probably Hacket, unless what appears to be a letter C in the monogram from the iron railings of her husband's tomb, stands for the first letter of her maiden name, in which case her mother must have married a second time, for she mentions her mother by that name in her will. Mr. Wallis informed me that he "was in the hope of tracing something through the Hackets, but nothing has been found." A search I made in the volumes of parish registers and marriage licences printed by the Harleian Society, also in several Hacket wills proved in the Prerogative and London Courts, &c., failed to establish the marriage, and Dr. George W. Marshall, F.S.A., Rouge Croix, to whom I am indebted for looking for the name of Shaw in his voluminous notes of Nottinghamshire marriage licences, found a large number for persons of that name, but that of Huntington Shaw was not amongst them.

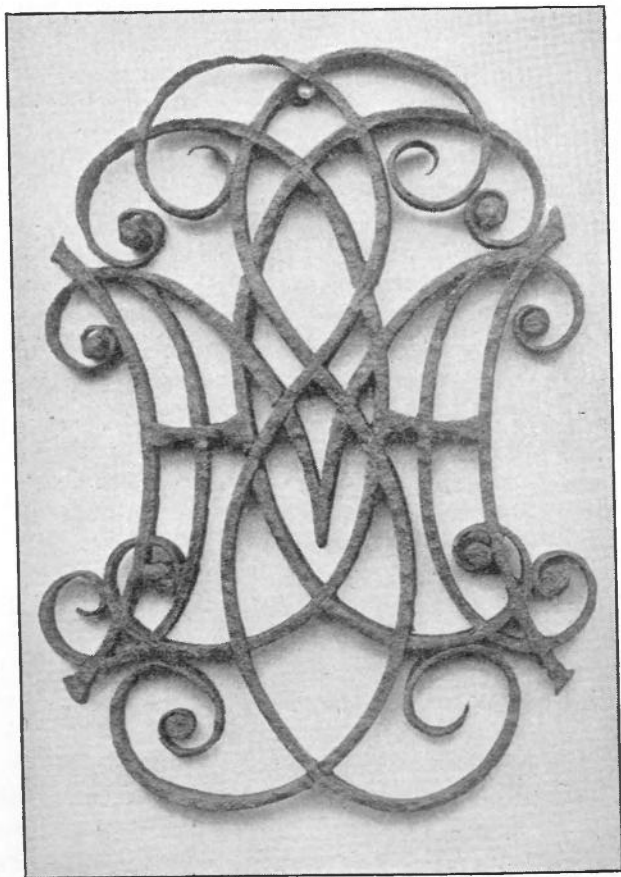
Shaw's widow died in 1714; she is called in the Probate Act book "*Mariæ Shaw nuper Parcoe Sti. Jacobi Westmr. in Com. Midd. Viduæ deftæ.*" The rate books of St. James, Westminster, as before mentioned, are missing from 1708 to 1716, therefore it cannot be ascertained from that source whether Mrs. Shaw continued to reside in Frances Street after her husband's death; but she probably did so, for in the book for 1717 Benjamin Jackson, who was her executor, paid a rate of 13s. 4d. for the middle premises in "Francis Street, West.," and



again in 1718, as "Mr. Jackson," he paid a rate of 18s., but he had given them up before 1719. Notwithstanding that an inscription does not appear to have been placed to her memory on her husband's tomb, she probably was buried in the vault below it, but unfortunately the date of her death is within the period for which the registers are missing. This supposition is strengthened by the fact that a careful search that I made in the register of burials of St. James, Westminster, from the date of her will until the date of probate, failed to find any entry relating to her. In her will dated April 11, 1711, proved in the Prerogative Court of Canterbury, November 18, 1714, (*Aston*, fo. 230) by Benjamin Jackson, sole executor, she is described as "Mary Shaw, of the Parish of St. James in the Liberty of Westminster, Widow"; she directs "as for my body I leave it to be decently interred at the Discretion of my Executor," and "as for my Worldly Goods I dispose of as followeth, that is to say To Benjamin Jackson, Esqr., the Queen's Master Mason, All my Debts, Goods, Chattells, Plate, ready Money, and whatever may be called myne," he to pay "to my Loving Mother Mary Hacket Ten Pounds yearly during her Natural Life," and she appoints "the said Benjamin Jackson Sole Executor," signed "Mary Shaw . . . in the Presence of Jeffrey Flittcroft, Frances Robertes, Thomas Mills." The executor is evidently identical with the Benj. Jackson, a witness to her husband's will. It appears from Mr. Ernest Law's *History of Hampton Court Palace*, that on November 1, 1701, William III "signified the appointment of Mr. Jackson as master mason at Hampton Court, in the place of Mr. Oliver, deceased." Thinking that his will might throw some light on the Shaw family, I searched for it; it is dated May 8, 1719, and was proved in the Prerogative Court on the 12th of the same month (*Browning*, fo. 85); in it the testator is described as "Benjamin Jackson, of the Parish of Hampton, in the County of Midds. Esqr.," he mentions several legatees, but none of them named Shaw or Hacket, and bequeaths £5 to the poor of Hampton and St. James, Westminster, respectively. In the Probate Act book he is called of the same parish and by the same description as in his will.

To return to the ironwork. The interlaced scrolls

*To face page 165.*



IRONWORK FROM THE TOMB OF HUNTINGTON SHAW, HAMPTON CHURCH,  
MIDDLESEX.



appear to represent the letters H.M.S.C. of which the last two are repeated reversed; the whole forming a monogram, the first three letters of which would stand for Huntington and Mary Shaw, and if the other scrolls are intended for the letter C, and not a mere ornament, it may stand as already suggested for the initial of Mrs. Shaw's maiden name in which case she could not have been a Hacket. The arrangement will be better understood by reference to the Plate.<sup>1</sup> The letters are made of half inch flat iron, three-sixteenths of an inch in thickness, drawn off at the ends into volutes and halved together at the intersections of the letters. The composition, which measures ten and a-half inches high by seven and a-half in width, was apparently originally enclosed, judging from its outline and from four rivet holes, viz. one in the top and bottom of each S., in an oval framework which no doubt formed an ornamental panel in the railing in front of the tomb. I am informed by an expert in art metal working, that such a piece would represent three or four days' work of one man. Interlaced letters are frequently introduced in the pediments of seventeenth and eighteenth century iron entrance gates and clever designs are given in a work without date, but apparently early eighteenth century, entitled "A Complete Alphabet of Cyphers, Reversed and Inverted, Composed by James Pigot." Pasted on the ironwork was a dilapidated label bearing the following words in MS. viz., "From the Iron Railing, from the Tomb of Huntington, the Maker of the Ornamental Gates, H.C.P. who was Buried at Hampton. The remainder Part of the Railing was converted into other purposes the Initials the only Portion left, procured by me W. Hurst." Although the surname of Shaw was wanting, the label left but little doubt that the ironwork was from the tomb of Huntington Shaw, and this was to a great extent confirmed by the initials. Upon enquiry of Mr. Edwin Chart, the resident clerk of the works at Hampton Court, he was good enough to write to me that:—"There is no doubt that the signature to the label is that of William Hurst, the foreman bricklayer here, who was fond of collecting all sorts of relics, especially any-

<sup>1</sup> My thanks are due to Mr. Leland I. Duncan, F.S.A., for taking the excellent photograph of the ironwork, from which this plate is reproduced.

thing connected with the Palace; Hurst died here in 1873 and had been here about forty years, which would carry him back to about the time when Hampton Church was rebuilt (about 1830)." It appears from a head-stone in Hampton churchyard, that William Hurst "died at Hampton Court Palace, October 6th, 1873, aged 70 years." Mr. W. H. Hills, from whom I purchased the ironwork, informed me that it was bought by him on September 16, 1886, after the death of a Mr. Sturges, of the Falstaff public house, Addington Street, Ramsgate, who had a small museum there, which was then dispersed, but how it found its way into Mr. Sturges' collection I have not been able to ascertain.

It is stated under "Hampton" in Pigot and Co's. Directory for 1833-4, that "The church dedicated to the Blessed Virgin, having long been in a dilapidated state was taken down at the commencement of 1830; and on the 13th of April in that year, the first stone of a new edifice was laid, &c." It was at this time that nearly the whole of Shaw's tomb must have perished. The earliest notice of it seems to be that by Lysons given in his account of Hampton, amongst those parishes in Middlesex which are not described in the *Environs of London*, published in 1800; he says, "Against the south wall of the church, on the outside, is a memorial for Huntington Shaw, of Nottingham, who is called 'an artist in his own [*sic*] way' (the words last mentioned are in inverted commas). He died in 1710, aged 51." It will be important to remember when this inscription is dealt with subsequently, that Lysons, admittedly a most careful topographer, does not mention a word as to the inscription recording the all important statement that Shaw "designed and executed the ornamental Ironwork at Hampton Court Palace." A search that I made in the same author's topographical collections, now amongst the Additional MSS. in the British Museum, failed to discover his original notes relating to Hampton, which perhaps might have contained a verbatim copy of the inscription. The exact position of Shaw's tomb is ascertained from a "Plan of Hampton (New) Church, showing the Vaults, &c., &c.," drawn to a scale of twelve feet to an inch, and signed "T. T. W., 1836," now preserved in the church. The vault was outside, close to

the south wall of the south aisle, and between the existing tombs of the Sanderson and Jackson families respectively, and immediately below the second window from the west end. It is lettered "U," on the plan, and the reference in the margin says "U., Huntington Shaw's Grave filled up." A very small representation of the memorial, formerly above this vault can be seen in an Indian ink drawing of the south side of the old church, inserted in an interleaved copy of Lysons' work now preserved in the library of the Corporation of London, and also in a similar view given in Ripley's *History of Hampton*, 1885. It appears to have been a large light coloured memorial, consisting of a flat pyramidal base supporting an oval shaped tablet, the whole fixed to the wall between the two windows of the south aisle. The iron railing that enclosed it is shown, but there is no indication of any ornamental metal work, the drawings being too small. The upper part of the memorial has the appearance of being identical with Shaw's monument now in the church, and this view is confirmed by Mr. Henry Ripley in his history, who says, "On the *outer* wall, and between the two windows of the south aisle was the monument of Huntington Shaw, the celebrated worker in wrought iron, who died October 20th, 1710, aged 51. A portion of this monument, evidently restored, is in the present church. It bears the following inscription:—He was an artist in his way, He designed and erected [*sic*] the ornamental iron-work at Hampton Court," and further, in his account of the memorials in the churchyard he says "between two of the buttresses of the church lie the remains of Huntington Shaw, the clever artisan, previously referred to, as having constructed the beautiful wrought-iron gates at Hampton Court Palace. No stone marks his last resting place, but in the time of the old church, a large tablet was affixed to the wall directly over it, and surrounded by an iron palisading. A portion of this monument is now in the interior of the present church." The portion that survived the destruction of 1830, consists of one piece of white marble, which now forms an oval shaped mural tablet. The design is in the rococo style, a somewhat grotesque mask is introduced in the upper part, and conventional foliage encircles the oval

convex inscription table which measures two feet high by eighteen and a-half inches in width; the entire design is three feet eight and a-half inches by two feet three and a-half inches at the widest part, a small sculptured bracket, of the same material, supports the monument, and adds another six inches to the composition; the whole evidently has been *very much* scraped and touched up.

Upon the authority of the inscription *now* on this tablet, Shaw has been credited with the authorship and execution of the ironwork for Hampton Court, which I am satisfied that neither he in his lifetime, nor his widow on his behalf, ever thought of claiming. Mr. Ripley says, "The design and execution of this work is so exquisite, that doubts have been raised as to the possibility of Shaw, an *Englishman*, being capable of producing it. In the absence of documentary evidence to the contrary, however, we patriotically continue to believe that *he was*." Mr. Ernest Law, in his admirable *History of Hampton Court* (1891), has dealt a death-blow to the statement that Shaw "*designed*" the ironwork and screens. He says, "They were designed by a Frenchman named Jean Tijou, as appears from a book of copper-plate engravings, published by him in 1693, entitled '*Nouveau Livre de Dessiens Inventé et Dessiné par Jean Tijou*,' and described in French and in English as '*Containing severall sortes of Ironworke, as Gates, Frontispieces, Balconies, Staircases, Pannells, etc., of which the most part hath been wrought at the Royal Building of Hampton Court.*'" The following extract from Mr. Law's book, clearly disposes of the statement that Shaw *designed* the work, he says: "The graceful curves of the foliated scroll-work, and the lightness and the delicacy of the leaves, stems, and tendrils of the forged and beaten metal, are truly admirable, and reflect the greatest credit on the handicraftsman, whose artistic hammer and chisel wrought it into these beautiful shapes. The name of that handicraftsman is, as it happens, preserved to us. He was one Huntington Shaw, of Nottingham, and his monument in Hampton Church, after recording that he died 'at Hampton Court, the 20th day of October, 1710, aged 51 years,' goes on to state that 'he was an artist in his way, he designed and executed the ornamental ironwork at

Hampton Court Palace.' On the authority of this inscription, Shaw has hitherto received the exclusive credit of having produced the screens, and patriotic gratulation has often been expressed that they are thoroughly English in design as well as workmanship. It is added that the King died before the completion of the work, or at least before the screens were paid for; that the Parliament repudiated the debt; and that Shaw died of disappointment. But a suspicion that this plausible inference, and the story built upon it, were not altogether in accordance with the fact, suggested itself to the author, when, in searching among the old Treasury Papers for Shaw's name, he failed to come across any reference to him—although the names and wages of all the artificers engaged on the works, from the great artists such as Cibber, Gibbons, Verrio, and Laguerre, down to the commonest labourers, are frequently mentioned. And this suspicion was confirmed, when among a 'List of Debts in the Office of Works in 1701,' preserved in the Record Office, an entry was found, under the heading of 'Hampton Court Gardens,' of '£1,982' 0s. 7d. due to John Tijou, Smith,' the conclusion being that in Tijou we must recognise the real author of these magnificent works of art. The clue thus afforded resulted in the discovery of the rare and curious book of Tijou's above cited, whereby the correctness of our surmise was demonstrated." Mr. Law continues, "To Shaw, however, there may still remain the honour of having, with unequalled skill and art, carried out the design of the master, under whose immediate supervision he probably worked. The explanation of Shaw being credited by the memorial inscription, with the *designing* as well as the execution of the screens, perhaps lies in the exaggerated notion of his achievement, entertained by his friends and neighbours, who erected it to his memory." The writer further points out that "Jean Tijou was the only person recognized in the matter by the Board of Works and the Treasury," and that the bulk of his claim was still undischarged in 1703, and adds, "There is perhaps, therefore, some foundation for the story that Shaw died of disappointment at not receiving payment for his work; for Tijou, who himself remained so long unpaid, may naturally have

been unable to remunerate the workman who executed them under his direction," also "of Tijou, and of his life and works, nothing has hitherto been known, except that he was father-in-law to the painter Laguerre, and that he designed the iron screens in the chancel of St. Paul's Cathedral." Tijou's will might perhaps have shown his connection with Shaw, if indeed one existed, but a long search made in the Prerogative and London Courts, &c., failed to discover such a document, but that of his son-in-law "Lewis Laguerre, of the Parish of St. Martin-in-the-Fields, in the County of Middlesex, Painter," dated May 13th, 1718, was proved in the Archdeaconry Court of Middlesex on April 22, 1721; in it the testator mentions his sons John Laguerre and Lewis Laguerre, and daughter Mariam, he appoints his wife, Sarah Laguerre, sole executrix, and she proved the will.

In reply to further enquiries Mr. Wallis wrote, "With regard to the certainty of Shaw having wrought the Hampton Court screens, I cannot find any record at the Record Office of his having done so. I remember at the time my father (viz., the late Mr. George Wallis, Keeper of the South Kensington Museum), saying, after finding the design by Tijou, that he himself was quite confirmed that Shaw had wrought the screens."

Such then is the evidence in support of Shaw having "*executed* the ornamental iron-work." Both Mr. Wallis and Mr. Ripley fail to give any proof that he did, and Mr. Law not only disposes of the statement that he "designed" the work, but after a long search in the accounts failed to find a single payment to him recorded, or a tittle of evidence showing that he "executed" it, beyond that afforded by the last sentence of the monumental inscription now in Hampton Church, and the genuineness of which he does not question. I have now only to deal with that, and in answer to the question, "What is the last sentence, the crucial sentence, worth?" The reply must be, "Simply nothing." Is it reasonable to suppose that Lysons, who printed his account of the memorial in the year 1800, when it was in its original position, would have been contented with giving the words "He was an Artist in His way," in inverted commas, and at the same time ignoring the all important statement that now



follows it. The evidence seems conclusive that at that time the lower part of the tablet not occupied by Huntington Shaw's inscription was blank, evidently intended by Mrs. Shaw, when she erected the memorial over her husband's vault, that it should, after her death contain one to her memory, which her executor, like many others under similar circumstances since, neglected to have cut on it. The portion of the memorial now doing duty as a marble mural monument in the church, was, as I have already shown, removed from the churchyard when the rest was destroyed in 1830. It had been exposed to the elements for about one hundred and twenty years, and clearly at that time underwent a considerable scraping to fit it for its elevated position in the brand new church, and then it would seem, viz., six score years after Shaw's death, that the misleading sentence was added. The tablet is now fixed high up on the south wall, but from a rubbing I made of the inscription the old and new lettering can easily be detected. This has been reduced by photographic process and appears on p. 159. The unequal spacing, the small letter h in the word he, which commences the addition, the ugly shaped H in Hampton, and the use of the word "Palace," which does not occur after the word "Court" in the original part, with many other minor differences, all go to show that the sentence in which they occur is an addition, the mason evidently tried to reproduce the old lettering; still it is but a poor copy.

It is worth noting, that Tijou's book of designs, "which the most part hath been wrought at the Royal Building of Hampton Court," was published in 1693, as mentioned before, and the ironwork represented, was finished probably at the latest, a year or two earlier, and as Shaw was born in 1660, he was a young man of about thirty years of age at the time of the completion, which happened nearly ten years before he became a ratepayer of the parish of St. James, Westminster.

There seems no reason to doubt that Shaw was a clever blacksmith, in fact "an Artist in His way," if we may consider the monogram from the railing of his tomb to be a specimen of what was done at his forge, also, as a matter of speculation, Shaw, possibly with other blacksmiths,



may have been employed by Tijou, and he may, in that capacity, or on behalf of someone else, have assisted in making ironwork for Hampton Court. He having died there, and being on terms of intimacy with the King's master mason, as I have already shown, gives some ground for such a supposition, but it is a supposition only; if such was the case, however, it may have been magnified by tradition into the statements that were added in the present century to his memorial.

In conclusion :—*Palmar qui meruit ferat*, and the only man to whom we can fairly assign the *execution* of the "ornamental ironwork," *upon the evidence at present obtained*, as well as designing it, is not Huntington Shaw, but Jean Tijou, *smith*.