In spite of the fact that Ford Madox Brown is of course recognised as one of the most important artists of the Pre-Raphaelite movement, and although he is known to have been among the major contributors of designs for stained glass to the Morris firm, no proper list of the windows designed by him has ever been compiled. The standard biography of him by Ford Madox Hueffer, published in 1896, did indeed include, as ‘Appendix C’, a series of extracts from Madox Brown’s account-book with the firm of Morris, Marshall, Faulkner & Co., for whom all but one of his stained glass designs were made; but most of the entries give no indication of the places for which the windows were destined, and a number of entries in fact refer to designs for tiles and not for stained glass. Hueffer himself realised that the list was incomplete, and mentioned in a footnote four cartoons then in his own possession, which he had not found entries for in the account-book, though one of them is in fact included. Eliminating the designs which are not connected with glass, Hueffer’s list totals 106 items; but his estimate of the number of cartoons for glass designed by Madox Brown was about 150. This figure is, I think, too high. My own researches reveal a total of 123 designs. Of these, six remain unidentified – that is to say, I do not know the whereabouts of any windows made from them.

When the Morris firm was founded in 1861, Madox Brown, although already a mature artist of forty years of age, was relatively inexperienced in the art of designing for stained glass. He had, prior to that date, only produced the single design of ‘The Transfiguration’ for Messrs. Powell & Sons, in 1857. It is not altogether surprising, therefore, that one or two of his earliest cartoons, such
as the 'Gideon' for Scarborough and the 'Archangels Michael and Uriel' for Brighton, show little sign of his real artistic personality. He gave very careful thought to the special demands of the medium, however, and came to the conclusion that what was required above all, was 'invention, expression and good dramatic action'. These are undoubtedly the keynotes of his own most characteristic designs, together with a fondness for realistic details. That Brown's special gifts for heightened emotional expression were recognised by Morris is attested by his assigning to him such subjects as 'Christ carrying the Cross', 'The Entombment', 'The Scourging at the Pillar', and 'The Agony in the Garden'. Occasionally, however, Brown's fondness for the dramatic carried him to an excess which made his figures tend to look frenzied, as with the Isoude in 'The Death of Sir Tristram' and 'Christ's Charge to St. Peter' making them difficult to combine with designs by Burne-Jones in large windows such as that at Troutbeck in Cumberland. The most successful examples of such windows, combining designs by Madox Brown with others by Burne-Jones, are to be found at Meole Brace, Shropshire. At Jesus College Chapel, Cambridge, Morris avoided mixing small panels by his two collaborators; and in the chancel east window at Haltwhistle, Northumberland, Madox Brown's small scenes of 'Abraham's Sacrifice', 'The Worship of the Brazen Serpent', and 'Christ carrying the Cross', are separated with great advantage from Burne-Jones's large figures of 'Christ on the Cross' and 'The Virgin and St. John', by panels of round glass.

From 1863, when he designed the series of patriarchs and saints for the east window at Bradford Parish Church (now split into three windows in the Lady Chapel of the Cathedral), Madox Brown's distinctive personality is no less apparent in his single figure cartoons than in his small scenes. The Abraham, Isaac, and St. John Evangelist, all have a certain intensity which is quite different from the figures of Burne-Jones or Rossetti. Even more typical are the two little bare-legged boys, the young Isaac clinging to his father's belt, and the boy John wrapped in the protecting arms of his mother Elizabeth. Already, too, one may notice Madox Brown's odd predilection for slightly eccentric costumes, especially in the jerkin and puffed sleeves of John Evangelist, the fur-trimmed robe of Isaac, and the prominently displayed boots or sandals worn by all the men.

The later large single figures designed for the hall at Peterhouse, Cambridge, are of rather uneven quality. The best of them
are those in the bay window, especially the Homer, Aristotle and Cicero, in which the draperies fall with a simplicity that is rare with him. The Thomas Gray, Grafton and Cavendish have a restless irregularity of outline that is more than a little disturbing, and something of the same fault is visible in the ‘Good Shepherd’ window at Flockton, near Wakefield. The Waterford St. Philip, on the other hand, is one of the most memorable of all the artist’s individual figures. Equally the Saints Simon and Jude at Llandaff, the old St. Anne and Simeon at Knaresborough, are certainly among the finest figures in all nineteenth century stained glass.

The check-list which follows is arranged in alphabetical order of subject, with brief descriptions and an indication of the whereabouts of the original cartoons when these are in public collections or have been recently exhibited. No attempt has been made to trace the cartoons in all cases; nevertheless, I should be grateful for information as to the present ownership of other cartoons. The second column of the list records the indentification numbers used in a MS index compiled by the late H. C. Marillier, last managing director of Morris & Co., which is now in the library of the City Art Gallery at Birmingham. The numbers prefixed by the letter R. indicate that the cartoon was reproduced in the album published in 1895 by the Autotype Company, from originals then in the possession of Harold Rathbone. The third column gives the date when the cartoon was drawn, these dates being mostly stated on the authority of Huetfer’s extracts from the account-book. The final column indicates, firstly, the place for which the design was originally commissioned (in italics), and then other places where the design was used, with dates.

**ABRAHAM & ISAAC, boy clinging to father’s robe.**
- March 1863
- Bradford Cathedral
  - Cambridge (All Saints) 1866
  - Cardiff (Saint John Baptist) 1869
  - Leigh (Staffs.) 1874
  - Tamworth (Saint Editha) 1874

**ABRAHAM, Sacrifice of Isaac bearing wood, Abraham laying pyre.**
- June 1862
- Scarborough (Saint Martin’s)

**ADAM, tickling a bear with his foot. (Cartoon, Ashmolean Museum, Oxford).**
- March 1864
- Middleton Cheney

**ADAM, to right, his left foot upon pointed spade.**
- April 1870
- Rodbourne

**ADAM & EVE, Adam with left arm over head and right held out, Eve with long hair, tree and coiled serpent between.**
- March 1863
- Meole Brace 1870

21
<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adam &amp; Eve, The Expulsion</td>
<td>1869</td>
<td>Meole Brace</td>
</tr>
<tr>
<td>Agony in the Garden, Disciples</td>
<td>Aug. 1872</td>
<td>Cambridge (Jesus College)</td>
</tr>
<tr>
<td>Alfred, King, with Harp in Left Arm, Holding Out Cake</td>
<td>March 1864</td>
<td>Cheddleton</td>
</tr>
<tr>
<td>Andrew, Saint, with Palm and Small X-Cross</td>
<td>1864</td>
<td>Bradford Cathedral</td>
</tr>
<tr>
<td>Andrew, Saint, Full-Face, Looking Up, Holding Behind Him a Large Cross and on It a Palm Branch</td>
<td>1870</td>
<td>Westminster (Savoy Chapel)</td>
</tr>
<tr>
<td>Anna Prophesying, on Left, Before Altar, with Joseph and Virgin Carrying Babe</td>
<td>May 1873</td>
<td>Knaresborough</td>
</tr>
<tr>
<td>Anne, Saint, Carrying Rose in Vase, and Book in Left Hand</td>
<td>1868</td>
<td>Middleton Cheney (not carried out until 1880)</td>
</tr>
<tr>
<td>Anne, Saint, to Left, Young, in White Head-Dress and Ample Cloak, Holding Bottle in Right Hand</td>
<td>1872</td>
<td>Knaresborough</td>
</tr>
<tr>
<td>Aristotle, with Chameleon</td>
<td>202a Nov. 1870</td>
<td>Cambridge (Peterhouse)</td>
</tr>
<tr>
<td>Bacon, Francis, in Puffed Trunks and Hat, with Torch and Book</td>
<td>205a Nov. 1870</td>
<td>Cambridge (Peterhouse)</td>
</tr>
<tr>
<td>Bacon, Roger, Looking at Prism</td>
<td>204a Oct. 1870</td>
<td>Cambridge (Peterhouse)</td>
</tr>
<tr>
<td>Balsham, Hugo de, with Crozier and Sealed Scroll</td>
<td>R.15 1869</td>
<td>Cambridge (Peterhouse)</td>
</tr>
<tr>
<td>Balsham, Hugo de, with Model of College</td>
<td>May 1871</td>
<td>Cambridge (Peterhouse)</td>
</tr>
<tr>
<td>Beaufort, Cardinal</td>
<td>July 1872</td>
<td>Cambridge (Peterhouse)</td>
</tr>
</tbody>
</table>
BRAZEN SERPENT, Moses pointing left, group with twisted serpents round cross.

CAVIN & ABEL, The Sacrifice of. 50a 1866 Cheddleton
      May 1872 Meole Brace 1870
      March 1864 Middleton Cheney c. 1868

CAVENDISH, Henry, carrying a piece of apparatus.

CHARLEMAGNE, standing to front, legs apart, with drawn sword, and orb.

CHRIST & SAINT MARY MAGDALENE, water-pot, spade and apple-tree on left, castle walls behind.

CHRIST BEARING THE CROSS, to left, with the Virgin and (218a) 1872 Cambridge (Jesus College)
      Mary Magdalene kneeling on left, and soldier pushing cross.

CHRIST BLESSING LITTLE CHILDREN. (Cartoon, Birmingham City Art Gallery, 350 27).

CHRIST HEALING THE WOMAN WITH AN ISSUE OF BLOOD.

CHRIST LAID IN THE SEPULCHRE, Saint John at head, 3 figures behind; another kneeling to left. (Original drawing, Birmingham City Art Gallery 27'16)

CHRIST ON THE CROSS, with the Virgin and Saint John joining hands across. (Cartoon repro. Note on the Morris Stained Glass Work, opp. p. 6).

CHRIST SCOURGED at the Pillar, gaoler with whip right, soldier leaning on spear left.

CHRIST STILLING THE WAVES, on a ship in a storm, with Roman soldier and others.

CHRIST WALKING ON THE WATER, Saint Peter sinking. (Cartoon in possession of Mrs. Roderic O’Conor, exhibited Liverpool, 1964, no. 84).

CHRIST WATCHING DISCIPLES IN A STORM, Christ on mountain, with sun on left, moon right.

Haltwhistle

Cheddleton

Cambridge (Peterhouse)

Cambridge (Jesus College)

Cambridge (Jesus College)

Gatcombe

Selsley

Scarborough

Sculthorpe

Sculthorpe
CICERO, with scroll. 203a Nov. Cambridge (Peterhouse)
1870

CONSTANTINE, with hooded toga, holding out wreath. 226a March Cheddleton
1864

COSIN, John; wearing mitre and carrying crozier and book. Dec. Cambridge (Peterhouse)
1871

1872

DAVID & GOLIATH, David with sling and crook; Goliath falling, with spear, shield and large scimitar. R.4 1866 Not identified

DAVID & GOLIATH, David holding up Goliath’s severed head. 106 Nov. Cambridge (Jesus College)
1872

DORCAS, with long hair, holding out a garment. 1874 Bramley

EDITHA, SAINT, LEGEND OF, 12 subjects: - 1 to 4: Athelstan giving Editha to Sigtrig, King of Northumbria, and Bishop Ella blessing. (Cartoons, Whitworth Art Gallery, Manchester). 5 to 8: Editha as Abbess admonishing 2 nuns gathering flowers, 2 others presenting flowers to the Virgin with Infant Christ. 9 to 12: William the Conqueror giving Charter of Nunnery to Marmion, Marmion taking possession, Marmion asleep is struck in a vision by Saint Editha with her staff. 3 Tracery compartments, Sigtrig’s Galley, the Castle of Tamworth, and the Nunnery of Tamworth. April 1873 Tamworth

EDWARD I, standing, in chain-mail and robe, crowned, with orb and sword on ground. 1869 Cambridge (Peterhouse)

EDWARD I, standing, crowned and robed, with sceptre and orb. 1871 Cambridge (Peterhouse)
### Edward the Confessor, with rosary, orb held in cloak, staff in left hand and ring in right.

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edward the Confessor</td>
<td>March 1864</td>
<td>Cheddleton (All Saints) 1866</td>
</tr>
</tbody>
</table>

### Eleanor, Queen, with sceptre and charter.

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eleanor, Queen</td>
<td>R.16 1870</td>
<td>Cambridge (Peterhouse) (?), Macclesfield (Saint Michael's) 1918</td>
</tr>
</tbody>
</table>

### Eli - see Samuel & Eli

### Elizabeth, Saint, standing, in white head-dress, with the boy John clasped against her.

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elizabeth, Saint</td>
<td>37a 1863</td>
<td>Bradford Cathedral</td>
</tr>
</tbody>
</table>

### Elkannah, stooping to right, with staff and bottle.

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elkannah</td>
<td>May 1872</td>
<td>Knaresborough</td>
</tr>
</tbody>
</table>

### Ethelbert, King, standing, crowned, with long staff in right hand.

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ethelbert</td>
<td>April 1864</td>
<td>Cheddleton</td>
</tr>
</tbody>
</table>

### Etheldreda, Saint, crowned, with long hood, crucifix in left hand, open book in right.

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Etheldreda</td>
<td>May 1871</td>
<td>Cambridge (Peterhouse)</td>
</tr>
</tbody>
</table>

### Evangelists - see St. John, St. Luke, St. Mark and St. Matthew

### Eve, holding dove. (Cartoon, Ashmolean Museum, Oxford).

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eve</td>
<td>July 1862</td>
<td>Scarborough</td>
</tr>
</tbody>
</table>

### Gideon, armed cap-a-pied. (Cartoon, Victoria & Albert Museum, E.2906-1927, as by Burne-Jones; repro. Hueffer as Archangel Michael).

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gideon</td>
<td>June 1862</td>
<td>Scarborough</td>
</tr>
</tbody>
</table>

### Good Shepherd, carrying lamb under left arm, in hooded cloak, with staff and sheep.

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Good Shepherd</td>
<td>July 1869</td>
<td>Flockton 1873</td>
</tr>
</tbody>
</table>

### Grafton, Duke of, in robes and coronet.

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grafton</td>
<td>July 1874</td>
<td>Cambridge (Peterhouse)</td>
</tr>
</tbody>
</table>

### Gray, Thomas, legs crossed, leaning against a tree.

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gray</td>
<td>Aug. 1873</td>
<td>Cambridge (Peterhouse)</td>
</tr>
</tbody>
</table>

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*25*
HANNAH, in profile to right, in white head-dress, arms folded on breast.

HELENA, Saint, cloaked, right hand up, left holding crucifix.

HOLBOOK, Chancellor, holding astrolabe. (Cartoon, Victoria & Albert Museum, 647-1894).

HOMER, full-face, with staff and lyre.

ISAAC, carrying wooden vessel in left hand, right hand blessing; in furred robe and boots.

ISAAC – see also ABRAHAM

JOHN EVANGELIST, Saint, wearing cape, cup with dragon in left hand.

JUDE, Saint, carrying ship. (Cartoon, Walker Art Gallery, Liverpool).

LOUIS, Saint, with crown, sword and orb.

LUKE, Saint, standing, wearing straw hat, holding ‘Hippocrates’ in left hand, flower in right.

LUKE, Saint, as a painter, with missal and palette; Angels bearing hut behind head.

MARK, Saint, examining his pen, with papers on one-legged table.

MARTHA, see Hueffer p. 445.

MARTIN, Saint, cutting his cloak for the beggar.

MARTIN, Saint, in heaven, kneeling before Christ and Angels.

MATTHEW, Saint, full-length standing, beardless, in sandals, with Angel sitting on his arm.

1864 Bradford Cathedral redrawn for Knaresborough, May 1872

Cheddleton

Cambridge (Peterhouse)

Gosforth

Guernsey 1870

Bradford Cathedral

Guernsey 1870

Bradford Cathedral

Farnham Royal 1868

Gosforth

Guernsey 1870

Langton Green 1865/6

Llandaff Cathedral 1868

Middleton Cheney 1865

Llandaff Cathedral

31 Bradford Cathedral

Guernsey 1870

Not identified

Not identified

Scarborough

SCARBOURGH

Bradford Cathedral

Gosforth

Guernsey 1870

Langton Green 1865/6

Llandaff Cathedral 1868
MELCHISEDEK, blessing Abraham.

MICHAEL, Saint, full-face, with tilting lance, banner and jewelled sword, the last two between his legs.

MILTON, John, youthful, cap R.20a at hip, advancing to left, reading.

MILTON, John, old and blind.

MIRACULOUS DRAUGHT OF FISHES, two disciples with Christ in boat above, disciple in another boat right foreground, net between.

MOSSES & THE BURNING BUSH. 35a 1869 Meole Brance Cambridge (Jesus College) 1873

MOSES, THE FINDING OF. 36a 1869 Meole Brance

NIGHTIVITY, Joseph tasting bowl, Magi kneeling, Virgin reclining centre; basket of eggs, ox and sheep with legs tied, dove on paling. (Cartoon formerly in collection of Sir S. Cockerell).

NEHEMIAH, holding trowel, and leaning fingers of left hand on sword.

NEWTON, Sir Isaac, with apple. 206a Oct. 1870 Cambridge (Peterhouse)

NOAH, to left, holding up ark in his robe. 109 March 1864 Middleton Cheney (reversed) Cambridge (All Saints) 1866

OSWALD, SAINT, LEGEND OF, 6 subjects: Sept. (Cartoon, Victoria & Albert Museum, 231-1894)

(i) Baptism of Saint Oswald 228a 1864 Middleton Cheney Cheddleton c.1868

Brighton (Saint Michael’s) Broughty Ferry Darwen (adapted) 1922 Eaton Hastings 1934 Nelson (adapted for tracery) 1919

Cambridge (Peterhouse) but dated on cartoon, repro. Rathbone: ‘c. 74’.

Rothbury (Cragside) Wightwick Manor

April 1874 Llandaff Cathedral

Meole Brance Liverpool (Saint John’s, Tuebrook)

(? ) Orkney 1900

Cambridge (Jesu College) 1873

Meole Brance

Selsley

Waterford (Herts.) 1874

Durham (Saint Oswald’s)
(ii) Saint Oswald crowned 229a Sept. Durham
King of Benicia (Cartoon, Victoria & Albert Museum, E.1853-1910).

(iii) Saint Oswald killing 231a Dec. Durham
Caedwalla.

(iv) Saint Oswald sends 230a Jan. Durham
missionaries to Scotland.

(v) Saint Oswald’s death in 232a June Durham
battle.

(vi) The enshrining of Saint 233a June Durham
Oswald; Bishop Aidan receiving his head.

PAUL, Saint, to left, holding 53a June Bradford Cathedral
broad flat-topped knife and
Doddington c.1865
MS with seal.

Guernsey 1870
Henley-in-Arden 1865
Meole Brace 1871
Middleton Cheney 1865
Llandaff Cathedral

PENDA, King of Mercia, kilted 224a March Cheddleton
and cross-gartered, holding (R.14) 1864
sceptre with bird and orb;
square crown. (Called by Rath­
bone ‘Peeda, King of Kent’).

PETER, Saint.

PETER, Saint, Christ’s Charge 41a Sept. Not identified; (?) designed
to; Peter kneeling left, Christ 1869
standing right among sheep,
and feeding one with grass.

PETER, Saint, delivered from 217a (?) 1870 Perhaps first used at Stepney
prison; Angel and Peter desc-
(Saint Peter's, London Docks) (destroyed)
ending steps hand in hand.

PHILIP, Saint, as Deacon, standing Not identified; (?) designed
in water. May 1872 for Ladock, but not used.

SAMUEL & ELI, Eli reclining 47a 1869 Waterford (Herts.)
on couch, pointing upwards. (R.3)

PAUL, Saint, shipwrecked.

PETER, Saint, Christ’s Charge 41a March Newport
to; Peter kneeling left, Christ 1870
standing right among sheep,
and feeding one with grass.

PETER, Saint, delivered from 217a (?) 1870 Perhaps first used at Stepney
prison; Angel and Peter desc-
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<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>216a</td>
<td>Aug. 1872</td>
<td>Cambridge (Jesus College)</td>
<td>Solomon Building the Temple, seated on right with serpent sceptre, directing architect on left.</td>
</tr>
<tr>
<td>R.20b</td>
<td>1872</td>
<td>Cambridge (Peterhouse)</td>
<td>Spenser, Edmund, standing, R.20b in long hose, with pen and book; to left.</td>
</tr>
<tr>
<td>144a</td>
<td>Dec. 1871</td>
<td>Troutbeck</td>
<td>Supper at Emmaus, small panel, Christ seated centre with arms spread, disciple at each side facing him.</td>
</tr>
<tr>
<td>32a</td>
<td>Nov. 1871</td>
<td>Leeds (Saint Saviour's)</td>
<td>Thomas, Saint, beardless, holding spear and square in left hand.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Thomas, Saint, Incredulity of, small panel.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Transfiguration, design in vesica-shaped panel, done for Messrs. Powell &amp; Sons. (repro. Hueffer).</td>
</tr>
<tr>
<td>12a</td>
<td>Sept. 1862</td>
<td>Harden Grange, Bingley; now at Bradford City Art Gallery</td>
<td>Tristram &amp; Iseult, Story of, panel no. 10, The Death of Sir Tristram. (Cartoon, Fitzwilliam Museum, Cambridge).</td>
</tr>
<tr>
<td>R.12</td>
<td>1862</td>
<td>Brighton (Saint Michael's)</td>
<td>Uriel, Archangel, full-face, in cope, with open book and staff with hammer-top. (Cartoon repro. Hueffer).</td>
</tr>
<tr>
<td>R.13a</td>
<td>1866</td>
<td>Haywards Heath</td>
<td>Wilfrid, Saint, blessing, with broken idol at his feet.</td>
</tr>
<tr>
<td>52a</td>
<td>1866</td>
<td>Cheddleton</td>
<td>Zacharias, small panel; aged priest kneeling and offering smoking dish at steps of altar; scribe behind.</td>
</tr>
<tr>
<td>R.5</td>
<td>May 1872</td>
<td>Knaresborough</td>
<td>Zacharias, standing, full-face, in vestments, holding censer in left hand and rod in right. (Cartoon, Birmingham City Art Gallery, 14912).</td>
</tr>
</tbody>
</table>