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Alfred Tennyson's Idylls of the King and Other Poems Illustrated by Julia Margaret Cameron:

Challenges to Gender Roles and Tradition in the Formation of Victorian Artistic and Literary Legacies

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The personal letters of Julia Margaret Cameron reveal the significance of her collaboration with Alfred Tennyson, who offered her to illustrate a new 'people's edition' of his *Idylls of the King* with prints of her photographs. Cameron's enthusiastic response to Tennyson's offer, 'Now *you* know, Alfred, that *I* know that it is immortality to me to be bound up with you',[1] was recounted in a letter that she wrote to her close friend Sir Edward Ryan. The concept of 'immortality' in Cameron's recollections emphasises the shared ambitions of the photographer and the British Poet Laureate to create a literary and artistic product that would outlive them. Tennyson's *Idylls* situated itself as part of an ancient British literary tradition that spans the twelfth-century *Historia Regum Britanniae* to Thomas Malory's *Morte d'Arthur*, reinterpreting the legends of King Arthur and his knights to resonate with a Victorian audience. Tennyson united the timeless themes of chivalric romance with contemporary ideas surrounding nationalism, the monarchy, and gender roles in his twelve-volume epic poem written from 1842 to 1888. The possibility of discovering new meanings and interpretations within a defining poem of the Victorian era and nineteenth-century Arthurian Revival, however, is enabled by the transformation of Tennyson's immortal legends through the subjective lens of Cameron's photographic illustrations. Cameron's integration into the male-dominated spheres of art and literature formed a central aspect of a collaboration that challenged prevalent social and cultural traditions while establishing new precedents for Victorian artistic and literary legacies.

Nevertheless, the influential nature of Tennyson and Cameron's work was often lost in conventional narratives about the creation of the photographically illustrated *Idylls*. The history of its production was fraught with disappointed ambitions and a lack of commercial success. Only a few of the hundreds of photographs taken by Cameron were 'bound up' with Tennyson's verse in the people's edition of the *Idylls* produced by Henry S. King and Co., rendered as miniature reproductions that diminished the quality of the original large prints. Dissatisfied with the result, Cameron produced an illustrated two-volume edition of the *Idylls of the King and Other Poems* at her own expense in 1875. These facts often figure prominently in analyses of Tennyson and Cameron's *Idylls* by scholars and critics who frequently highlight Tennyson's reluctance to produce illustrated editions of his

[1] Julia Margaret Cameron to Sir Edward Ryan, 29 November 1874. Cited in Helmut Gernsheim, *Julia Margaret Cameron: Her Life and Photographic Work* (New York: Aperture, 1975), 42.

works,[2] characterise Cameron as an eccentric amateur photographer,[3] or neglect a comparative interpretation of the poems and photographs. Most notably, criticism of Cameron's allegorical photographs by her early biographers in the first half of the twentieth century established a pattern of the 1875 *Idylls* being frequently overlooked by scholars in comparison to her portrait photography. Early interpretations of Cameron's genre scenes lacked an understanding of their innovative natures, being characterised by Roger Fry as 'failures from an aesthetic standpoint',[4] and even as 'affected, ludicrous, and amateur'[5] by Helmut Gernsheim. More recent scholarly criticism, however, questions the conventional narratives established by Cameron's early twentieth-century biographers, and has instead begun to analyse the impact of the photographically illustrated *Idylls* on literary and artistic traditions. Tennyson and Cameron's collaboration was not only significant in its challenging of traditional views on art, literature, and gender roles, but it surpassed its contemporary Victorian age to influence the development of Pictorialism and Modernism.

A key theme that characterises the significance of Cameron's illustrated edition of Tennyson's *Idylls* is the concept of transformation depicted within the text and images of the work. The creation of the 1875 *Idylls* was distinguished by literal and metaphorical transformations of social spheres and gender roles. The people of various social classes who modelled for Cameron's photographs were turned into queens, knights, and magicians. The village of Freshwater on the Isle of Wight became a gathering place for the Victorian intellectual elite, presided over by both Tennyson and Cameron.[6] Cameron herself transformed from a civil servant's wife into a prolific, commercially-minded photographer. Most importantly, the 1875 *Idylls* embodied a turning point for subsequent literary and artistic movements in its innovative approaches to the technologies of capturing images and the temporalities of poetry and art. In order to illustrate these concepts formulated over the course of my research, I will use methods of visual analysis and close reading to discuss the central themes in a set

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[2] Robert Bernard Martin, *Tennyson: The Unquiet Heart* (Oxford: Clarendon Press, 1983), 508.
[3] Gernsheim, 27.
[4] Roger Fry, 'Mrs. Cameron's Photographs', in *Victorian Photographs of Famous Men & Fair Women* (London: Hogarth Press, 1926), 12.
[5] Gernsheim, 83.
[6] Wilfrid Ward, writing his recollections of 'Tennyson and W. G. Ward and Other Farringford Friends', positioned Tennyson and Cameron as influential equals in bringing together the literary and artistic circles of Freshwater: 'Freshwater was in those days seething with intellectual life. The Poet was, of course, its centre, and that remarkable woman, Mrs. Cameron, was stage-manager of what was for us young people a great drama.' (*Tennyson and his Friends*, ed. Hallam Tennyson, 229)

of key photographs and corresponding passages from Tennyson and Cameron's *Idylls of the King and Other Poems*.

The recontextualisation of Tennyson's narrative in the medium of photography establishes an opportunity for the female gaze of the artist to subjectively interpret and even challenge the male literary voice of the poem. This concept is visualised in Cameron's second illustration of the idyll of 'Merlin and Vivien' [Figure 1], an image that showcases the transformative power of Cameron's photography and encompasses key ideas surrounding the challenging of gender roles and male authorial power. In this idyll that serves as a cautionary tale against women who tempt men into moments of weakness, Tennyson retells Vivien's seduction of Merlin, the great wizard of Arthur's court. After convincing him to teach her magic, Vivien casts an enchantment on Merlin that puts him to an eternal sleep within an oak tree, weakening Camelot by entrapping Arthur's mentor and powerful ally. While Cameron does not attempt to redeem the character of Vivien through her illustrations, the image that depicts the moment of Merlin's entrapment in the oak tree establishes an unexpected affinity between the enchantress and Cameron as a photographer. It is accompanied by an extract from the end of the idyll:

> For Merlin, overtalk'd and overwon,
> Had yielded, told her all the charm, and slept.
>
> Then, in one moment, she put forth the charm
> Of woven paces and of waving hands,
> And in the hollow oak he lay as dead,
> And lost to life and use and name and fame.[7]

In Cameron's photograph, the slow pacing of the extract, emphasised by the interconnected clauses, as well as the use of polysyndeton[8] and internal rhyme in the final line, is condensed into the moment of a single gesture. Vivien points her finger at the sleeping Merlin, the effects of the light seemingly blending the texture of the tree behind the magician with the folds of his velvet robes, as if he is sinking into the oak. The image contains a strong element of visual theatricality in the visible curtain-like backdrop, depicting a mythical Arthurian past while drawing attention to its constructed

[7] Alfred Tennyson, 'Merlin and Vivien' (ll. 963-968), in *The Idylls of the King and Other Poems, Vol. 1* (London: Henry S. King and Co., 1875), 27.
[8] Polysyndeton is a poetic device that employs the repeated use of conjunctions, in this case 'and', often for the purpose of slowing the pace of the verse or creating emphasis.

nature within contemporary Victorian contexts. Critics including Carol Armstrong and Marylu Hill highlight similarities between Cameron's photographic interpretation of Tennyson's text and Vivien's enchantment. Not only is 'the entrancement of Merlin [...] symbolic of the photographic process itself',[9] but Vivien's appropriation of Merlin's power is suggestive of Cameron's reinterpretation of Tennyson's text, selectively translating the extract and its poetic devices into the realm of the visual.

The composition of Cameron's image mirrors the composition of the second stanza of the extract, in which the first half describes Vivien's enchantment and the second half describes the sleeping Merlin enclosed in the oak. The left side of the tree creates a dividing line in the centre of the photograph as the image is read from left to right, delineating Vivien's realm of the living from Merlin's stasis between life and death. Vivien's hand appears in sharper focus than the rest of her body, foregrounding the liminal gesture that bridges the border between the empowered space inhabited by the woman and the disenfranchised space occupied by the man. The centrality of Vivien's hand in Cameron's image prompts a consideration of liminal spaces as a site of transformation.

Although the spell cast by Vivien's hand is an agent of destruction, the concept of the artist's hand is synonymous to Cameron with creative power. The symbolism of creativity associated with the hand possesses a long lineage in the history of fine art, and Cameron strove to compare her work to several artists for whom the hand was an important motif and indicator of their genius in an effort to legitimise the artistic merit of her photographs. In a letter to an unknown correspondent to whom she attempted to promote her photographs [Figure 2], Cameron attests that her portrait of the historian and essayist Thomas Carlyle 'is more like a block of marble out of Michael Angelo's hands than a work of such a machine as the camera',[10] again drawing attention to the mark of – typically male – artistic 'genius' found in the hand and relating it to her own handiwork as a female photographer.

A positive portrayal of the female artist's hand is found in the volume's dedicatory poem, 'To Mrs. Cameron' [Figure 3] by Charles Turner, the brother of Alfred Tennyson. Turner's dedicatory poem characterises Cameron's work as that of 'modern beauty' being united with Tennyson's 'ancient

[9] Marylu Hill, '"Shadowing Sense at war with Soul": Julia Margaret Cameron's Photographic Illustrations of Tennyson's "Idylls of the King"', *Victorian Poetry* 40, no. 4 (2002), 454.
[10] Julia Margaret Cameron to Unknown Correspondent, June 11 1867.

story',[11] or the modern photographic art form joined with poetic tradition. Just as Tennyson adapts the tales of Camelot to resonate with his contemporary audience, Cameron further modernises the 'ancient story' through her artistic interpretations centred on female perspectives. Turner depicts Cameron wielding quasi-divine powers of controlling the sun and commanding 'many a face' (l. 9) in the new modern medium of photography, and specifically draws attention to the power of her 'guiding hand' (l. 6) as the arbiter of her artistic powers. The centrality of the hand in the photograph of Vivien and Merlin thus takes on new meaning when considered in the context of the dedicatory poem, associating Vivien's hand and enchantment with a distinctly female power of creative transformation. Therefore, while Armstrong draws attention to Vivien's triumphant exclamation following the passage featured in the volume – 'I have made his glory mine!' – as a parallel to Cameron's usurpation of 'Tennyson and his profoundly patriarchal poem',[12] there are perhaps more positive connotations evoked by the reinterpretation of the idyll. In an edition that continually reproduces traces of Cameron's presence through the handwritten extracts and the copyrights of her photographs,[13] the positive representation of the female hand and its power is a necessary conclusion. Not only does Cameron take partial ownership of Tennyson's glory, but she challenges gender roles and tradition by recentering his narratives amid the contexts of the craft of women: witchcraft and artistic craft alike.

By foregrounding the importance of the artist's hand, a conceit traditionally associated with painting and sculpture, Cameron portrayed photography as equal in merit to these mediums. This was a goal shared and pursued by the Pictorialist movement of the late nineteenth and early twentieth centuries, which strove to emulate painterly qualities in photographs. Writing that Pictorialism 'was the first photographic movement to oppose the imposition of realism', A. D. Coleman characterised pictorial photography as a hybrid style that employed the techniques of painting to manipulate images.[14] While Cameron's practice, especially her pioneering use of purposefully damaged lenses to take soft-focus shots, was undeniably influential to Pictorialism, the ideas within the artistic

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[11] Charles Turner, 'To Mrs. Cameron' (l.1), in *The Idylls of the King and Other Poems, Vol. 2* (London: Henry S. King and Co., 1875), 9. Henceforth, all citations of this poem will be made in line number from this edition in the text.
[12] Carol Armstrong, 'Photographing Literature: Julia Margaret Cameron's Excerpts from Tennyson', in *Scenes in a Library* (Cambridge: MIT Press, 1998), 392.
[13] Cameron was one of the first photographers to copyright her images.
[14] A. D. Coleman, 'The Directorial Mode', in *Photography in Print: Writings from 1816 to the Present*, ed. Vicki Goldberg (New York: Simon and Schuster, 1981), 489.

compositions of her genre scenes should also be viewed as precursors to the aesthetics of this movement.

Considering Cameron's proto-pictorialist sensibilities, her collaboration with Tennyson on the *Idylls* was an ideal opportunity to join her artistic vision with his poetic style. Gerhard Joseph's observation that 'Tennyson was drawn to the form of the idyll, the compacted "little picture" that orders the momentarily arrested unit of feeling'[15] highlights the shared pictorial qualities of Tennyson and Cameron's works. Cameron's photographs, however, were different from the predominant style of photographic illustration in the nineteenth century.[16] As Colin Ford notes, 'Her contemporaries decorated books of poetry by Burns, Gray, Milton, Scott, Shakespeare and others with picturesque landscapes [...] but rarely illustrating actual characters or incidents from the story.'[17] Cameron's images instead depict characters and key scenes of the *Idylls* in a pictorial style akin to the engravings in the 1868 edition of the *Idylls* illustrated by Gustave Doré, or those in the famous 1857 Moxon edition of *Poems by Alfred Tennyson*, illustrated by several of the foremost painters of the Victorian era.

The influence of the Moxon edition on Cameron's photography is most evident in the final illustration of 'The Passing of Arthur', entitled *So like a shatter'd column lay the King* [Figure 4]. It accompanies the passage in which King Arthur is placed into his funerary barge after being mortally wounded in a fight against Modred, the traitorous usurper of his throne:

> Then saw they how there hove a dusky barge,
> Dark as a funeral scarf from stem to stern,
> Beneath them; and descending they were ware
> That all the decks were dense with stately forms,
> Black-stoled, black-hooded, like a dream—by these
> Three Queens with crowns of gold: and from them rose
> A cry that shivered to the tingling stars,
> And, as it were one voice, an agony
> Of lamentation, like a wind that shrills
> All night in a waste land, where no one comes,
> Or hath come, since the making of the world.

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[15] Gerhard Joseph, 'Tennyson's Optics: The Eagle's Gaze', *PMLA* 92, no. 3 (1977), 423.

[16] For instance, the majority of images in an 1878 edition of *The Works of Tennyson* by John Payne Jennings pair Tennyson's poetry with scenes of the British natural landscape. Cameron's illustrations for the 1875 *Idylls*, however, mark a divergence from the common subject matter of natural scenery in photographic illustration. Her approach foregrounds the local contexts of Tennyson's poetry differently from photographic illustrations such as those by Payne Jennings, transforming the domestic space of the Victorian household into a legendary Arthurian past.

[17] Colin Ford, 'Cameron, Julia Margaret, 1815–1878', in *Encyclopedia of Nineteenth-Century Photography, Vol. 1* ed. John Hannavy (London: Taylor & Francis, 2008), 260.

> Then murmured Arthur, "Place me in the barge."
> So to the barge they came. There those three Queens
> Put forth their hands, and took the King, and wept.
> But she, that rose the tallest of them all
> And fairest, laid his head upon her lap,
> And loosed the shattered casque, and chafed his hands,
> And called him by his name, complaining loud [...]
>
> So like a shattered column lay the King [18]

The composition of Cameron's photograph is incredibly similar to an engraved illustration by Daniel Maclise in the 1857 *Poems* [Figure 5]. It attempts to replicate several elements of Maclise's version, including the hooded figures receding into the distance, the water around the barge, and the moon. In terms of its style, as Armstrong observes, the 'photograph suggests nothing much in the way of the specifically photographic'[19] – a characteristic of Pictorialism, which visually aligned itself with painting to legitimise photography as an art. By imitating the characteristics of engravings in her photography, Cameron anchored her images in an established tradition of illustration while using a variety of inventive techniques to reproduce both pictorial effects and Tennyson's vivid imagery. In addition to the hazy focus that ambiguously renders the depth of the multitudes crowded onto the barge, Cameron uses fabrics to imitate the effect of waves, and even scratches a moon much like that of Maclise's image into the corner of the plate. Cameron's manipulation of the image throughout the photographic process, such as in *So like a shatter'd column lay the King*, was an important influence on Pictorialist photographers such as Anne Brigman, who often used oil paint and engravings to touch up her images.[20] Just as Tennyson revives an ancient legend in contemporary contexts, Cameron's interpretations of past literary and artistic traditions in the modern medium of photography signals their continued relevance in new contexts and movements such as Pictorialism.

In addition to its affinities with Pictorialism, the connection between Tennyson and Cameron's *Idylls* and the advent of Modernism should not be overlooked. Although Tennyson's

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[18] Alfred Tennyson, 'The Passing of Arthur' (ll. 361-378, 389), in *The Idylls of the King and Other Poems, Vol. 2* (London: Henry S. King and Co., 1875), 51.
[19] Armstrong, 418-420.
[20] Several technical and conceptual comparisons can be made between Cameron's *So like a shatter'd column lay the King* and Brigman's photograph entitled *The Heart of the Storm* (1912). Brigman enhances her photographic vision by engraving lines and a halo into the negative, and situates her highly allegorical image in traditions of fine art such as symbolist painting. Brigman also illustrated her own poems with photographs that merged sublime depictions of natural landscapes with nude female figures, as in her 1949 collection *Songs of a Pagan*.

reputation as a distinctly Victorian poet often confines studies of his work to its contemporary contexts, it is important to simultaneously recognise the significance of Tennyson's literary legacies alongside acknowledging the modernist retaliation against the perceived traditionalism and moral rigidity of Victorian culture. Criticism of Tennyson and Cameron as vanguards of a past Victorian tradition is evident in Virginia Woolf's only play, *Freshwater* (1935), which satirises the Victorian intellectual elite surrounding Tennyson and Cameron – her ancestor – on the Isle of Wight. She depicts Tennyson as self-absorbed and prone to reciting his own poetry, and Cameron as obsessed with finding ideal models for her photographs. As Charles Millard points out, however, 'the custom of twentieth-century criticism to disparage the anecdotal character of many of the *Idylls* illustrations perhaps says more about that criticism than the photographs themselves.'[21] His observation applies equally to the illustrations and Tennyson's poetry, which have more connections with Modernism than are initially apparent.[22] The Modernist credo of 'making it new' is perhaps similarly resonant to the hybrid poetic and artistic reinterpretations created by Tennyson and Cameron in response to the Arthurian legends, transforming the ancient tales for the audience of a new age nearly half a century before T. S. Eliot would adapt the legend of the Holy Grail to resonate with a search for meaning in the uncertain landscape of modernity in *The Waste Land*. I would argue that Tennyson and Cameron's *Idylls* anticipates several key themes found in modernist literature and art. Many of the passages selected by Cameron, whether intentionally or not, highlight some of the most innovative aspects of Tennyson's poetry through the modern medium of photography.

In its nature as a medium that represents the longer duration of exposure and fixing within the single moment it captures, photography continually interacts with temporality and perspective – two key interests of modernist authors and artists. Explorations of temporality are present in several of Tennyson's idylls and their corresponding photographs by Cameron, such as the first image of Enid which accompanies extracts from 'The Marriage of Geraint' [Figure 6]. Cameron selects the passage

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[21] Charles Millard, 'Julia Margaret Cameron and Tennyson's "Idylls of the King"', *Harvard Library Bulletin* 21, no. 2 (1973), 201.

[22] Critics who have drawn attention to proto-Modernist characteristics of Tennyson's *Idylls* and Cameron's photography include Will and Mimosa Stephenson, who highlight modernist qualities in the subjective narration in the idyll of 'The Holy Grail' ('Proto-Modernism in Tennyson's "The Holy Grail", 1992), and Colin Ford, who compares Cameron's theatrical photographs to early twentieth-century silent films (*Julia Margaret Cameron: A Critical Biography*, 2003).

in which Enid opens a cabinet to find the old dress that she wore when she first met her husband Geraint, prompting the narration to turn to the past as she reminisces on these memories:

> 'And thou, put on thy worst and meanest dress
> And ride with me.' And Enid asked, amazed,
> 'If Enid errs, let Enid learn her fault.'
> But he, 'I charge thee, ask not, but obey.'
> Then she bethought her of a faded silk,
> A faded mantle and a faded veil,
> And moving toward a cedarn cabinet,
> Wherein she kept them folded reverently
> With sprigs of summer laid between the folds,
> She took them, and arrayed herself therein,
> Remembering when first he came on her
> Drest in that dress, and how he loved her in it,
> And all her foolish fears about the dress,
> And all his journey to her, as himself
> Had told her, and their coming to the court.[23]

The photograph illustrating these lines is representative of the stylistic affinities between the artistic practices of Tennyson and Cameron, and exemplifies Joseph's observation that Tennyson's poetic style is similar to Cameron's photography in its dichotomy of 'careful focus and out-of-focus diaphaneity'.[24] The narrative progression of the extract is almost cinematic in the way in which it narrows in to describe the cabinet and then recedes to reflect on Enid's memories, signalled by the non-finite gerund 'remembering' and blurred together by the string of clauses interconnected through the use of polysyndeton. In depicting the point in the 'Marriage of Geraint' when Tennyson introduces a flashback to contextualise Geraint and Enid's relationship, the timeless soft focus of Cameron's photograph echoes the hazy rupture of linear temporality prompted by the passage.

The manipulation of linear time, often through exploring the memories associated with an object, is a common conceit employed by modernist authors from Woolf to Proust. Amelia Scholtz comments on the presence of this phenomenon in the Enid photograph, noting that 'the material object thus does not merely exist in the present; it is also valued for its ability to gesture toward the past – and thus outside the photograph.'[25] The enduring presence of the 'faded' material object and the

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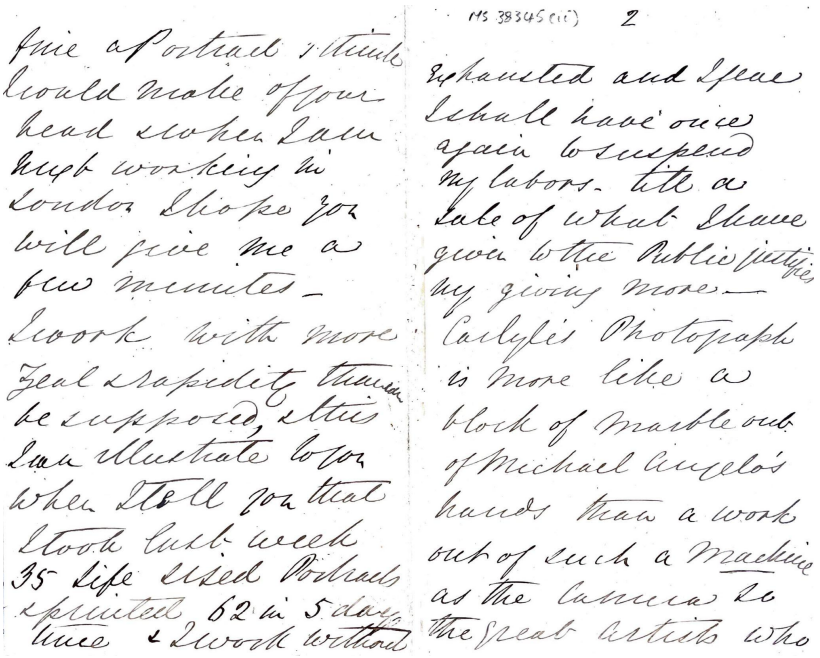
[23] Alfred Tennyson, 'The Marriage of Geraint' (ll. 128-141), in *The Idylls of the King and Other Poems, Vol. 1* (London: Henry S. King and Co., 1875), 15.
[24] Gerhard Joseph, 'Poetic and Photographic Frames: Tennyson and Julia Margaret Cameron', *Tennyson Research Bulletin* 5, no. 2 (1988), 47.
[25] Amelia Scholtz, 'Photographs before Photography: Marking Time in Tennyson's and Cameron's *Idylls of the King*', *Lit: Literature Interpretation Theory* 24, no. 2 (2013), 133.

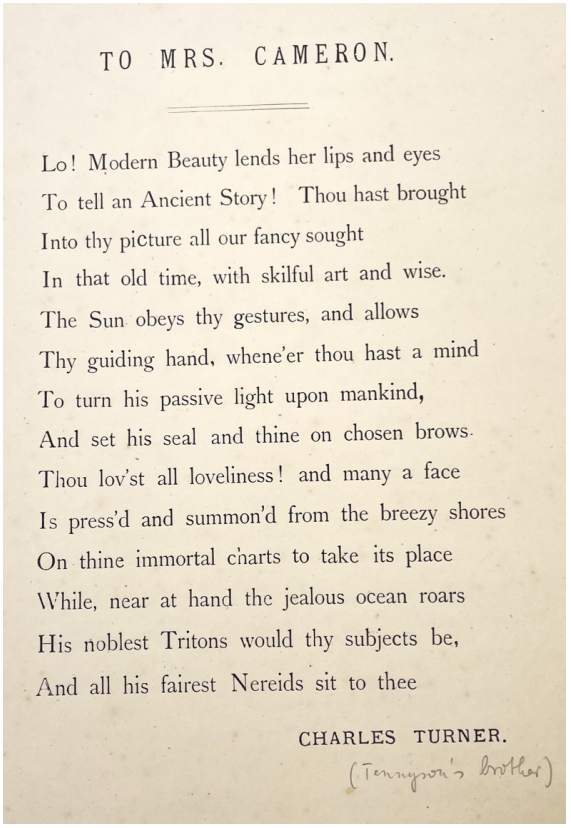
stories it is capable of telling is undeniably comparable to the immortalising power of the photograph. Just as Enid's dress allegorises her memories of falling in love with Geraint, Cameron's photographic illustrations possess the same allegorical capabilities as the complex imagery of Tennyson's poetic narratives, representing the world of the text within the realm of the visual. The way in which Tennyson's narrative is transformed by Cameron from the language of poetry into the visual language of photographic illustration thus suggests the eventual emergence of new approaches to interrelating the literary and fine arts. The unique and subjective artistic gaze that reinterprets a literary work indicates a development of the relationship between illustration and its subject, enabling the introduction of diverse perspectives that are capable of participating in and challenging cultural narratives.

This paper has sought to understand the innovative transformations embodied by Tennyson and Cameron's *Idylls of the King and Other Poems*. Originating from Cameron's hopes for her photographs to be 'bound up' with Tennyson's poetry, their resulting collaboration transformed the ways in which artworks represented the literature that they illustrated. Cameron's photographs and their corresponding extracts from Tennyson's *Idylls* not only adapted ancient legends through a modern medium, but they also embodied challenges to tradition and contemporary conventions, which in turn influenced the development of subsequent artistic and literary movements. While I have narrowed my paper's focus to effectively discuss the influential nature of the 1875 *Idylls*, there are many possible approaches to researching Tennyson's poems and Cameron's photographs, ranging from an in-depth study of their symbolism to a discussion of the works in the context of postcolonial theory. I believe, however, that one of the most important ways to develop this research is in understanding how the innovations derived from the 1875 *Idylls* continue to resonate in the development of photography, poetry, and illustration, as well as where these literary and artistic forms of expression exist in the present day. Perhaps the next step in understanding the influential outputs of Victorian culture, rendering them accessible and relatable today, involves discovering contemporary idylls of our own.

[Figure 1] Julia Margaret Cameron, *Vivien and Merlin*, albumen print, 32 x 25.9 cm, Harry Ransom Centre, Austin.



[Figure 2] Pages from Julia Margaret Cameron to Unknown Correspondent, June 11 1867, University of St Andrews Libraries and Museums [ms38345].



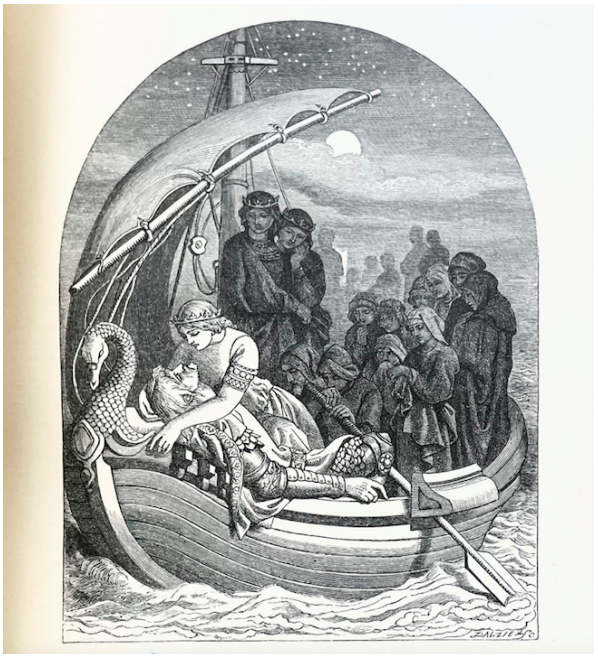
TO MRS. CAMERON.

Lo! Modern Beauty lends her lips and eyes
To tell an Ancient Story! Thou hast brought
Into thy picture all our fancy sought
In that old time, with skilful art and wise.
The Sun obeys thy gestures, and allows
Thy guiding hand, whene'er thou hast a mind
To turn his passive light upon mankind,
And set his seal and thine on chosen brows.
Thou lov'st all loveliness! and many a face
Is press'd and summon'd from the breezy shores
On thine immortal charts to take its place
While, near at hand the jealous ocean roars
His noblest Tritons would thy subjects be,
And all his fairest Nereids sit to thee

CHARLES TURNER.
(Tennyson's brother)

[Figure 3] Charles Turner, 'To Mrs. Cameron', in *The Idylls of the King and Other Poems*, University of St Andrews Libraries and Museums [Photo TR652.C2E75, Vol. 2]

[Figure 4] Julia Margaret Cameron, *So like a shatter'd column lay the King*, albumen print, 35 x 28 cm, University of St Andrews Libraries and Museums [Photo TR652.C2E75, Vol. 2].



[Figure 5] Daniel Maclise, *The Passing of Arthur* in *Poems by Alfred Tennyson* (1857, Edward Moxon & Co.), wood engraving by Dalziels engravers, 12.1 x 9.5 cm**,** University of St Andrews Libraries and Museums [r PR5550.E62].

[Figure 6] Julia Margaret Cameron, *Enid,* albumen print, 36.6 x 26.6 cm,
Harry Ransom Centre, Austin.

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