COLLABORATIVE WRITING IN THE LONG NINETEENTH CENTURY

Bringing the collaborative process to life through an array of examples, Heather Bozant Witcher shows that sympathetic co-creation is far more than the mere act of writing together. While foregrounding the material aspects of collaboration – hands uniting on the page, blank space left for fellow contributors, the writing and exchanging of drafts – this study also illuminates its social aspects and reliance on Victorian liberalism: dialogue, the circulation of correspondence, the lived experience of collaboration, and, on a less material plane, transhistorical collaborations with figures of the past. Witcher takes a broad approach to these partnerships and, in doing so, challenges traditional expectations surrounding the nature of authorship itself, not least its typical classification as a solitary activity. Within this new framework, collaboration enables the titles of “coauthor,” “influencer,” “editor,” “critic,” and “inspiration” to coexist. This book celebrates the plurality of collaboration and underscores the truly social nature of nineteenth-century writing.

HEATHER BOZANT WITCHER is an assistant professor at Auburn University at Montgomery. Her research focuses on nineteenth-century poetics, collaboration, and sociability, as well as archival theory and digital humanities. She is the co-editor of Defining Pre-Raphaelite Poetics (2020) and was the 2016 Amy P. Goldman Fellow in Pre-Raphaelite Studies.
CAMBRIDGE STUDIES IN NINETEENTH-CENTURY LITERATURE AND CULTURE

Founding Editors
Gillian Beer, University of Cambridge
Catherine Gallagher, University of California, Berkeley

General Editors
Kate Flint, University of Southern California
Clare Pettitt, King’s College London

Editorial Board
Isobel Armstrong, Birkbeck, University of London
Ali Behdad, University of California, Los Angeles
Alison Chapman, University of Victoria
Hilary Fraser, Birkbeck, University of London
Josephine McDonagh, University of Chicago
Elizabeth Miller, University of California, Davis
Hillis Miller, University of California, Irvine
Cannon Schmitt, University of Toronto
Sujit Sivasundaram, University of Cambridge
Herbert Tucker, University of Virginia
Mark Turner, King’s College London

Nineteenth-century literature and culture have proved a rich field for interdisciplinary studies. Since 1994, books in this series have tracked the intersections and tensions between Victorian literature and the visual arts, politics, gender and sexuality, race, social organisation, economic life, technical innovations, scientific thought – in short, culture in its broadest sense. Many of our books are now classics in a field which since the series’ inception has seen powerful engagements with Marxism, feminism, visual studies, post-colonialism, critical race studies, new historicism, new formalism, transnationalism, queer studies, human rights and liberalism, disability studies, and global studies. Theoretical challenges and historiographical shifts continue to unsettle scholarship on the nineteenth century in productive ways. New work on the body and the senses, the environment and climate, race and the decolonisation of literary studies, biopolitics and materiality, the animal and the human, the local and the global, politics and form, queerness and gender identities, and intersectional theory is re-animating the field. This series aims to accommodate and promote the most interesting work being undertaken on the frontiers of nineteenth-century literary studies, connecting the field with the urgent critical questions that are being asked today. We seek to publish work from a diverse range of authors and stand for anti-racism, anti-colonialism, and against discrimination in all forms.

A complete list of titles published will be found at the end of the book.
COLLABORATIVE WRITING IN THE LONG NINETEENTH CENTURY

Sympathetic Partnerships and Artistic Creation

HEATHER BOZANT WITCHER

Auburn University at Montgomery
To my husband, my lifetime collaborator, and Lottie, my ever-faithful, furry muse
## Contents

*List of Figures*  
*Acknowledgments*  

**Introduction**  
1. Adam Smith’s Liberal Sympathy  
3. Written–Visual Aesthetics: The Rossetti and the Pre-Raphaelites  
4. Typographical Adventures: William Morris, Community, and the Kelmscott Press  
5. Sim and Puss: The Sympathetic Mirroring of Michael Field  
6. Towards Empathy: Vernon Lee’s Psychological Aesthetics  

**Conclusion**  

**Notes**  
**Bibliography**  
**Index**
Figures


4.4 1079.31, Top, preliminary study for *The Tale of the Clerk of Oxford: the arrival of the servant charged with the removal of the child;* bottom, three figure studies: Grisilde cradling the baby, the servant waiting, a variation of the waiting servant. Burne-Jones, Edward (British, 1833–1898). Graphite on laid paper, the uppermost sketch within drawn, rectangular, graphite borders, height, support, 323 mm, width, support, 200 mm. For page 132 of the Kelmscott Chaucer. © The Fitzwilliam Museum, Cambridge.
List of Figures


Acknowledgments

This book began life as a dissertation project and was subsequently revised over five years. I am grateful for the generosity and support of my colleagues at Saint Louis University during my time as a PhD student and subsequent position as Visiting Assistant Professor. In particular, I am grateful for the generative conversations with Phyllis Weliver, Toby Benis, Ellen Crowell, Rachel Greenwald Smith, Anne Stiles, and Nathaniel Rivers. Indeed, I am indebted to a number of people who have contributed to make this book what it is. I would like to thank Angie Blumberg for her friendship and support throughout the process of writing and revision. Florence Boos, Marion Thain, Jill Ehnenn, Mark Samuels Lasner, Margaretta Frederick, and Ewan Jones were also instrumental in their guidance and support of this project. I am grateful, also, for the thoughtful and detailed feedback provided by my readers at Cambridge University Press and to Bethany Thomas for her invaluable assistance as Commissioning Editor of the Cambridge Studies in Nineteenth-Century Literature and Culture series. Finally, and most importantly, this book would be impossible without the unconditional support and assistance of my family.

This project was funded by research support received from Auburn University at Montgomery, the University of Delaware Library and the Delaware Art Museum’s joint Fellowship in Pre-Raphaelite Studies, and the William Morris Society of the United States. Additionally, I express my gratitude to the staff at all of the archives where I researched: the British Library, Fitzwilliam Museum, Bodleian Libraries, Mark Samuels Lasner Collection (University of Delaware), Bancroft Collection (Delaware Arts Museum), and Pierpont Morgan Library.