

## Index

- Abinger Collection, 51  
 Ablow, Rachel, 22  
 acoustical research, 23  
*Adam Smith's Pluralism* (Weinstein), 18, 25  
*Adonais* (Shelley), 31  
 aesthetic democracy, 105–6, 141  
 aesthetic press, 11, 97, 108, 111  
 aesthetic press movement, 8. *See also* Kelmescott Press  
 aestheticism, 7  
   Lee & Robinson collaboration and, 191–4  
   Lee and Anstruther-Thomson's exploration of, 183  
   “missionary aestheticism”, 183, 191  
   Paterian, 183, 191–3, 197  
   political position, 191  
 aesthetics  
   Anglo-American, 24  
   association with moral feeling, 183  
   Benjamin Morgan's materialist reading, 8  
   in Vernon Lee's work, 182, 191  
   Lee & Anstruther-Thomson collaboration and, 187, 202  
   Lee & Robinson collaboration and, 183, 192, 194–200  
   moral themes and, 64, 183  
   of Theodor Lipps, 23  
   physiological vs mechanical, 23  
   relationship between feeling and, 204  
 Agamben, Giorgio, 26  
 age of reason, 15  
 Agnew, Lois, 200  
*Alastor* (Shelley), 47–8, 50  
 Allen, Grant, 188  
 Allingham, William, 78, 91  
 Anderson, Amanda, 26, 27, 100  
 “Angel of the House, The” (Patmore), 170  
 Anstruther-Thomson, Clementina “Kit”, 8, 12, 24. *See also* Lee & Anstruther-Thomson collaboration  
   *Art and Man*, 187, 189  
   “Beauty and Ugliness” (1897), 182, 185–90  
   *Beauty and Ugliness* (1912), 24, 182, 189, 201–4  
   “Old Lombard and Venetian Villas”, 189  
   relationship with Vernon Lee, 181–2  
 Arata, Stephen, 184  
 Aristotle, 170  
 Arseneau, Mary, 68, 71  
 art  
   Christina Rossetti's interest, 65  
   collaboration of literature and, 97, 109  
   communal experience, 24, 76, 109, 112, 200  
   Crane's conception, 136  
   democratic understanding, 117, 146  
   Lee & Anstruther-Thomson collaboration and, 187–9, 204  
   Lee & Robinson collaboration and, 193, 196, 201  
   liberalism and, 25, 28, 105  
   Modernism and, 184  
   morality and, 110  
   Morris's conception, 96, 98, 99–100, 109–11, 112, 116, 130, 132, 139–42  
   Pater's understanding, 157, 191  
   poetry and in the Rossetti  
     collaboration, 66–8, 76, 79  
     poetry's connection to reform and, 29  
     relief from the vulgarization of society, 11  
     sympathetic collaboration and, 9  
     Whistler's conception, 90  
   *Art and Man* (Anstruther-Thomson), 187, 189  
   Arthurian legend, Morris's fascination with, 107  
   Arts and Crafts Exhibition, New Gallery, 112  
   Arts and Crafts movement, 100, 112, 131  
   Ashbee, Charles Robert, 117  
   assimilation, as form of collaboration, 3  
   Associationist psychology, 23, 185, 201, 205  
   *Athenaeum, The* (journal), 117, 155  
   Atkinson, Charles, 45  
   *Aubrey Beardsley* (Ross), 130

- Aurora Leigh* (Barrett Browning), 29, 73–5  
 authorship, impact of collaboration on  
   perceptions of, 6  
 automatic writing, 1, 6  
*Avalon* (Burne-Jones), 107
- Bain, Alexander, 21, 23, 202  
 Balliol College, 86  
 Bancroft Collection, 87  
 Barrett Browning, Elizabeth, 29, 74, 75, 171  
 Barthes, Roland, 4  
 Barton, Anna, 26  
 Beardsley, Aubrey, 130  
 “Beauty and Ugliness” (Lee & Anstruther-Thomson - 1897), 182, 185–90  
*Beauty and Ugliness* (Lee & Anstruther-Thomson - 1912), 24, 182, 189, 201–4  
 Bednarz, James P., 3  
*Belcaro* (Lee), 183, 194–7, 198–200  
 Bentley, D.M.R., 85  
 Berenson, Bernard, 165, 188  
 Bergson, Henri, 109, 207  
 Besant, Walter, 150  
 Bickle, Sharon, 157  
 Birmingham School of Art, 120, 131  
 Blair, Kirstie, 175  
 Blake, William, 78  
*Bleak Liberalism* (Anderson), 26  
 Blind, Mathilde, 191  
 Blunt, W.S., 114  
 book production, Morris’s conception  
   of, 109–10. *See also* Kelmscott Press  
 books, as collaborative acts, 67  
 Boos, Florence, 98  
 Bowden, William H., 95  
 Bradley, Katharine, 7. *See also* Field, Michael;  
   Michael Field collaboration  
   cancer diagnosis, 144  
   letter to Robert Browning, 151  
   nicknames, 156–7, 161  
 Bristow, Joseph, 28, 202  
 British Idealist school of philosophy, 86  
 Britton, Jeanne M., 56  
 Brooker, Jewel Spears, 3  
 Browning, Robert, 147, 149, 151, 165  
 Bunting, Kirsty, 188–9  
 Burdett, Carolyn, 184–5  
 Burne-Jones, Edward, 11, 86  
   collaboration with  
     Catterson-Smith, 121–8  
     friendship with William Morris, 106,  
     130–1  
   illustrations for *The Well at  
     the World’s End*, 134  
   interest in Arthurian legend, 107  
   role in producing the Kelmscott *Chaucer*,  
     98, 117–120  
 Butler, Marilyn, 33  
 Byron, Lord, 31, 50, 69
- Callirhœ* (Field), 150  
 Cameron, Julia Margaret, 83  
 Cameron, Kenneth Neill, 34  
 Carlyle, Thomas, 100, 105  
 Carpenter, William, 23  
 Catterson-Smith, Robert, 11, 120  
   collaboration with Burne-Jones, 121–8  
   role in producing the Kelmscott *Chaucer*,  
     98, 117–28  
 Caxton, William, 107, 114  
 Chartist poetry, 29  
*Chaucer, Works of* (Kelmscott Press), 107, 114  
   Catterson-Smith’s and Burne-Jones’s  
     collaboration, 120–8  
   ideal book status, 132  
   producing the Kelmscott *Chaucer*, 117–20  
   success of the venture, 122  
   sympathetic translation in practice, 129–31  
*Childe Harold* (Byron), 50  
*Christina Rossetti: A Literary Biography*  
   (Marsh), 68  
*Christina Rossetti and Illustration*  
   (Kooistra), 65  
 Clairmont, Jane “Claire”, 34, 46–7, 50  
 Clark, Peter, 26  
 Cockerell, Sydney, 121  
 Colebrook, Frank, 95, 112, 113  
 Coleridge, Samuel Taylor, 33  
 “Collaborating with History” (Ehenn), 170  
 collaboration, 12. *See also* sympathetic  
   collaboration  
   defining/redefining, 3–9  
   feminist research, 6–7  
   late eighteenth- and nineteenth century  
     importance, 32–4, 206, 209  
   Latourian approach, 4  
   material aspects, 12  
   sympathy and, 14, 18  
   three-pronged approach, 8  
 collaborative process  
   aesthetic press as embodiment of, 11  
   as means of identifying with the other, 2  
   gendered perspective, 150  
   model framework, 2  
   role of conversation, 4, 24  
 Collini, Stefan, 11, 101  
 Collins, Wilkie, 160  
*Come & See* (Christina Rossetti), 74  
*Commonweal*, 135–6, 137  
 communal relations, 11

- community building, sympathy and, 18–20  
conduct books, 21  
Cooper & Bradley collaboration. *See* Field, Michael; Michael Field collaboration  
Cooper, Edith, 8. *See also* Michael Field collaboration  
    cancer diagnosis, 144  
    death, 144  
    nicknames, 156–7  
Corbett, Mary Jean, 37, 40  
Cornforth, Fanny, 93  
Costelloe, Mary, 165  
Crane, Walter, 131, 135–8  
*Creative Mind: An Introduction to Metaphysics* (Bergson), 207  
*Crowned Hippolytus, The* (Robinson), 192  
Crump, Rebecca, 68
- Daily Chronicle*, 120–1, 131  
Dalziel Brothers, 78  
Darmesteter, James, 181  
Darwall, Stephen, 17, 25  
Darwin, Charles, 21, 207  
“Death of the Author” (Barthes), 4  
Decadence, 9, 12, 14, 145, 200  
*Defence of Guenevere, The* (Morris), 107, 115  
*Defining Pre-Raphaelite Poetics* (Witcher/Huseby), 90  
Denisoff, Dennis, 187  
*Descent of Man, The* (Darwin), 21  
*Dial, The* (Shannon & Ricketts), 131  
“Dialogue on Poetic Morality, A” (Lee), 195, 198  
Digby, Kenelm, 107  
Dixon, Richard Watson, 106  
*Double Talk: The Erotics of Male Literary Collaboration* (Koestenbaum), 6  
Dowling, Linda, 97, 105–6, 110, 138–9, 141, 191  
*Dream of John Ball, A* (Morris), 117, 120  
Du Maurier, George, 115, 169  
Dyce, William, 107
- Easter Even* (Christina Rossetti), 74  
Ede, Lisa, 3–5  
Ehnenn, Jill R., 1–2, 150, 170, 188  
*Einfühlung*, Lipps’ hypothesis, 23, 108, 185, 202–4, 208  
*Electric Meters* (Rudy), 175  
Eliot, George, 7  
Ellis, Havelock, 151, 156  
empathy  
    concept of, 22, 23, 183  
    impersonality of, 209  
    interweaving of sympathy and, 206  
    introduction into the English language, 12  
    isolating effects of, 200–5  
    Lee’s and Anstruther-Thomson’s usage of, 185  
    sympathy vs., 183–5  
    Theodor Lipps’ conception of, 23, 108, 185, 202–4, 208  
*Enlightenment of Sympathy, The* (Frazer), 15  
*Ethics* (Spinoza), 151–2  
Evangelista, Stefano, 200  
evolution, Darwin’s theory of, 207  
*Excursion* (Wordsworth), 47
- Family Fictions* (Flint), 33  
Faulkner, Charles, 106  
feelings, regulation of, 21  
fellow-feeling  
    individual and communal viewpoints  
        and, 11, 67  
    Michael Field and, 149  
    Morris and, 110, 112, 113–14  
    nineteenth-century collaboration enabled by, 206  
    other-orientation, 15  
    Pre-Raphaelites and, 78  
    production and, 114  
    Rossetti collaboration and, 11  
    Shelley collaboration and, 43  
    Smithean sympathy and, 15, 184  
    undermined by ugliness, 56  
female collaboration  
    challenge to traditional perspectives on authorship, 6  
    feminist research, 6–7  
feminist perspectives, 5–7, 39, 51, 75, 148, 154, 170, 193  
feminist recovery scholarship, Michael Field’s work and, 159  
Field, Michael, 8, 11, 22. *See also* Michael Field collaboration  
    nicknames, 156  
    relationships with women, 165  
    Vernon Lee and, 149, 160, 165  
Fleischacker, Samuel, 102  
Flint, Christopher, 33  
*Flower of Wrath, A* (Field), 162  
Forman-Barzilai, Fonna, 20, 166  
Foucault, Michel, 4, 26, 136  
*Found* (D.G. Rossetti), 64  
*Frankenstein* (Wollstonecraft Shelley), 9–10, 50–62  
    differing versions, 51–2  
    Draft Notebooks, 53–4, 61  
    P.B. Shelley’s role in the development of, 52  
    scholarly debate over the authorship of, 52  
    sympathy and, 17  
*Frankenstein Notebooks, The* (Robinson), 35, 52, 56  
Fraternity, 28, 33, 34, 45, 59, 135, 136, 198

- Frazer, Michael, 15, 25, 104  
 free love, 45–7  
 friendship  
   influence of moral philosophy, 45  
   Kelmescott Press and Morris's friendships, 106, 131  
   Shelley collaboration and, 44–6, 49  
 Fulford, William, 106
- Gagnier, Regenia, 161, 208  
 Gaskin, Arthur, 131, 134  
 Gaul, Marilyn, 33  
 Geneva, Lake, 50  
 Gere, Charles March, 11, 98, 117  
   collaboration with Morris, 131–8  
*Germ, The* (journal), 77  
*Gesamtkunstwerk*, 90  
 Gilbert, Sandra, 6  
 “Girl, A” (Field), 153–4, 155–6, 157, 159, 166  
 Gladstone, Mary, 28  
 Gladstone, William Ewart, 101  
*Goblin Market* (Christina Rossetti), 11, 66, 76–7, 79, 80–3, 84  
   D.G. Rossetti's illustrations for, 78–80, 83–4  
   influence on D.G. Rossetti's poetic and artistic work, 87–8, 90–3  
   lyrical mode, 14, 88  
   moral and social component, 84–7, 89  
   reading as social mirror, 80, 84, 89  
   Skeltonic meter, 84  
*Goblin Market, and Other Poems* (Christina Rossetti), 66, 68  
 Godwin, William, 33, 34, 44, 51  
 Goldberg, Gail Lynn, 83  
 Golden Age of illustration, 66  
*Golden Legend, The* (Caxton), 114, 119  
 Goodlad, Lauren M.E., 136  
 Gray, John, 144, 157, 162, 164, 165–6  
 Green, Thomas Hill, 86  
 Greiner, Rae, 2, 7, 21–2, 204  
 Griswold, Charles L., Jr., 17, 19  
 Groose, Karl, 188  
 Gubar, Susan, 6  
 Guest, William, 135, 138
- Haakonssen, Knud, 102  
 habitual sympathy, concept of, 104, 106, 111  
 Hadley, Elaine, 26, 100  
 Hake, Thomas Gordon, 91  
*Hamlet and Ophelia* (D.G. Rossetti), 164  
 Hanley, Ryan Patrick, 18  
 Harrington, Emily, 182, 191, 195, 198  
 Hatch, James C., 56  
*Hate* (Wollstonecraft Godwin), 57  
*Hauntings* (Lee), 191  
 Hays, Daisy, 53
- Hegel, G.W.F., 13, 87  
 Heimann, Amelia, 65, 85  
 Helmholtz, Hermann von, 23  
 Helsing, Elizabeth, 90  
 Hewitt, Martin, 158  
 Highgate Penitentiary, Christina Rossetti's  
   voluntary work, 11, 85, 86, 89  
 Hines, Thomas, 3–4  
*His Aims in Founding the Kelmescott Press*  
   (Morris), 96, 108, 109  
*History of a Six Weeks' Tour* (Wollstonecraft  
   Shelley), 50  
 Hobhouse, L. T., 11  
 Hogg, Thomas Jefferson, 34, 39, 45  
 Holman Hunt, William, 64  
 Holyrood Palace, 149, 164, 165, 166, 167, 169, 176  
 Hookham, Thomas, 34  
 Hooper, William Harcourt, 115–17, 118, 119, 132  
 Houghton, Arthur Boyd, 78  
 Housman, Laurence, 78  
 Huet, Marie-Helene, 52  
 Hughes, Linda K., 150, 174  
 Hume, David, 15, 19  
 Hunt, Leigh, 31, 47  
 Huseby, Amy Kahrmann, 90
- ideal book  
   Morris's conception, 96, 111, 114  
   sympathetic translation in, 109–14  
 “Ideal Book, The” (Morris), 132  
*Idylls* (Tennyson), 69  
*Illustrated London News*, 115  
 illustrated poetry  
   Christina Rossetti's production of, 65  
   commodification during the 1860s, 67  
   D.G. Rossetti's illustrations for *Goblin Market, and Other Poems*, 78–80, 83–4  
 imagination, sympathy and, 16, 18–20  
 imaginative transportation, 15  
   Christina Rossetti's experience, 88  
   community formation and, 18–19, 29  
   Gere and Morris's collaborative process and, 138  
   in Shelley's writing, 42  
   Michael Field collaboration and, 149, 169, 173  
   Rossetti collaboration and, 93  
   Smithean sympathy and, 102  
   witnessing another's situation through, 16, 84, 157, 167  
 impartial spectator, 13, 14  
   concept of, 18–20, 98, 103  
   liberalism and, 28  
   moral aspect, 104  
   Morris's theory and, 106, 139, 140–2

- impartial spectator (cont.)  
Rossetti collaboration and, 80  
society's self-regulation and, 106  
"In Casa Paget" (Robinson), 197–8  
Inge, M. Thomas, 3  
"Is Empathy the End of Sentimentality?"  
(Burdett), 184
- Jackson, Virginia, 13, 75  
Jaffe, Audrey, 55  
James, William, 109, 185, 188  
Jamison, Anne, 84  
"Jenny" (D.G. Rossetti), 87–8  
Jervis, John, 18  
Johnson Circle, 33–4  
Johnson, Joseph, 33  
Jowett, Benjamin, 86  
justice, 25, 44  
*Justice* (journal), 99
- Kelmscott Manor, 134–5, 137  
Kelmscott Press, 8, 11, 67, 77  
business and employment model, 99  
Catterson-Smith & Burne-Jones  
collaboration, 121–8  
founding, 95–7  
impartial spectatorship and liberal  
community, 102–6  
Morris and Gere's collaboration for *News  
from Nowhere*, 131–8  
Morris and William Harcourt Hooper, 115–17  
Morris's reasons for founding, 96, 108, 109,  
112, 113  
pleasure in the "lesser arts" and, 138–43  
producing the Kelmscott *Chaucer*, 117–20  
production process, 114–17  
Smithean sympathy and, 101, 102–6  
social experimentation and, 106–9  
sympathetic translation  
in practice, 129–31  
in the ideal book, 109–14  
"typographical adventure" account, 96,  
106–9  
view of as a liberal project, 97, 100–1  
"Wayzeoose", 142  
the William Morris paradox and, 98–101
- Kelvin, Norman, 134–5  
Koestenbaum, Wayne, 6  
Kooistra, Lorraine Janzen, 65, 67–8, 73, 111  
Krawczyk, Scott, 44  
*Künstlerroman*, 74–5
- La psychologie des foules* (Le Bon), 169  
*Lady Lilith* (D.G. Rossetti), 91–3  
"Lady of Shalott, The" (Tennyson), 107
- Laird, Holly, 6, 156  
Lake Geneva, 50  
*Laon and Cynthia* (Shelley), 48–9  
Latour, Bruno, 4  
*Laurus Nobilis* (Lee), 205  
Le Bon, Gustave, 169  
Lee & Anstruther-Thomson collaboration, 183  
"Beauty and Ugliness" (1897), 182, 185–90  
*Beauty and Ugliness* (1912), 24, 182, 189, 201–4  
embodied approach to art and beauty,  
187–9  
empathy, isolating effects of, 200–5  
exploration of aestheticism, 183  
failed sympathetic collaboration, 182–3, 190  
gallery experiments, 185, 188, 190, 202  
inclusion of separate names in *Contemporary  
Review*, 185  
inequitable standards, 189  
personal relationship, 181–2  
sympathy vs empathy, 183–5
- Lee & Robinson collaboration  
aestheticism and, 191–4  
*Belcaro*, 194–7, 198–200  
companionate nature, 200
- Lee, Vernon, 8, 12, 22, 23, 149–50  
"Beauty and Ugliness" (1897), 182, 190  
*Beauty and Ugliness* (1912), 24, 182, 189, 201–4  
*Belcaro*, 183, 194–7, 198–200  
comparison with Michael Field, 205  
"Dialogue on Poetic Morality", 195, 198  
*Einfühlung* and, 202–4, 208  
*Hauntings*, 191  
introduction to *Art and Man*, 189  
*Laurus Nobilis*, 205
- Lee & Robinson correspondence and  
dialogues, 183, 190, 192–4  
letter to Anstruther-Thomson, 181  
Michael Field's description, 160, 165  
*Miss Brown*, 197, 201  
"Old Lombard and Venetian Villas", 189  
publications in *Contemporary Review*, 185  
relationship with Anstruther-Thomson,  
181–2  
relationship with Robinson, A. Mary F.,  
191–4  
Ruskin's influence, 185
- Lee-Hamilton, Eugene, 197  
"Lesser Arts, The" (Morris), 139  
Lethaby, William Richard, 129  
"Letterpress Printing and Illustration"  
(Walker), 97
- Levy, Amy, 191  
Lewes, George Henry, 7, 23, 188  
Leyland, Frederick, 93  
liberal community development, 12

- liberalism, 11, 26–8  
 Amanda Anderson's argument, 26–7  
 art and, 25, 28, 105  
 collaboration and, 2, 24–8  
 concept of, 26  
 Hadley's conception of "lived liberalism", 100  
 poetry and, 28–30  
 practical socialism and, 97  
 shift away from sympathy and, 184  
 Victorian, 2, 9  
 William Morris's socialism and, 100–1, 138–42
- Liberty, Equality, Fraternity, 33, 45  
 Lilith, Talmudic legend, 92  
 Lipps, Theodor, 23, 188, 202–4, 208  
*Literary Couplings* (Stone & Thompson), 3, 7  
 literary production, inherently social nature, 9  
 lived collaboration, 96  
 lived community, 62, 93, 101, 109, 138–9  
 Locke, John, 25  
*London Labour and the London Poor* (Mayhew), 208  
 London riots of 1887 (Bloody Sunday), 98  
 London, Bette, 6, 150  
 Lonsdale, Margaret, 85  
*Love-Lyrics & Songs of Proteus, The* (Blunt), 114  
 "Lovers" (Field), 144  
 Lucy, Charles, 65  
 Lunsford, Andrea, 3, 5  
 Lyell, Charles, 208  
*Lyric Poem and Aestheticism, The* (Thain), 13  
 lyric, defined, 13
- MacCarthy, Fiona, 107  
 Mackail, J.W., 139  
 Madox Brown, Ford, 65, 91  
 Mahoney, Kristin, 199  
 "Maids of Elfen-Mere" (D. G. Rossetti), 78, 91  
 Maltz, Diana, 201, 202, 203  
 Mantius, Aldus, 97  
 Marcus, Laura, 160  
*Marriage of Minds, The* (Ablow), 22  
 Marsh, Jan, 68, 85  
 Martin, Kirsty, 184  
 Martin, Meredith, 171  
 Martin, Violet Florence, 1  
*Mary Gladstone and the Victorian Salon* (Weliver), 27  
 Mary Stuart, Queen of Scots, 167, 169–71, 172–3, 175–6, 179  
 Masten, Jeffrey, 6  
*Mathilda* (Wolstonecraft Shelley), 63  
 Maxwell, Catherine, 200  
 Mayhew, Henry, 208
- McGann, Jerome J., 5, 67, 85, 91, 110  
 medievalism  
 Kelmscott Press as return to, 107  
 Morris's fascination and veneration of, 101, 106–8  
 mediumship, 6  
*Memoir* (W.M. Rossetti), 89  
*Mémoires pour servir à l'histoire du Jacobinisme* (Baurruel), 42  
*Mental and Moral Science* (Bain), 21  
 mental physiology, 23  
 Meredith, George, 165  
 Michael Field collaboration  
 "A Girl", 153–4, 155–6, 157–8, 159, 166  
*Callirrhoe*, 150  
 choice of pseudonym, 148, 150  
 death of Whym Chow and, 160–3  
 diaries, 158–63  
 distinct voices, 167  
 drama and balladry, 168–76  
 feminist recovery scholarship and, 159  
*Flower of Wrath*, 162  
 Holyrood Palace tour, 164–8  
 horticultural "habit of work", 157  
 influence of Decadent Aestheticism, 165, 166  
 life-writing, textured approach to, 158–63  
 "Lovers", 144  
*Mystic Trees*, 144  
 poetry, 149–58  
 references to eminent male thinkers, 165  
 resurgence of scholarship on, 148  
 rhythm and transgression, 176–80  
*Sight and Song*, 167  
 Spinozan vs Smithean sympathy and, 151–2  
*Stephania*, 156  
 sympathetic mirroring model, 148–9, 157, 166–7  
*Tragic Mary*, 149–80  
*Underneath the Bough*, 153, 155  
 unity and separateness, 149–58  
*Wattlefold*, 144  
*Works and Days*, 144, 156
- Michael Field: Decadent Moderns* (Parker & Vadillo), 148, 165
- Middle Ages, book production in, 110  
 Mill, John Stuart, 13, 25  
 Millais, John, 115  
 Miller, Elizabeth Carolyn, 98, 113, 135, 136–7  
*Mind* (philosophical journal), 21  
*Mind's Monitor, The* (Atkinson), 45  
*Miss Brown* (Lee), 197, 201  
 "missionary aestheticism", 183, 191  
 Modernism, 7, 9, 12, 145–6, 183–4, 201, 206  
*Monstrous Imagination* (Huet), 52  
 Moore, Thomas Sturge, 159

- moral community  
 Christina Rossetti's sense of, 84  
 concept of, 17  
 Kelmscott Press and, 96, 97  
 networks of affinity and, 22  
 Potolsky's view of the decadent community  
 and, 146  
 relational vs religious understanding, 18  
 Rossetti collaboration and, 66, 72  
 Shelley collaboration and, 34, 61  
 sympathy and, 17, 24, 60, 84, 102
- moral judgment, 20, 101–3
- moral philosophy, 2
- Morgan, Benjamin, 8, 23, 183
- Morris & Company, 106
- Morris, Jane, 83, 106
- Morris, May, 142
- Morris, William, 8, 11, 67, 77, 86, 95, 191. *See also*  
*Chaucer, Works of* (Kelmscott Press)  
 aestheticism of illuminated manuscripts,  
 109–12  
 Beardsley and, 130  
 collaborations with Rossetti, 107  
*Commonweal*, 135–6  
 death, 95, 96  
*Defence of Guenevere*, 107, 115  
*Dream of John Ball*, 117, 120  
 friendship with Burne-Jones, 106, 130–1  
 habitual sympathy, 104, 106, 111  
*His Aims in Founding the Kelmscott Press*, 96,  
 108, 109  
 “Ideal Book”, 132  
 “Lesser Arts”, 139  
*News from Nowhere*, 98, 107, 131–8  
*Poems by the Way*, 114  
 reaction to London riots of 1887 (Bloody  
 Sunday), 98  
 relationship with his printers, 142  
 Ruskin's influence on, 96, 97, 100, 109  
 socialism  
 conversion to, 98–101  
 definition of, 99, 100  
 liberalism and, 100–1, 138–42  
 practical, 11, 97, 100, 139  
 “Some Thoughts on the Ornamented  
 Manuscripts of the Middle Ages”, 110  
*Story of the Glittering Plain*, 96, 131  
 sympathetic translation and, 109–14  
 tapestry making, collaborative process, 112–13  
*Well at the World's End*, 114, 134  
 “What Socialists Want”, 105  
 “Woodcuts of Gothic Books”, 111
- Morrison, Lucy, 21
- Morte D'Arthur* (Malory), 107, 130
- “Morte D'Arthur” (Tennyson), 107
- Moxon Tennyson, 91
- Multiple Authorship and the Myth of Solitary  
 Genius* (Stillinger), 5
- Murray, Charles Fairfax, 119
- Murray, E. B., 53, 55
- Music Master, The* (Allingham), 91
- Mystic Trees* (Field), 144
- “Nature of the Gothic” (Ruskin), 110
- networks of affinity, 22
- New Arcadia, The*, 194
- Newcomen, Teresa, 86
- News from Nowhere* (Morris), 98, 107  
 animating principle, 138  
 Morris and Gere's collaboration, 131–8  
 “*News from Nowhere* and *Spoils of Poynton*:  
 Interiors and Exteriors” (Kelvin), 134–5
- North London School of Drawing and  
 Modeling, 65
- “Of Queen's Gardens” (Ruskin), 170
- “Of the Turnerian Picturesque” (Ruskin), 108
- “Old Lombard and Venetian Villas” (Lee &  
 Anstruther-Thomson), 189
- On Liberty* (Mill), 25
- On the Origin of Species* (Darwin), 207
- Outward Mind, The* (Morgan), 8
- Oxford Brotherhood, 101, 106
- Oxford's Bodleian Library, 51
- Paget, Violet, 149, 181. *See also* Lee, Vernon
- Parker, Sarah, 148, 165
- Pater, Walter, 105, 157, 165, 168, 173, 185, 191
- Paterian aestheticism, 183, 191–3, 197
- “School of Giorgione”, 173
- Studies in the History of the Renaissance*, 191
- Patmore, Coventry, 170
- Pattison, Dorothy Wyndlow, 85
- Peacock, Thomas Love, 34, 47
- Peterson, William S., 95–6, 113–14, 118,  
 119, 131
- Pevsner, Nikolaus, 100
- Pinch, Adela, 23
- Poems* (D.G. Rossetti), 87, 91
- Poems by the Way* (Morris), 114
- Poems, A New Edition* (D.G. Rossetti), 87
- Poetical Works of Christina Georgina Rossetti*  
 (W. M. Rossetti), 75
- Poetics en Passant* (Jamison), 84
- poetry  
 Chartist, 29  
 Christina Rossetti's, 65, 77, 88  
 community and, 24  
 liberalism and, 28–30  
 Michael Field's work, 148, 149–58, 159  
 Mill on, 13  
 nostalgic projection in, 171

- Percy Bysshe Shelley's view of, 10  
 reformative qualities, 29, 47, 49  
 Rossetti siblings' work, 66–8, 75, 76, 79–84  
 Shelley collaboration and, 50, 54  
*Poetry and the Pre-Raphaelite Arts* (Helsing), 90  
 Polidori, William, 50  
*Political Fraternity* (Pujol), 33  
*Political Justice* (Godwin), 44  
 Poovey, Mary, 52  
 Postlethwaite, John, 86  
 post-structuralism, 4, 6  
 Potolsky, Matthew, 145–6  
 practical socialism, 11, 97, 100, 139  
 Pre-Raphaelite Brotherhood, 64, 69, 71, 77, 83  
   Christina Rossetti and, 77–9  
 Pre-Raphaelitism, 7, 10–11, 111, 112  
*Prince's Progress, and Other Poems, The* (Christina Rossetti), 66  
*Prince's Progress*, D.G. Rossetti's tournament suggestion, 69–70  
*Principles of Geology* (Lyell), 208  
 Prins, Yopie, 13, 75  
*Proserpine* (D.G. Rossetti), 90  
 psychological aesthetics, Vernon Lee's collaborative work, 183, 191, 201–4  
 Pujol, Angel, 33  
 Pulham, Patricia, 200  
*Punch*, 115
- Quaritch, Bernard, 119–20  
 queer ecology, 187  
 queer reframings of literary histories, 5  
 queer theory, Michael Field and, 147, 148
- Reassembling the Social* (Latour), 4  
 Red House, 99, 107  
 “Reforming Victorian Poetry” (Bristow), 28  
*Rethinking Women's Collaborative Writing* (York), 6  
*Revolt of Islam, The* (Shelley), 48  
 Ricketts, Charles, 145, 156, 161, 165  
 Rieger, James, 51  
 Robinson, A. Mary F., 8, 12, 182–3. *See also* Lee & Robinson collaboration  
   *Crowned Hippolytus*, 193  
   “In Casa Paget”, 197–8  
   Lee & Robinson correspondence and dialogues, 183, 190, 192–4  
   relationship with Vernon Lee, 191–4  
 Robinson, Charles, 35, 52, 55–6  
 Romantic period, importance of circles and networks, 33  
 Romanticism, 7, 183  
   “lived liberalism” and, 100  
   lyric and, 13  
   “Rose of Venetia” (Ruskin), 166  
 Ross, Martin, 1  
 Ross, Robert, 130  
 Rossetti collaboration  
   Christina attempts to retain creative control, 73  
   Christina's revisions of her brother's works, 76–7  
   disagreements between the siblings, 68–71  
   fellow-feeling and, 67  
   *Goblin Market*, 77–9  
   influence on D.G. Rossetti's poetic and artistic work, 86–93  
   “Jenny” and *Goblin Market*, 87–9  
   *Prince's Progress*, 67–76  
   sympathy and social concern in Christina's ‘inner consciousness’, 84–9  
   union of illustration and verse, 79–84  
   William Blake's influence, 78  
*Rossetti Papers* (W. M. Rossetti), 72  
 Rossetti, Christina, 7, 10–11, 14. *See also* *Goblin Market* (Christina Rossetti)  
   artistic abilities, 64–5  
   *Come & See*, 74  
   comparison to Elizabeth Barrett Browning, 74–5  
   dream, 64  
   *Easter Even*, 74  
   *Goblin Market, and Other Poems*, 66, 68  
   illustrated poetry, 65  
   letters to D.G. Rossetti, 68–74  
   Pre-Raphaelite Brotherhood and, 77–9  
   *Prince's Progress, and Other Poems*, 66  
   rhetorical strategy, 70–1  
   *Sing-Song*, 66  
   *Speaking Likenesses*, 66  
   usage of “with me”, 72–3  
   voluntary work at Highgate Penitentiary, 11, 85, 86, 89  
   writing process, 75–6  
 Rossetti, Dante Gabriel, 7, 10–11  
   death, 106  
   framing technique, 79, 91  
   illustrations, 78–80, 83–4  
   Jane Morris's affair with, 106  
   “Jenny” and *Goblin Market*, 87–9  
   Kelmscott Press and, 142  
   *Lady Lilith*, 91–3  
   letters to Christina, 68–74  
   letters to “Fanny” Cornforth, 77  
   on Christina's artistic potential, 64  
   Oxford Union murals, 86  
   *Poems*, 87, 91  
   privileged status, 64  
   reliance on communal aspect of writing, 71



- Rossetti, Dante Gabriel (cont.)  
 “Sonnets for Pictures”, 91  
 tournament suggestion for *Prince’s Progress*, 69–70  
 use of photography, 83  
 vision of equal partnership between  
 illustrator and poet, 78  
 Whistler’s influence, 91
- Rossetti, Frances Mary Lavinia, 69
- Rossetti, Maria, 80
- Rossetti, William Michael, 68, 71–2, 75, 89
- Rousseau, Jean-Jacques, 23
- Royal Academy School of Arts, 65
- Rudy, Jason R., 175
- Ruskin, John, 77, 105, 110, 166, 170, 191  
 influence on Vernon Lee, 185  
 influence on William Morris, 96, 97, 100, 109  
 “missionary aestheticism”, 183  
 “Nature of the Gothic”, 110  
 “Of Queen’s Gardens”, 170  
 “Of the Turnerian Picturesque”, 108  
 “Rose of Venetia”, 166  
*Stones of Venice*, 97
- San Graal, Burne-Jones’s lifetime obsession  
 with, 107
- Saville, Julia F., 165
- Sawtell, Margaret, 85
- Scapagoat, The* (Holman Hunt), 64
- “School of Giorgione, The” (Pater), 173
- Scott, Walter, 107
- Scottish Enlightenment, 19, 21, 22–3, 109
- sentimentality, Victorian, 184–5, 201
- Shannon, Charles, 130–1, 156, 161, 165
- Shelley and His Circle* (Cameron), 34
- Shelley and the Apprehension of Life* (Wilson), 10
- Shelley collaboration  
 characteristics of writing style, 35  
 comparison with other nineteenth century  
 collaborations, 22  
 discussion of Wordsworth, 47  
 evidence of in *Frankenstein*, 50–6  
*Frankenstein* manuscript as shared space, 53  
 free love and ideal sympathetic  
 communities, 44–50  
 importance of conversation, 43  
 liberal community of intellectuals, 47  
 pet names, 53  
 purchase of “Shelley and Mary’s Journal  
 Book”, 36  
 shared journal, 32, 34–44  
 alternating pattern of entries, 40  
 as private world, 37  
 comparison and assimilation of writing  
 styles, 40–3  
 entries (arrival at Lucerne - both), 40  
 entries (arrival at Noé - Shelley), 41  
 entries (arrival in Paris - Shelley), 38  
 entries (establishment of a social group –  
 Shelley), 34  
 entries (evidence of joint writing process –  
 both), 35  
 entries (feelings of Mary’s bodily presence –  
 Shelley), 34–5, 49  
 events excluded from, 37  
 evidence of encouragement of one  
 another’s literary endeavors, 43–4  
 intent behind and function, 37  
 omissions, 37  
 uniqueness, 37  
 use of dashes, 37, 39, 41, 46  
 sympathetic narratives in the construction  
 of *Frankenstein*, 50–63  
 travels and shared life-writing, 34–44
- Shelley, Charles, 36–7
- Shelley, Elizabeth, 34
- Shelley, Harriet, 36–7, 38–40
- Shelley, Hellen, 34
- Shelley, Mary, 7, 9, 17, 22. *See also Frankenstein*  
 (Wollstonecraft Shelley)  
 children, 31  
 collaborative process of *Frankenstein*, 52  
*Hate*, 57  
*History of a Six Weeks’ Tour*, 50  
*Laon and Cyntha*, 48–9  
 relationship with Thomas Hogg, 45–7  
 shared journal, 31  
 book lists, 47  
 “Journal of Sorrow”, 63
- Shelley, Percy Bysshe, 7, 9–10, 22, 29  
 assimilation of Mary’s narrative tone and  
 form, 32  
 commitment to radical reform, 45  
 death and burial, 31  
 feelings for Mary, 39  
 pet name for Mary, 53  
 social group formation plans, 34
- Shelley, William, 47
- Siddall, Elizabeth “Lizzie”, 87, 106
- Sidonia the Sorceress* (Meinhold), 130
- Sight and Song* (Field), 167
- Sing-Song* (Christina Rossetti), 66
- Singular Texts/Plural Authors* (Ede &  
 Lunsford), 3
- “Sir Galahad” (Tennyson), 107
- “Sir Launcelot and Queen Guinevere”  
 (Tennyson), 107
- Sister Dora* (Lonsdale), 85
- Skeltonic form, 84
- Skoblow, Jeffrey, 110
- Slinn, E. Warwick, 29
- Slow Print* (Miller), 135

- Smith, Adam, 8–9, 15. *See also* sympathy  
*Theory of Moral Sentiments*, 15, 20, 21, 38, 166, 184  
 understanding liberalism through the sympathetic lens of, 100  
 viewing moral judgment and social unity through the lens of, 101–2
- Smith, Johanna M., 51–2
- Smith, Sarah Phelps, 92
- Smyth, Ethel, 202–3
- social experimentation, Kelmscott Press and, 106–9
- social mirror, 14, 17  
 community and, 101–2, 103, 141, 152, 167  
 friendship and, 45  
 reading *Goblin Market* as, 80, 84, 89  
 Shelley collaboration and, 55, 60
- social order  
 as product of the sympathetic process, 18  
 Smith's moral philosophy, 21  
 Smith's primary concern, 20
- social processes, books as compilation of, 67
- social reform, book production and, 97
- social unity, 101–2
- socialism, 11  
 Morris's conversion to, 98–101  
 Morris's definition of, 99, 100  
 Morris's vision of a future society and, 113  
 practical, 11, 97, 100, 139
- Socialist League, Morris's activism, 105–6
- socialist revolution, 136
- Society for the Preservation of Ancient Buildings, 106
- “Solidarity of Labour” (Crane), 135
- “Some Thoughts on the Ornamented Manuscripts of the Middle Ages” (Morris), 110
- Somerville, Edith CEnone, collaboration with Martin Ross, 1
- “Sonnets for Pictures” (D.G. Rossetti), 91
- Sparling, Henry Halliday, 129, 142
- Speaking Likenesses* (Christina Rossetti), 66
- Spencer, Herbert, 23
- Spenserian stanza, Shelley's use of, 48–9
- Spinoza, Baruch, 149, 151
- Spuybroek, Lars, 108–9, 207
- St. Bride Foundation Institute, London, 95
- Stephania* (Field), 156
- Stephen, Leslie, 22
- Stillinger, Jack, 3, 5–6
- Stone, Marjorie, 3, 7, 171
- Stones of Venice, The* (Ruskin), 97
- Story of the Glittering Plain, The* (Morris), 96, 131
- Studies in the History of the Renaissance* (Pater), 191
- Swinburne, Algernon, 77
- Switzerland, 50
- Symonds, John Addington, 191, 192, 195
- Symons, Arthur, 145, 165
- sympathetic collaboration  
 concept of, 2–3, 7–9, 12, 206–9  
 facilitation of social reform through, 105  
 framework for establishment of a moral and liberal community, 8–9, 18  
 illumination of sympathy's liberal processes, 15, 18  
 reliance upon separateness, 157  
 Smithean liberalism and, 24–6, 28  
 social reform and, 113  
 understanding the other-oriented aspect of sympathy and, 15
- sympathetic concord  
 concept of, 16, 17  
 Kelmscott Press and, 96, 101, 112  
 Michael Field collaboration and, 148–9, 180  
 of type and ornament in Morris's work, 132  
 purpose, 84  
 Rossetti collaboration and, 79, 83, 86, 88, 91  
 Shelley collaboration and, 10, 11, 34, 37, 43, 55, 60  
 Vernon Lee and, 182
- sympathetic mirroring  
 concept of, 166  
 Michael Field's enactment, 148–9, 157, 166–7
- Sympathetic Realism* (Greiner), 7
- Sympathetic Sentiments* (Jervis), 18
- sympathetic translation  
 Catterson-Smith's description of the collaborative process in terms of, 121  
 in practice, 129–31  
 in the ideal book, 109–14  
 Morris's belief in, 115, 117
- sympathy  
 Bergson's understanding, 207  
 cognitive associations, 183  
 community building and, 18–20  
 comparison of Smithean and Bergsonian sympathy, 207  
 defined, 15–17, 22  
 evolution across the nineteenth century, 20–4  
 French notion of, 23  
 friendship and, 45  
 German tradition, 23  
 goal of, 18  
 habitual sympathy, 104, 106, 111  
 imagination and, 16, 18–20  
 impartial judgment and, 19

- sympathy (cont.)  
 impartial spectator and, 18–20, 103–4  
 invocation of in *Frankenstein*, 57–8  
 Kelmscott Press and, 106  
 linear nature, 19–20  
 materialist understanding, 22  
 moral community and, 17, 24, 60, 84, 102  
 post-Smithean branches of study, 23  
 relegation to the private sphere, 22  
 Shelley's journal entries, 38–9  
 Smithean, 15–20  
 social intimacy of, 209  
 Spinozan vs Smithean, 151  
 Spinoza's conception of, 154  
 Spuybroek's summary, 207  
 vs empathy, 183–5, 204
- Taussig, Gurion, 45  
 Tenniel, John, 115  
 Tennyson, Alfred Lord, 69–70, 71, 107, 166, 180  
*Textual Condition, The* (McGann), 5  
*Textual Intercourse* (Masten), 6  
 Thain, Marion, 13, 158, 160, 161, 167  
*Theory of Moral Sentiments, The* (Smith), 15,  
 20, 21, 38, 166, 184  
 Thomas, Kate, 147  
 Thompson, Judith, 3, 7  
*Time and Free Will* (Bergson), 207  
 Titchener, Edward Bradford, 183  
 tournament, D.G. Rossetti's suggestion for  
*Prince's Progress*, 69–70  
 Townley, Sarah, 183, 191  
 Trades Guild of Learning, 139  
*Tragic Mary, The* (Field), 149–80  
 drama and balladry, 168–76  
 Holyrood Palace research, 164–8  
 rhythm and transgression, 176–80  
 Trelawney, Edward, 31  
 triangulated gaze, of Lee and Anstruther-  
 Thomson, 188  
*Trilby* (Du Maurier), 169
- Underneath the Bough* (Field), 153, 155
- Vadillo, Ana Parejo, 148  
 Vallance, Aymer, 119  
 Vaninskaya, Anna, 99, 100  
 Veblen, Thorstein, 99  
 Victorian liberalism, 2. *See also* liberalism  
 collaboration's rootedness in, 2  
 Victorian poetry, 28–30, 66–8, 76, 79  
*Victorian Poetry and Culture of the Heart*  
 (Blair), 175  
 Vischer, Robert, 203
- Wagner, Richard, 90  
 Walker, Emery, 96, 97, 115, 122  
 Walsall hospital, 85  
*Wattlefold* (Field), 144  
 “Wayzeoose”, 142  
*Wealth of Nations, The* (Smith), 21  
 Webb, Beatrice, 158  
 Webster, Augusta, 191  
 Weinstein, Jack Russell, 18, 20, 25, 26, 102,  
 104  
 Weliver, Phyllis, 26, 27–8, 86, 101, 169  
*Well at the World's End, The*  
 (Morris), 114, 134  
 “What is an Author?” (Foucault), 4  
 “What is Poetry?” (Mill), 13  
 “What Socialists Want” (Morris), 105  
 Whistler, James McNeill, 90  
 Wilde, Oscar, 105, 165, 191  
 Wilding, Alexa, 93  
*William Morris and the Idea of Community*  
 (Vaninskaya), 99  
 Wilson, Ross, 10  
 Witcher, Heather Bozant, 90  
 Wollstonecraft Godwin, Mary, comparison  
 with Christina Rossetti, 72  
 Wollstonecraft Shelley, Mary, 31. *See* Shelley,  
 Mary  
 journal entries, 31  
 Wollstonecraft, Mary, 33, 34  
*Woman in White, The* (Collins), 160  
*Women Coauthors* (Laird), 6  
*Women's Literary Collaboration, Queerness,  
 and Late-Victorian Culture* (Ehnnenn),  
 1–2, 6  
 “Woodcuts of Gothic Books, The”  
 (Morris), 111  
 Wordsworth, William, 47  
*Works and Days* (Field), 144, 156  
 blurred private/public boundaries, 168  
 clean nature, 161  
 entries (Edinburgh and Holyrood), 167–8  
 entries (W hym Chow), 160, 161–3  
 interpretive framework, 160  
 Moore's editorial preface, 159  
 narrative dialogism, 149  
 sympathetic mirroring in, 148, 157  
 writing style, 161–3  
*Works of Geoffrey Chaucer, The* (Kelmscott Press).  
*See* Chaucer, *Works of* (Kelmscott Press)
- World War I, 184  
*Writing Double: Women's Literary Partnerships*  
 (London), 6
- York, Lorraine, 6