

Abstracts

- 18 **Allen MacDuffie**, *The Jungle Books: Rudyard Kipling's Lamarckian Fantasy*
Scholars have long described Rudyard Kipling's *The Jungle Books* as a Darwinian narrative. Overlooked, however, is the way in which the text explicitly discusses Lamarckian evolutionary ideas, especially the inheritance of acquired characteristics. This essay contextualizes Mowgli's narrative within a fierce late-nineteenth-century debate about whether the Darwinian theory of natural selection or Lamarckian use inheritance was the main driver of evolutionary change. Kipling describes his protagonist's maturation to "Master of the Jungle" in thoroughly Lamarckian terms, as an evolutionary process propelled by experience, effort, and conscious adaptation. But some of the conceptual incoherence that troubled the Lamarckian evolutionary scheme when it was applied to human racial difference also troubles Kipling's account of Mowgli's genetic past and the evolutionary issue of his experiences. (AMacD)
- 35 **S. Pearl Brilmyer**, "The Natural History of My Inward Self": Sensing Character in George Eliot's *Impressions of Theophrastus Such*
A large body of Eliot scholarship is dedicated to the question of human sympathy. My essay moves in a different direction, arguing that Eliot saw literature not only as a medium for intersubjective understanding but also as an amplificatory technology, a tool for sensory enhancement. This technology is embodied by the affective dynamics of character in Eliot's final published work, *Impressions of Theophrastus Such* (1879), a collection of character sketches and philosophical essays composed in conversation with the ancient Greek naturalist and sketch writer Theophrastus of Eresus. In *Impressions* Eliot invokes the descriptive traditions of natural history and the character sketch to suggest that human beings, like other animals, are conditioned by bodily frameworks and habitual responses that allow them to sense some things and not others. A meditation also on the history of characterization itself, *Impressions* puts pressure on the modern association of character with individual human psychology. (SPB)
- 52 **Phoebe Putnam**, "Not Quite—Content—": Emily Dickinson Retouches a Paint Mixed by John Quincy Adams and Oliver Wendell Holmes
This essay presents the discovery that one of Emily Dickinson's least-read poems, "It's thoughts—and just One Heart—," is an unmarked revisionary reply to a poem by Oliver Wendell Holmes that itself is a revisionary reply to a poem that John Quincy Adams wrote in reply to a poem by Oliver Goldsmith. The stakes of this finding are high, for scholars today still understand Dickinsonian intertextuality within the framework of a famous claim that the poet made in 1862, that she "never consciously touch[ed] a paint, mixed by another person" without "mark[ing]" (overtly identifying) her use of allographic material. "It's thoughts—and just One Heart—" renders this claim null and void, even according to the generous terms with which we currently parse it, and is therefore a poem that compels us to reconsider decades of scholarly consensus

about how and to what extent Dickinson engaged in her work with the literature and popular culture of her place and time. (PP)

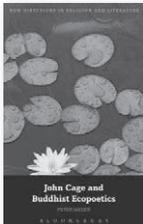
71 **John Levi Barnard**, *Ancient History, American Time: Chesnutt's Outsider Classicism and the Present Past*

This essay advances a theory of black classicism as a mode of resistance to the dominant narrative of American history, according to which the United States was to be a new Rome, rooted in the best traditions of classical antiquity yet destined to surpass its antecedent through the redeeming power of American exceptionalism. In the late nineteenth century this narrative reemerged as a means of getting beyond sectional conflict and refocusing on imperial expansion and economic growth. For Charles Chesnutt, a post-Reconstruction African American writer, the progress of American civilization was a dubious notion, a fiction suited to the nation's imperial purposes. In opposition, Chesnutt developed an outsider classicism, challenging the figuration of the United States as inheritor of the mantle of Western civilization by linking the nation to the ancient world through the institution of slavery—a very present relic of the past. (JLB)

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