

## Abstracts

- 250 **Kyoko Takanashi, Sherlock's "Brain-Attic": Information Culture and the Liberal Professional Dilemma**  
 Situating Arthur Conan Doyle's Sherlock Holmes stories in the context of late Victorian information culture shows how Holmes's professionalism worries the line between information and knowledge, surveillance institutions and liberal society. Because of his information savvy, Holmes has often been considered a figure of surveillance. A closer look at the Holmes narratives, however, reveals that he occupies a more ambiguous place—while his surveillance techniques seem to align him with bureaucratic institutions, he asserts his independence from state institutions and acts as a liberal agent concerned with information sharing and the moral well-being of society. Holmes's cognitive process strikes a balance between data and narrative, allowing him to maintain a critical distance essential to his professionalism and liberalism. (KT)
- 266 **Benjamin D. Hagen, Feeling Shadows: Virginia Woolf's Sensuous Pedagogy**  
 Virginia Woolf's "A Sketch of the Past" (1939–40) develops her most radical ontological and pedagogical insights, which are inseparably connected by her concept "moments of being"—redefined in this essay as pedagogical accidents. This redefinition opens readers to an unexplored dimension of Woolf's late thought: namely, the reorientation of learning and teaching around the creative function of accidents, the unhinged temporality of "sudden violent shock[s]" that repeat their difference across one's lifespan, and the prioritization of feeling. The nonlinear, nonrealist, and nonsequential temporality of these events serves Woolf as a model not only for the memoir but for the double task of learning how to write her life otherwise and of teaching her potential readers the shapes and intensities of their own selves and lives. My reading of Woolf's memoir as a work of "sensuous pedagogy" attempts to account for the importance of feeling to this task. (BDH)
- 281 **Melissa Girard, J. Saunders Redding and the "Surrender" of African American Women's Poetry**  
 J. Saunders Redding's *To Make a Poet Black* (1939) changed the way African American poetry would be read and valued. In an effort to articulate an African American modernism, Redding rewrote the recent history of the New Negro Renaissance, validating and skewing its literary production. The standards and values that Redding used helped to advance the reputations of Langston Hughes, Claude McKay, and Jean Toomer but also led to discrimination against femininity and its associated poetic forms. By incorporating the gendered matrix of the New Criticism into African American literary studies, he helped to create a new formal consensus, which cut across the black and the white academies and united critics on the left and the right of the ideological spectrum, in opposition to women's poetry. (MG)

298 **Ben Garceau, Passing Over, Passing On: *Survivance* in the Translations of *Deor* by Seamus Heaney and Jorge Luis Borges**

Near the end of their lives, the poets Jorge Luis Borges and Seamus Heaney both translated the Old English poem *Deor*. Medieval Germanic literature was an object of deep ambivalence for these poets, and their identification with *Deor*, the poem's eponymous scop, charges their translations with a sense of preemptive self-mourning. Analyzing the structure of the poem, particularly its refrain, "That passed over, this can too," reveals a chronological framework in which the reader's temporality forms a legible outer limit enclosing the poem as a whole. The poem's acceptance of its own finitude resonates with the work Borges and Jacques Derrida produced late in their careers, as they tried to understand the afterlife and independence of their own creations. Just as the poet *Deor* was outlasted by the poem that ostensibly bears his name, the authorial name survives and mourns the mortal author. (BG)

314 **Rachel Mesch, "O My Hero! O My Comrade in Arms! O My Fiancée!": Gender Crossing and Republican Values in Jane Dieulafoy's Fictions**

The famed French explorer and writer Jane Dieulafoy became a celebrity in the late nineteenth century for the discoveries that she and her husband, Marcel, made on their excursions in Persia. Dieulafoy wore pants during this time and upon resettling in Paris acquired a permit from the Parisian police to wear men's clothing, even as she was embraced by the socially conservative literary and political elite. Recognizing Dieulafoy through the modern notion of transgender allows us to make sense of that seeming contradiction. Two of her long-overlooked novels, *Volontaire* (1892) and *Frère Pélage* (1894), can be read as early transgender narratives. Through their gender-crossing protagonists, these texts provide an intellectual framework for understanding how Dieulafoy reconciled her gender expression with the religious and social structures that she held dear. (RM)