Acknowledgments

INTRODUCTION • EVOLUTION AND THE DREAMY MIND 1
   I. Corporeal Spirit: The Evolution and Dissolution of Mind 14
   II. Will, Automatism, and Spiritual Experience 21
   III. The Realist Novel and the Dreamy Mind 27

CHAPTER 1 • CHARLOTTE BRONTË’S HYPOCHONDRIACAL HEROINES 33
   I. Hypochondriasis, Self-Control, and the Evolution of Consciousness 40
   II. Rapture and Realism in Jane Eyre 47
   III. Villette: Demonic Imagination and the Repellent Real 55

CHAPTER 2 • SPIRITS AND SEIZURES IN BLEAK HOUSE AND OUR MUTUAL FRIEND 64
   I. Ghosts in the Brain 68
   II. Epilepsy and the Vanishing Self: Bleak House 74
   III. The Disembodied Voices of Our Mutual Friend 83
CHAPTER 3 • SUSPENDED ANIMATION AND SECOND SIGHT:
DANIEL DERONDA AND SILAS MARNER 91
I. Greater and Lesser Minds 93
II. Vision and Deanimation in Daniel Deronda 98
III. Catalepsy in Silas Marner 107

CHAPTER 4 • DREAMY INTUITION AND DETECTIVE GENIUS:
EZRA JENNINGS AND SHERLOCK HOLMES 122
I. Mesmerism, Dreamy Degeneracy, and Literary Form 125
II. Medical Science and Mysticism in The Moonstone 129
III. The Savage Genius of Sherlock Holmes 135

CHAPTER 5 • THE END OF THE NOVEL: NATURALISM AND Reverie
IN TESS OF THE D’URBERVILLES AND THE RETURN OF THE NATIVE 152
I. The Novel and the Modern Ache 153
II. Automatism and Escape from the Modern 159
III. Hallucination and Insight 167
IV. Vision in Poetry 174

CONCLUSION 181

Notes 185
Works Cited 213
Index 229