Malcolm Lowry are disorienting linear voyages. The character or narrator who journeys into the heretical landscape remains permanently estranged from his or her culture.

In addition to showing how nineteenth- and twentieth-century writers portray unusual sensations during the disorienting voyage, *Crossing the Shadow-Line* explores how writers use style and structure to reflect the psychological or social disorientation of the characters or narrators. Many writers use digression or competing texts, such as the poetry and accompanying prose gloss of Coleridge's *The Rime of the Ancient Mariner*, that disrupt the normal reading process and thereby subvert our culture's linguistic system. Such stylistic or linguistic "tricks" change the normal reading process and create for the reader the same kind of dizzying quality experienced by the narrators or characters.

*Crossing the Shadow-Line* offers a revision of the traditional literary canon, since it suggests that the symbolist tradition, while contemporary to the Romantic movement, remains separate from it and anticipates some of the conventions of the modern movement. The book suggests how this heretical tradition expands the horizon of the reader who, with the author, crosses a shadow-line of experience into a landscape of extraordinary sensations and experiences.

Martin Bock is Assistant Professor of English at the University of Minnesota, Duluth.
"In the labyrinth of Coleridge's interests Taylor pursues the thread of his concern to maintain 'the sacred distinction between persons and things,' now defending identity as the self's creative construction of itself and deriving a social theory from the respect due others, now insisting that science is imaginative, an outering of man's spiritual truths, now arguing the proof of God from man's desire to conceive beyond himself. . . . Taylor's command even of unpublished material requires respect, and her sense of Coleridge's continuous intellectual struggle to find the mediation between opposing oversimplifications in motion by the skirting of history in 'Tintern Abbey,' the economics sublimed into vision in 'Michael,' the transformation of political question into abstraction in the Intimations Ode, and richest of all, the compromises underlying the smooth facade of 'Peele Castle,' make this book invigorating. The admirably succinct handling of the four representative poems yields a compelling account of the great decade."

—Studies in English Literature