

In the pictures of the Sun he appears first as the ship drives southward across the Equator—the Sun coming up upon the left, shining bright, and setting on the right. "The vertical sun," as Professor Lowes explains, "stands over the mast for an instant at noon, to mark the crossing of the Line." After the vessel rounds Cape Horn the positions of sunrise and sunset are reversed. Both passages are temporal and positional in content, Saxon and almost monosyllabic in diction. God is present and omnipresent.

The third reference is more significant. After the wanton slaughter of the Albatross,

Nor dim nor red, like *God's own head*,
The glorious Sun uprist.

The majesty of the Divine slowly and steadily reveals itself until the Sun has climbed to the meridian. Then there appears one of the most impressively symbolic stanzas in the poem:

All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.

The avenging process has begun; the ship is suddenly becalmed; the Polar Spirit plagues the sailors; the dead Albatross is hung about the Mariner's neck; weary and menacing days dawn and die; the crew are suffering from drought and fear; when at last the phantom vessel is descried:

See! See! (I cried) she tacks no more!
Hither to work us weal,—
Without a breeze, without a tide,
She steadies with upright keel!

The western wave was all aflame,
The day was well nigh done!
Almost upon the western wave
Rested the broad bright sun;
When that strange shape drove suddenly
Betwixt us and the Sun.

And straight the Sun was flecked with bars,
(Heaven's Mother send us grace!)