

all humanity—having sinned, both incurs punishment and seeks redemption; or, in other words, becomes anxiously aware of his relation to the God of Law (as symbolized by the Sun), and in his sub-consciousness earnestly entreats the forgiveness of the God of Love (represented by the Moon-symbol)—if haply such Love exists with power to succour the sinful soul.

The Sun and the Moon⁴ always had an extraordinary fascination for Coleridge. As is well known, he pondered long the writing of a series of six Hymns to the Sun, the Moon and the Elements. "It is a mournful fact," says Professor Lowes,

that after all this 'mighty fret' the only one of the six which, even in title, ever took form,—the *Hymn to the Earth*—is a free translation, unacknowledged, of Stolberg's *Hymne an die Erde*.⁵

In the fourteenth chapter of *Biographia Literaria* Coleridge refers to conversations between Wordsworth and himself touching "the sudden charm which accidents of light and shade, which moonlight or sunset diffused over a known and familiar landscape. . . These are the poetry of nature." In his own poetry we find him singing of the fires of the Sun, in *Absence*; of "those broken clouds, his stormy train" in *To a Friend*; of "the burning Sun" in *Remorse* and in *Religious Musings*; of "the glorious Sun" in *Fears in Solitude*; of

The Angel of the Earth, who, while he guides
His chariot-planet round the goal of day,
All trembling gazes on the eye of God,

in *Ode to Georgiana*; and, in his translation of Schiller's *Piccolomini*, of "a house doomed in fire to perish":

Many a dark heaven drives his clouds together,
Yea, shoots his lightnings down from sunny heights . . .

The *Hymn before Sunrise in the Vale of Chamouni* is a great Hymn of awe and adoration; and in *The Destiny of Nations* there is a highly significant passage:

⁵Lowes, *op. cit.*, p. 483. ⁴*Cf.* Baal and Ashtoreth of the Phoenicians.