

An orphan's curse would drag to hell
 A spirit from on high;
 But oh! more horrible than that
 Is a curse in a dead man's eye!
 Seven days, seven nights, I saw that curse,
 And yet I could not die;

and these again from Part VI:

All stood together on the deck,
 For a charnel-dungeon fitter:
 All fixed on me their story eyes,
 That in the Moon did glitter.

The pang, the curse, with which they died,
 Had never passed away:
 I could not draw my eyes from theirs
 Nor turn them up to pray.

All that Professor Lowes says about the glittering eye is true, but it inadequately vindicates Coleridge's unerring choice of the adjective as expressing that uncanny communication of quality between the dead and the quick.

But to return to my thesis—that the Sun (with the Polar Spirit and the First Voice) is conceived in Coleridge's imagination as suggesting the stern, just, masculine, punitive side of the nature of God; and that the Moon (with the Hermit and the Second Voice) normally symbolizes the gentle, feminine, redemptive side. The whole ballad presents a tale of sin and salvation, of crime and compassion, of the operation of inflexible Law and the intervention of inexhaustible Love.

The passages quoted above from Coleridge's own works, considered cumulatively, seem to reinforce this interpretation of the symbols we are considering. In the poem itself it will be noticed that there are eleven references to the Sun and fourteen to the Moon, and that these are the chief recurrent symbols. In the first edition there are ten references to the Sun and fifteen to the Moon. The total number of references to Sun and Moon in the editions of 1798 and of 1817 is, however, the same—namely, twenty-five. None of these appears in Part VII in either version, and this, as we shall see, for a reason.