

'Auroras' is a signal instance of rhetorical poetry in which the rhetoric is directed inward rather than outward...the search for the center of the self." (4)

He sees the serpent as "the ⁵serpent-spirit of time" that from its natural coiled image represents a cycle. The act of the serpent shedding his skin is a symbol of man's search for transcendence, it is the "master of the maze" of "forms and images," but most of all happy. A happy serpent is a highly incongruous figure, and in keeping with ~~the~~ section "1" of the poem, fitting. We start out thinking that the meteorological ^{display} in the northern sky is being compared to a serpent, and this visual comparison is not out of keeping with the actual phenomenon, but by the end of the stanza the snake is only its self seeking the sun much as it would in a natural science textbook. Suffice it to say that the snake and the meteorology are symbols of the imagination, that is fluxual, phased, and cyclical. The imagination reverts to a type of Panteism and the world is animated by it, the heavens as well as the reptile.

In section "2" we are introduced to an inanimate world that is not unlike that of the "Wasteland," composed of dried flowers, deserted cabins, and blowing sand, "where being visible is being white," or the absence of all color, all imagination. The day is ending and the scene becoming more inanimate, a man walking only observes the meteorology, a vast difference from Susanna's sensual garden and bath, or even from the chaotic world of the serpent of pure imagination who is master of all forms and all images. The imagination reverts from lushness to sterility, ~~is~~ ^{that} is as dried up as the flowers, a vital contrast with the serpent who strives only after the possession of happiness.

In section "10" we have man much in the same state as in section "2",

Who? he is "An unhappy people in a happy world." The world is only happy due