

A: SMOKE AS "TIME BURNING" > ANSWERING "WHY MAKE THE SMOKE A DOOR?"

A1: Smoke as "time burning"

- 23.2.15 **Smoke** wrote the same story
- 23.2.16 **since the dawn of time. Smoke** was time burning. It snaked
23.2.17 itself into a cloud, the wrinkled **almond** trees
23.2.18 grew older, but lovely, the dry leaves were baked
23.2.19 like clay in a kiln. Their brightness was a disease
23.2.20 like the golden dwarf-coconuts. It was the same
23.2.21 every drought. The **sea** hot. **The sea-almond aflame.**

A2: Smoke as something "to enter" or not

- 6.2.1 **Change burns at the beach's end.** She has to decide
6.2.2 **to enter the smoke** or to skirt it. In that pause
6.2.3 that divides the **smoke** with a sword, white Helen died;
6.2.4 in that space between the lines of two lifted oars,
6.2.5 her shadow ambles, filly of Menelaus,
6.2.6 while black piglets root the midden of Gros Îlet
6.2.7 **but smoke** leaves no signature on its page of sand.
- ↓ ↓ ↓
(*"passing through" it in the next section*)
- 6.3.9 ... the stallion's sound
6.3.10 scalded her scalp with memory. A battle broke
6.3.11 out. Lances of sunlight hurled themselves into sand,
6.3.12 the horse hardened to wood, Troy burned, and a soundless
6.3.13 wrestling of **smoke**-plumed warriors was spun
6.3.14 from the blowing veils, while she dangled her sandals
6.3.15 and **passed through that door of black smoke** into the sun.

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(*asking "Why make the smoke a door" in 54.2*)

- 54.2.22 here, in her head of ebony,
54.2.23 there was no real need for the historian's
54.2.24 remorse, nor for literature's. **Why not see Helen**
54.2.25 **as the sun saw her, with no Homeric shadow,**
54.2.26 swinging her plastic sandals on that beach alone,
54.2.27 as fresh as the sea-wind? **Why make the smoke a door?**

B: A FEW ADDITIONAL ATTESTATIONS OF "SMOKE"

B1: the 1st instance of "smoke" in the poem

- 1.1.34 Although **smoke** forgets the earth from which it ascends,
1.1.35 and nettles guard the holes where the laurels were killed,
1.1.36...42 an iguana hears the axes... / ... The slit pods of its eyes
1.i.43 ripened in a pause that lasted for centuries...

B2: two instances highlighting the idea of smoke's relationship with the past

- 10.2.60-61 ...**smoke** signalled the thunder / of the dead.
18.3.26-2 the farthest exclamations / of History are written by a flag of smoke

B3: Achille, just before he speaks with Afolabe

- 25.3.12 ... he was moving with the dead.
25.3.13 Women paused at their work, then smiled at the warrior
25.3.14 returning from his battle with **smoke**, from the kingdom
25.3.15 where he had been captured

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B4: the last line Afolabe speaks to Achille

- 25.3.60 Are you the **smoke** from a fire that never burned?

B5: "smoke" in the only section (46.3) with 4 instances (all in 6 lines)

- 46.3.4 Philoctete, on his height, often heard, in
46.3.5 a wind that suddenly churned the rage of deep gorges,
46.3.6 the leafy sound of far breakers plunging with **smoke**,
46.3.7 and for **smoke** there were the bonfires which the sun catches
46.3.8 on the blue heights at sunrise, doing the same work
46.3.9 as Philoctete clearing his plot, just as, at sunset,
46.3.10 **smoke** came from the glowing rim of the horizon as if
46.3.11 from his enamel pot. The wood**smoke** smelt of a regret
46.3.12 that men cannot name.

B6: the narrator sitting in front of Helen at Maud Plunkett's funeral

- 53.1.7 with the legend behind my back, the **smoke** made flesh,
53.1.8 the phantom singed by a beach-fire. All I had heard
53.1.9 flamed in that look, galleys drowned in its wake.

B7: the final instance of "smoke" in the poem

- 64.2.49 ...From a plaster Omeros
64.2.50 the **smoke** and the scarves of mare's tails, continually
64.2.51 chalked associate phantoms across our own sky.