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In the dark pinewood

I would we lay,

In deep cool shadow

At noon of day.

How sweet to lie there,

Sweet to kiss,

Where the great pine forest

Enaisled is!

Thy kiss descending

Sweeter were

With a soft tumult

Of thy hair.

O unto the pinewood

At noon of day

Come with me now,

Sweet love, away.

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Notes

This was No. 20 in the 1907 edition.

Note: 'pinewood' but 'green wood'.

Back to the trees; the Pine Forest (Tibradden Wood) is a well-known recreation destination in south Dublin. Or is the 'pinewood' a coffin for 'grave' (No. 32) lovers?

'Noon' suggests the sun's zenith (with the usual phallic connotations) but this is belied by the 'dark' pinewood and the 'deep cool shadow'.

The phallic imagery is repeated in the 'great' forest of pine trees which is the setting, although 'ensaisled' suggests long planned rows of trees, not the haphazard combinations produced by nature.

The 'soft tumult of thy hair' and the invitation to 'Come with me now, / Sweet love, away' recall the 'unbound' hair and Niamh's call of 'Away, come away' in Yeats's 'The Hosting of the Sidhe', the opening poem from *The Wind Among the Reeds*. There are also direct echoes of 'He Bids His Beloved Be at Peace' from the same collection.

Besides Yeats, the fixation with hair throughout recalls the Pre-Raphaelite 'stunners' of a previous generation.

Tindall infers a specific sexual act here. Certainly, the Beloved has a degree of agency – 'thy kiss descending'.

The rhyme of 'kiss' with 'is' (repeated in Nos. 20 and 30) recalls Dowland's similar usage in 'Think'st thou then by thy feigning', from *The First Booke of Songs*.