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My love is in a light attire
 Among the appletrees,
Where the gay winds do most desire
 To run in companies.

There, where the gay winds stay to woo
 The young leaves as they pass,
My love goes slowly, bending to
 Her shadow on the grass;

And where the sky's a pale blue cup
 Over the laughing land,
My love goes lightly, holding up
 Her dress with dainty hand.

*

Notes

This was No. 7 in the 1907 edition.

One of three poems (along with Nos. 11 and 12) that Ellmann suggests was written under the direct influence of Joyce's burgeoning love for Nora Barnacle. Joyce received a guinea for this poem when it was published in a journal called *Dana* in August 1904.

The girl is objectified as 'my love'.

The 'appletrees' recalls the biblical 'Song of Songs' which will feature most strongly in No. 17.

Like the leaves, the Lover is in search of 'company'.

The 'brave attire' of No. 7 is replaced by the 'light attire' here, although the setting is still a natural one.

The images of bending to her shadow on the grass' and holding up her dress as she 'goes lightly' suggested to Tindall a basic bodily function. The same could be said of 'winds' ('gay' here) which will feature throughout the suite as a whole.

Tindall regards the woman in the *Chamber Music* cycle (at least in some of her aspects) as the first iteration of Joyce's later heroines: Molly Bloom and Anna Livia Plurabelle.

Compare the 'pale blue cup' here with 'the pale cup of the sea' in Yeats's 'The Poet Pleads with the Elemental Powers' from *The Wind Among the Reeds*.

The deployment of anapaestic feet at the end of every line makes this an extremely demanding technical exercise; one might say that 'pale blue cup' (L. 9) is not a particularly successful usage in those terms.

'Dainty' is employed twice in *A Portrait* to describe Elizabethan song.