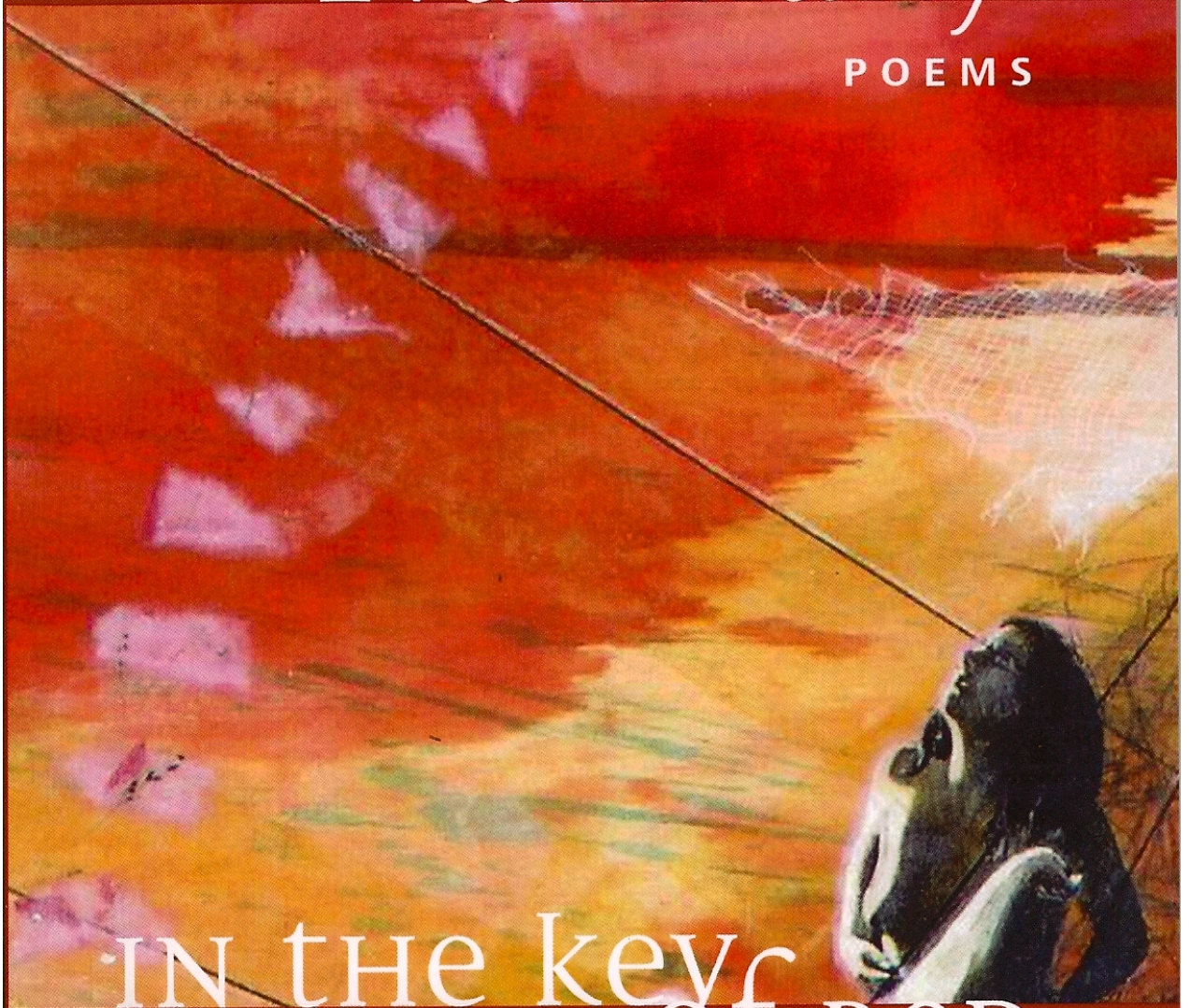


"A moving and powerful book of honest tenderness."
—Anne Michaels

Eva TIHANYI

POEMS



IN the key
of red

IN ANNA POETRY AND FICTION SERIES

IN the key of red

This is a moving and powerful book of honest tenderness; a book full of the clarity that flows when hope has been pierced by sorrow. These are poems that know exactly how close we hold each other when we are saying goodbye.

—ANNE MICHAELS, author of *Fugitive Pieces* and *The Winter Vault*

Eva Tihanyi's new book, *In the Key of Red*, showcases her belief that poetic language itself is a form of faith. The poems in this collection are charged with desire, passion, grief and loss. Infused with an erotic spirit, these poems describe a range of relationships between the lover and the beloved, the observer and the observed. Tihanyi's capacity for pleasure and emotional veracity is all the more convincing for her contrasts between a lush, sentient world and a clear-eyed view of contingency. A moving and unflinching collection.

—RISHMA DUNLOP, author of *White Album*, *Metropolis* and *Reading Like a Girl*

One thing you've learned: everything falls. This ironic touch concludes Eva Tihanyi's wonderful poem "Beginnings." Tihanyi writes of those intimate relationships that can cut us to the quick or heal past wounds, make us scream with ecstasy or with rage or pain. Tihanyi's poems sing of absence and yearning, the need for closeness struggling with the desire for personal space; those thorny contradictions of love, all bristle or quiver in Tihanyi's tight lyrics with an intensity that seduces the reader and resonates in both mind and body long after the last line. Tihanyi's brilliant poem about her father, "The End of Something," is worth the price of the volume alone.

—GLEN SORESTAD, Poet Laureate of Saskatchewan (2000-2004), author of *Road Apples* and *What We Miss*

Cover art: Barbara Bickel

Cover design: Val Fullard



INANNA Publications & Education Inc.
Toronto, Canada www.yorku.ca/inanna

\$18.95

PRINTED IN CANADA

ISBN 978-1-926708-16-4



9 781926 708164

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Canada Council
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CONSEIL DES ARTS DE L'ONTARIO

The publisher gratefully acknowledges the support of the Canada Council for the Arts and the Ontario Arts Council for its publishing program.

The publisher is also grateful for the kind support received from an Anonymous Fund at The Calgary Foundation.



Cover design: Val Fullard

Cover artwork: Barbara Bickel, "Listening II," 2002, mixed media collage on wood, 14" x 14".

Interior design: Luciana Ricciutelli

Library and Archives Canada Cataloguing in Publication

Tihanyi, Eva, 1956-

In the key of red : poems / by Eva Tihanyi.

(Inanna poetry and fiction series)

ISBN 978-1-926708-16-4

I. Title. II. Series: Inanna poetry and fiction series

PS8589.I53I6 2010

C811'.54

C2010-905258-7

Printed and bound in Canada



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The Artist at Work

Strange: as I sit here on the awkward couch,
I am more lucid in your space than my own.
I am the joyful scribe, paper and pencil ready.

Around us: a generous white emptiness.
Through the translucent windows
birdsong enters, noted.

To my left: your raw canvas,
a blank gauntlet pinned to the wall.
You pause, consider the provocation,
walk across the room, back again.

My pages rustle.
The birds keep on.
You take a sip of ginger tea.
I notice
that my pencil needs sharpening.

You shift the canvas to the floor,
kneel beside it, seeking
a new perspective.

Now: the sound of brush

birthing colour into the void.
Greens, blues, the lake lives of water.

I startle into faith.
Process matters.

"The Artist at Work" is for Barbara Bickel.

Thanks to my "Sister Sirens" at Artscape (Gibraltar Point) on Toronto Island. My week with you proved to be a transformative experience.

Thank you to Patricia Sereno. Your moving harp compositions were the "soundtrack" during the writing of many of these poems.

Thank you to Patricia Keeney, Anne Michaels, and Glen Sorestad. Your creativity-affirming friendship has meant more to me than you know.

Thank you to Patricia Abram for reading and commenting on the manuscript before its final submission.

And finally, there is not enough thanks in the word *thanks* to convey my gratitude to Luciana Ricciutelli, my editor at Inanna Publications, for her incredible faith in this book before it was even completed.