

# SIXTEEN RIVERS PRESS



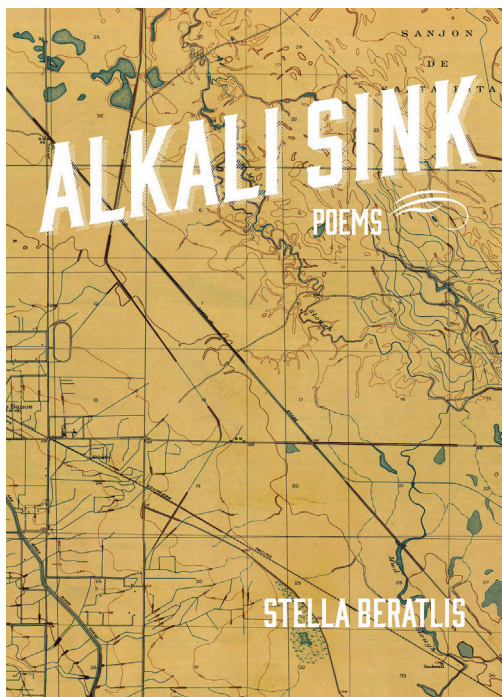
A BAY AREA POETRY COLLECTIVE

## NEW TITLES 2015



STELLA BERATLIS

# *Alkali Sink*



*This is a poet in love with the dirt and the lamb, the armored car and the terrible sadness, with chaos and linear thought—everything that might “illuminate the several darkneses of the heart” and the “multiple selves” within a soul.* —JULIA LEVINE

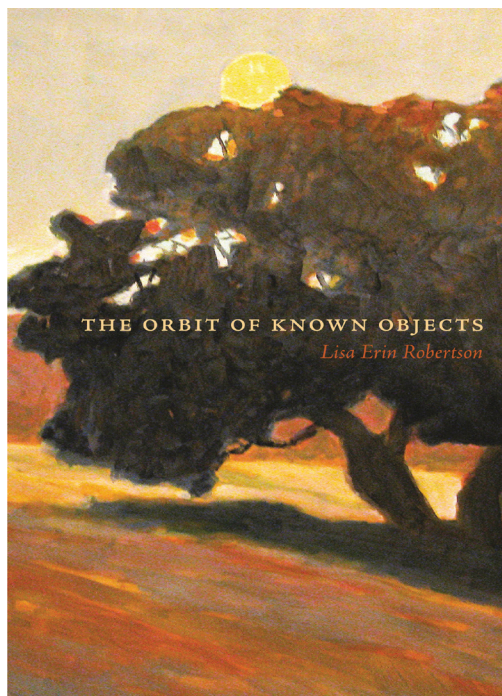
*Alkali Sink is simultaneously domestic and wild, urban and rural, full of surprises and wisdom. Your axis may shift after reading this remarkable book. Beratlis is a fierce talent whose beautiful mind encompasses the land, the open road, the kitchen window, and the heart’s inconstancies.* —LEE HERRICK

In Stella Beratlis’s debut poetry collection, themes of family, loss, and the natural world weave together to create a universe of dichotomies at once dangerous and intimate, walking the line between the catastrophic and the sublime. Beratlis’s poems, rooted in her family’s Greek culture and the Culture of California’s Central Valley, deftly maneuver between worlds as familiar and exotic as the mustard greens her immigrant mother gathers along an interstate highway.

\$16 paperback • ISBN: 978-1-939639-06-6 • 80 pages

LISA ERIN ROBERTSON

# *The Orbit of Known Objects*



*[In this book] a rare intelligence draws the subtle layers of the human heart, the hard facts of geology and the natural sciences, the nostalgia of the South, love, loss, longing, and other ambiguities all into one great hypnotic incantation. —ROGER HOUSDEN*

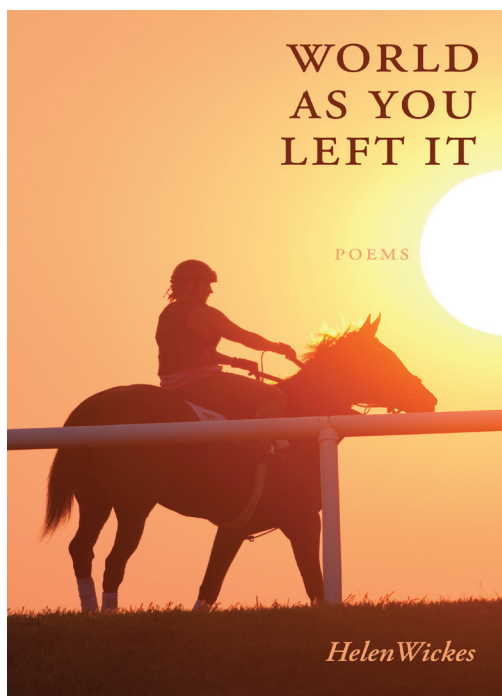
*Robertson explores memory and history, especially through the eyes of women and family. She is a poet intimate with loss and regret, as well as persistence and resolve. . . . a poet of exquisite sensibilities, with a generous heart and an eye for the sadness and beauty of our brief, mysterious lives. —EDWARD FALCO*

In *The Orbit of Known Objects*, Lisa Erin Robertson gives us long, breathless poems, some of them almost like fever dreams, tangled up in love and loss. The “known object” whose orbit she charts is family: the family of origin, lost, remembered, and finally supplanted by a new and precarious one. Rooted in the Deep South, these poems move West with feeling, humor, ironic knowing. . . . This is a stunning first collection by a gifted young poet you will want to read and savor.

\$16 paperback • ISBN: 978-1-939639-07-3 • 66 pages

HELEN WICKES

# *World as You Left It*



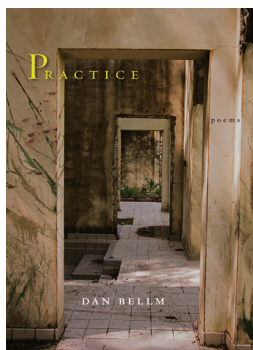
*Such good poems in Helen Wickes' new collection, poems about memory and loss that skillfully combine the startling poetic image . . . and exuberant colloquial language. At the heart of World as You Left It are the poems centering on the poet's late father—both hilarious . . . and mysterious, as touching as they are enlivening.* —LLOYD SCHWARTZ

*In World as You Left It [Wickes needs to] bring back the farm fields where she grew up. She needs to remember the deaths. . . . and she needs, above all, to tell us the life, ours too, as it burns past, and we catch it in piercing details. . . .* —RICHARD SILBERG

*World as You Left It*, Helen Wickes' fourth poetry collection, is an extended elegy for her parents, her childhood, and the farm where she grew up. These poems are both exquisitely down-to-earth and open to the realms of myth and memory. With lyric ease, they blend anger, praise, and love for an imperfect, loss-riven world. In the final section, a new kind of knowledge, beyond biography, transforms this book into a memory palace for the poet's mother and father.

\$16 paperback • ISBN: 978-1-939639-08-0 • 90 pages

## OUR BACKLIST

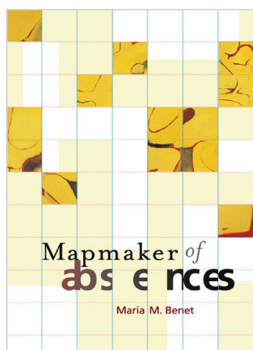


### *PRACTICE*, BY DAN BELLM

“*Practice* is like a long prayer of wonder, gratitude, pain and loss and tenderness.” —*Alicia Ostriker* • “I love *Practice* as a book-long sequence of parables, prayers, elegies, and incantations that are traditional and yet utterly contemporary.”

—*Ilya Kaminsky*

\$15 paperback • ISBN 978-0-9767642-5-0 • 96 pages • 2008



### *MAPMAKER OF ABSENCES*, BY MARIA M. BENET

“Maria M. Benet is a literary cartographer of memory, of a past dense with meanings that need to be deciphered, of longing, nostalgia, and loss. She has found ‘a way to speak of nothing,’ to map the interiors, and she does so with insight, sympathy, and imagination.” —*Edward Hirsch*

\$15 paperback • ISBN 0-9707370-8-4 • 88 pages • 2005



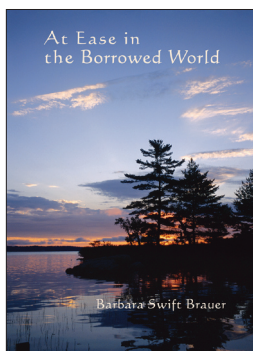
### *DIFFICULT NEWS*, BY VALERIE BERRY

“*difficult news* is a physician-poet’s collection of observations and reflections, written in the language of the soul.”

—*Jean Shinoda Bolen, M.D.* • “Variety, compassion, clarity of voice and vision mark this compelling first collection.”

—*Jeanne Lohmann*

\$14 paperback • ISBN 0-9707370-0-9 • 80 pages • 2001

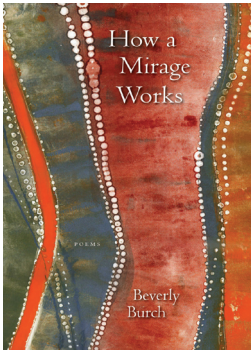


### *AT EASE IN THE BORROWED WORLD*, BY BARBARA SWIFT BRAUER

“Haunted by loveliness and by ghosts, Brauer’s collection . . . maps out a new geography of belonging.” —*Molly Fisk*

“In this resonant and evocative book, Brauer makes her readers feel the weight of re-creating the past, and also that the task is imperative.” —*Diana O’Hehir*

\$16 paperback • ISBN 978-9-9819816-8-0 • 80 pages



*HOW A MIRAGE WORKS*, BY BEVERLY BURCH

“Over and over [in this book] the world is rendered in the most exacting of visual details. This is a fine and well-wrought collection of poems that will reward dividends with each and every reading.” —*C. Dale Young* • “Burch juxtaposes fine poems of familial struggle and grief with poems notable for their wisdom and humor.” —*Cyrus Cassells*

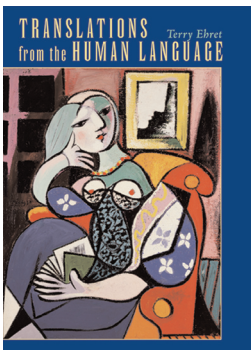
\$16 paperback • ISBN: 978-1-939639-04-2 • 96 pages



*LUCKY BREAK*, BY TERRY EHRET

“In Terry Ehret’s *Lucky Break* . . . the poet . . . insists emphatically that ‘There is nothing to fear,’ but it’s the brave honesty of her poems that makes this so. By turns tender and fierce, *Lucky Break* offers the reader courage in lieu of consolation.” —*Gary Young*

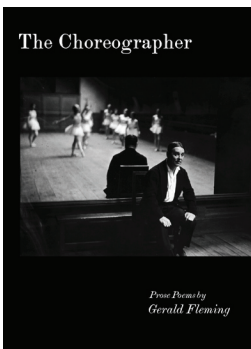
\$15 paperback • ISBN 978-0-9767642-6-7 • 96 pages • 2008



*TRANSLATIONS FROM THE HUMAN LANGUAGE*, BY TERRY EHRET

“Terry Ehret constructs poems that are fearless even as they flee from simple descriptions so often found in ephrastic poetry. No matter how dark her themes, she manages to circle back, without sentimentality, to reclaim new and widening patterns of light.” —*Francine Ringold*

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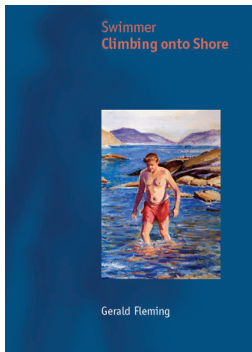


*THE CHOREOGRAPHER*, BY GERALD FLEMING

“This terrific collection . . . is a pleasure from start to finish. Fleming’s world is . . . defined by a poet’s sense of language and a novelist’s take on story.” —*Terence Winch*

“Fleming’s lyrical mastery is nowhere clearer than in the stunning sequence at its center—prose poems sprung from fifteenth-century Sephardic songs. . . .” —*Joan Larkin*

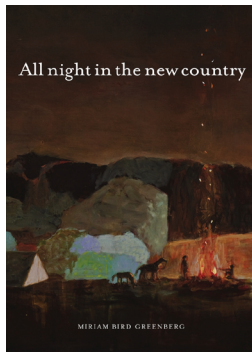
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*SWIMMER CLIMBING ONTO SHORE*, BY GERALD FLEMING

“Reader, you are in for a treat with this book. Fleming’s beautiful poems will surprise you with their combination of incisive text and humane, meditative background. Love is the catalyst, but so also is wit, unexpected and inexorably delivered.” —*Diana O’Hehir*

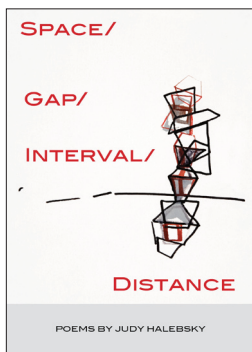
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*ALL NIGHT IN THE NEW COUNTRY*, BY MIRIAM BIRD GREENBERG

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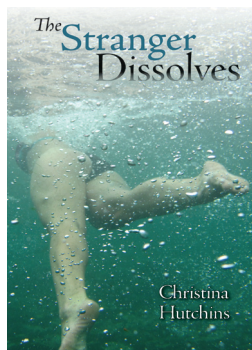
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“Judy Halebsky’s *Space/Gap/Interval/Distance* engages the reader in rapt translation—between languages, among the visual, the semantic, and the kinesthetic. . . .” —*Forrest Hamer* • “Influenced by Japanese kanji characters and the haiku tradition, this beautiful book locates the big in the small.” —*Dean Rader*

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*THE STRANGER DISSOLVES*, BY CHRISTINA HUTCHINS

“*The Stranger Dissolves* is an exquisite debut volume. This superb collection is elegant, impassioned, and consistently wise in its reckonings. More than any first collection I know, [it] melds both mind (intelligence and thought) and heart with a startling complexity, intricacy, and intimacy. This is a volume to keep at one’s bedside.” —*David St. John*

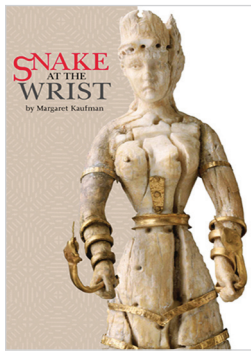
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*INHERITANCE*, BY MARGARET KAUFMAN

“In these illuminating poems, Kaufman . . . examines the complex emotional life of a family . . . to weave together the grief and joy, loss and abundance, promise and peril that comprise a life.”—*Francis Searle* • “The arts of remembering in Kaufman’s *Inheritance* are as various as the tones of voice available to her as a poet.” —*Ilya Kaminsky*

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*SNAKE AT THE WRIST*, BY MARGARET KAUFMAN

“An ‘amber blaze’ of time-ripened wisdom illuminates these multivoiced, psychologically acute poems, combining chastened experience with sensuous relish for the gardens of the real. Even as they celebrate the plenitude of both art and life, they confront what is intractable. . . .” —*Eleanor Wilner*

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*AGAIN*, BY LYNNE KNIGHT

“What is instantly remarkable in *Again* is the exquisite clarity of its imagery and its profound, fervent tone. . . . [Knight’s] voice . . . is sensuous, attentive, intelligent, and ruthlessly honest. . . .” —*Laure-Anne Bosselaar* • “Her poems are luminous and musical. . . . She plumbs the depths of grief and joy, and this reader is with her all the way.” —*Grace Schulman*

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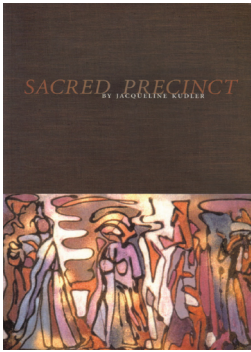


*EASING INTO DARK*, BY JACQUELINE KUDLER

“The power and consolations of family resonate throughout all of the poems in Kudler’s moving and deeply reflective new collection. . . . *Easing into Dark* is a volume to savor again and again.”—*David St. John* • “Jacqueline Kudler writes poems that shimmer with humanity and loss, poems that leave the attentive reader quietly moved.” —*Steve Kowitz*

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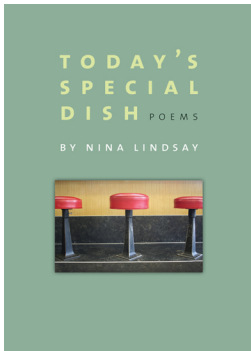


*SACRED PRECINCT*, BY JACQUELINE KUDLER

“Lyrical, cadenced, and specific, Jackie Kudler’s beautiful poems move through reminiscences of childhood and adolescence into reflections on maturity. Her effects are sometimes startlingly apt, especially when she skewers the role of women in myth. You’ll enjoy this evocative journey.”

—*Diana O’Hehir*

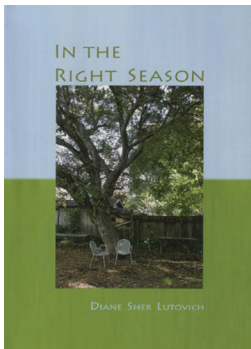
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*TODAY’S SPECIAL DISH*, BY NINA LINDSAY

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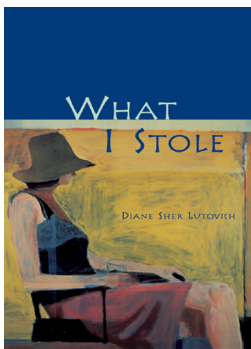


*IN THE RIGHT SEASON*, BY DIANE SHER LUTOVICH

“In these poems, written during the last year and a half of her life, Diane Lutovich performs the most difficult of human tasks: balancing hope and acceptance. Without self-pity or despair, she looks closely at the world she loves. . . . [and] says yes to life again and again, even as she says goodbye.”

—*Carolyn Miller*

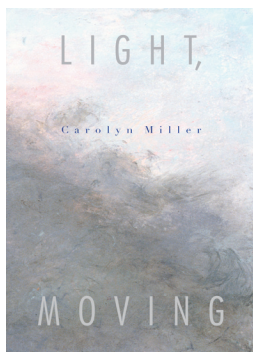
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*WHAT I STOLE*, BY DIANE SHER LUTOVICH

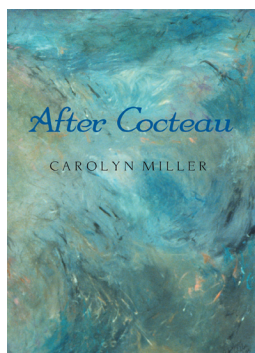
“There is a haunting quality to this collection of poems by Diane Lutovich. She writes of elemental things like love and loss with passion and eloquence. . . . Her imagery is exquisite.” —*Jane Katz* • “Lutovich . . . is frank, sensual, and wry. A thief myself, I understand why she stole: her hunger and defiance.” —*Phyllis Koestenbaum*

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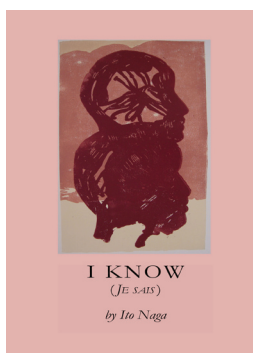
*LIGHT, MOVING*, BY CAROLYN MILLER

“The world—shot through with delights, shadowed by death, freighted with its vicissitudes—undergoes transformations through the poet’s language and perception. The result is a resolute, unqualified joy in *being*.” —*Frank X. Gaspar* • “[Her] poems are sensual, care-filled, and shining, waking us . . . to the wealth of the world as it is.” —*Forrest Hamer*  
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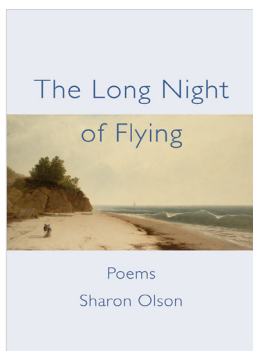
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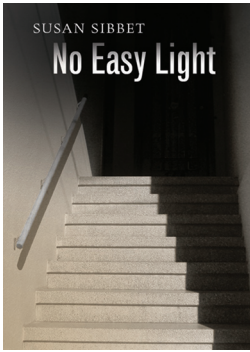
*I KNOW (JE SAIS)*, BY ITO NAGA

“Ito Naga offers an inventory of the given . . . that presents reality for what it is: an infinitely expanding universe.” —*Jean-Pierre Siméon* • “An ontological journey into science, metaphysics, history, literature, and art. . . . This stunning progression of 469 insights merges the most humane wisdom with the magic of poetic imagery.” —*Jeffrey Greene*  
\$20 paperback • ISBN 978-1-93639-03-5 • 128 pages



*THE LONG NIGHT OF FLYING*, BY SHARON OLSON

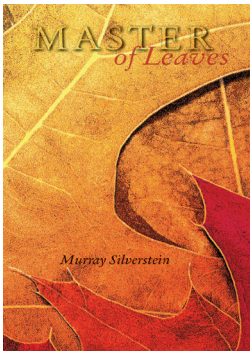
“Read Sharon Olson’s poems aloud to someone you love. Passionate, finely nuanced, and precise, these poems’ surprising turns take you somewhere new.” —*Frances Mayes* • “Sharon Olson lends her voice . . . to an old-new world. . . . Desire touches the preciousness of the moment in quiet, subtle speech. . . .” —*John Felstiner*  
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*NO EASY LIGHT*, BY SUSAN SIBBET

“What a gorgeous book of poems! Wide spaces and sprinkles of stars surround the most intimate details of life in kitchens and gardens. In *No Easy Light*, we enter a large world held together by a woman embracing time, the spaces between things and the things themselves. . . . *No Easy Light* is a playful, brilliant song to life. . . .” —*Susan Wooldridge*

\$14 paperback • ISBN 0-9707370-6-8 • 80 pages • 2004



*MASTER OF LEAVES*, BY MURRAY SILVERSTEIN

“I love the wit and play of Murray Silverstein’s writing. . . . But what I love most in *Master of Leaves* is its central meditation on presence, on being . . . and the way the poems drive for epiphany.” —*Richard Silberg* • “These poems . . . reveal hauntingly self-similar patterns in nature and patterns of human consciousness in nature.” —*Dawn McGuire*

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*ANY OLD WOLF*, BY MURRAY SILVERSTEIN

“Casting a wide-ranging eye over ‘the all-time tragicomic brew’ of contemporary life, Silverstein in these poems encourages us to look at life through the double lenses of humor and compassion. Over and over, he reminds us that ‘the sacrament is to live,’ and to try as best we can to keep ‘delight, all its possibilities’ in clear sight.” —*Carl Phillips*

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*FALLING WORLD*, BY LYNN LYMAN TROMBETTA

“Clear poem by clear poem, *Falling World* limns an ever-widening circle of connections: familial, marital, earthly, cultural, political.” —*Jane Hirshfield* • “These are poems to fall into—lush with music and imagery, provocative with meaning. . . . these poems catch your breath and make you want to read them again, right away.” —*CB Follett*

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*In the Body of Our Lives*



poems

Jeanne Wagner

*IN THE BODY OF OUR LIVES*, BY JEANNE WAGNER

“Wagner’s poetry rides through a landscape both familiar in its humanity and astonishingly new. . . . She activates the nuances of language itself . . . to explore the dark complications of home and relationship, grief, emotional deafness, the estranging skin, sin, and redemption. These poems move and amaze and consistently enlighten.” —*Jeanne Eammons*

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*The Opposite of Clairvoyance*

GILLIAN WEGENER



poems

*THE OPPOSITE OF CLAIRVOYANCE*, BY GILLIAN WEGENER

“Accurate of image, original of insight, . . . this book of active, grounded seeing brings its local world—mostly California’s Central Valley and the inner and outer lives it sustains—alive in vivid, broad, and deeply resonant ways.” —*Jane Hirshfield*

\$15 paperback • ISBN 978-0-9767642-7-4 • 96 pages • 2008

*In Search of Landscape*

Helen Wickes  
P O E M S



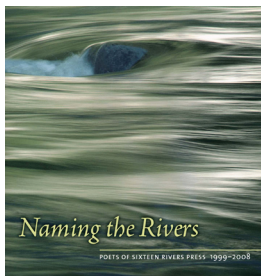
*IN SEARCH OF LANDSCAPE*, BY HELEN WICKES

“A solitary, attuned, painterly mind roams inner and outer landscapes. . . . Joy and wit, the curious and contemplative abound.” —*Amy Gerstler* • “Wickes’ poems are civilized pleasures, characterized by exact observation and metaphor, sly humor, and surprises on nearly every page.”

—*Ed Ochester*

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OUR COMPACT DISC



*Naming the Rivers*

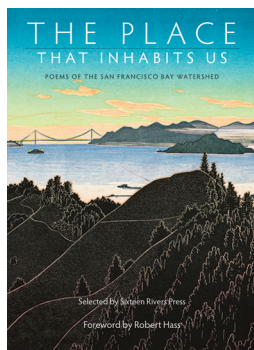
POETS OF SIXTEEN RIVERS PRESS 1999-2008

*NAMING THE RIVERS: POETS OF SIXTEEN RIVERS PRESS*

Sixteen poets read poems from the first nine years of this publishing collective. Drawn from all parts of the greater Bay Area, these voices are gathered here to remind us of the importance of poetry in the life of our region and our world.

\$12 compact disc • 67:40 minutes • 2007

## OUR ANTHOLOGY



### *THE PLACE THAT INHABITS US: POEMS OF THE SAN FRANCISCO BAY WATERSHED*

“What a splendid volume of poetry and what an incredible range of poets! . . . If you love poetry and poetics, you will be smitten over and over again by this cornucopia, this amazing, diverse harvest.” —*Michael Krasny* • “This book is about the experience of place—and about being given the remembered expression of the experience of place. . . .” —*Robert Hass*

The poems in this anthology embody what it’s like to live in the astonishing weave of cities and towns, landscape and language, climate and history that make up the greater San Francisco Bay Area. From the granite slopes of the Sierra to the Delta, through the coastal range to the bay and shores of the Pacific, one hundred poems by poets well known and not well known, living and dead, map this improbable region. Gathered together, they evoke the San Francisco Bay watershed, the place that inhabits us.

\$20 paperback • ISBN: 978-0-9819816-1-1 • 160 pages • 2010

## ABOUT SIXTEEN RIVERS PRESS

Sixteen Rivers Press is a shared-work, nonprofit poetry collective dedicated to providing an alternative publishing avenue for San Francisco Bay Area poets. Founded in 1999 by seven writers, the press is named for the sixteen rivers that flow into San Francisco Bay. We seek manuscripts from Greater Bay Area poets each year during our open-submission period from November 1 to February 1. Authors become members of the press for three years and are actively involved in the production of their books. For complete submission guidelines, plus more information on the press including books, authors, and readings and other events, visit [www.sixteenrivers.org](http://www.sixteenrivers.org).

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Subscribers who order our new books when our catalog goes out each year are given a special subscription rate, which includes shipping, handling, and state tax. These orders pay for the printing of the books, which are mailed after their publication date in April. Donors who wish to support the subscription process are invited to become Friends of Sixteen Rivers at the Tributary (\$100), Watercourse (\$250), or Wellspring (\$500) level. They will receive a free 2015 subscription and acknowledgment in our 2016 catalog. The names of our 2014 Friends of Sixteen Rivers follow; they include donors at the Tributary level and above who attended or donated to our annual fundraiser last October.

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With special thanks to Katherine and Gregg Crawford for hosting our fundraiser, and grateful acknowledgment to the National Endowment for the Arts, the Yellow House Foundation, Donald Stang, and Ross Whitney and the Howard S. Whitney Foundation for their support of the press.



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