

ABOUT SIXTEEN RIVERS PRESS

Sixteen Rivers Press is a shared-work, nonprofit poetry collective dedicated to providing an alternative publishing avenue for Northern California poets.

Founded in 1999 by seven writers, the press is named for the sixteen rivers that flow into San Francisco Bay.

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Tony Freedley for hosting our fundraiser, and to
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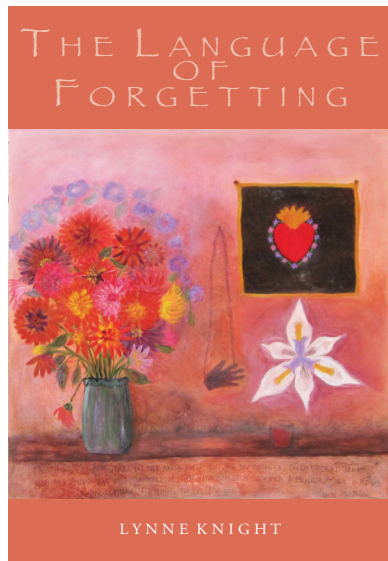


*A Northern California
Publishing Collective*

New Titles 2018

LYNNE KNIGHT

The Language of Forgetting



Lynne Knight's mindful, lyrical book reads like a heart-and-soul video, Season One. Her poetry thrills and intrigues, warns and shares, always in language that catches. —Al Young

The Language of Forgetting is inspired by a fascination with the accumulated secrets lying under the many stories of a lived life. This is thriving, memorable poetry.

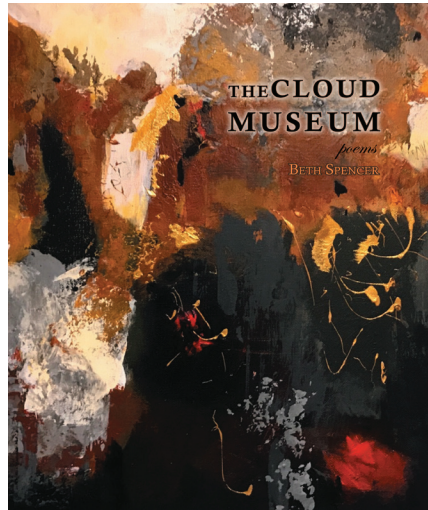
—Forrest Hamer

Lynne Knight has always been a poet attentive to the body, its desires and debilitations, and, above all, its dreams—and these shapely, meditative poems register the myriad ways humans trade the known for the unknown, which may be dreaming's greatest gift. *The Language of Forgetting* maps the country of loss with stunning, ruthless clarity; in so doing, Knight shows that art is a fortress against impermanence, that true poetry is unforgettable.

\$16 paperback • ISBN: 978-1-939639-14-1 • 98 pages

BETH SPENCER

The Cloud Museum



This collection dives deep. In The Cloud Museum, Beth Spencer leads us on a physical and spiritual journey into two worlds. . . . These poems are conjuring spells. Rich in imagist language, Spencer's poems transcend simple explanation as they transform us at many levels. Much as an oil painting accrues power and depth layer by subtle layer, this collection opens out and out, bursting into the essence and vortex of mystery itself.

—Pamela Uschuk

The Cloud Museum, Beth Spencer's debut collection, comprises two distinct worlds. In "Practicing Nowhere," we meet the shape-shifting, time-evading Alice. In "The Book of Jay," the artist Jay DeFeo's paintings are transformed into a vivid and musical language. Every line of Spencer's dazzling, inventive poems makes us grateful for the time spent in these two sharply defined worlds. Their sheer beauty sharpens the mind again and again.

\$16 paperback • ISBN: 978-1-939639-15-8 • 80 pages

A SAMPLE OF THE POETS' WORK

from Awakenings I: Radiance

That summer when it rained, we read Corinthians because we loved the words—*I Corinthians, II Corinthians*—our tongues slow with luxury we would later give lovers, but then we were only eleven, our thin bodies hungry for the radiant mystery of the holy, which we thought would come through language and water, so some days we ran outside and let the rain rinse our hair until we began to shiver and had to run back in through the kitchen, bare feet splattering the linoleum, skin tinged blue as if our veins had swum nearer the surface in our ecstasy. . . . Much of the language was as strange as the Latin the priest rushed through at Mass—*predestinate, fornicators*—but we believed if we spoke in the hush of the spirit, the radiant mystery would be ours to reveal . . .

—Lynne Knight

The Breaks

For a gardener, she said, you are awfully wedded to specific out comes. Tiny birds were in the sun flowers, making lace of the leaves. Her easy to Alice is knowing any thing for certain. If a letter comes back post age due, she rewrites it wholly, to day's thoughts between yes terday's lines, with many carets. Impossible to parse without her drawings in the margins, her arrows and addiction to surprise pulling me a long, giving me a way to understand.

—Beth Spencer