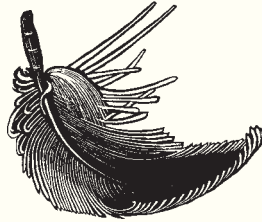


NAWAKUM PRESS
announces
a limited first edition:

the
**INDIGO
BUNTING**
15 love poems

Robert Bly



PROSPECTUS

Shame

A man and a woman sit
among firs, looking eastward.
Sun is rising. Wind
from behind them lifts
them and carries them
over the fir needles.
They whirl, and the motion
carries them
down through the narrow
opening at the center.
Through it each must
pass, with toes curled out,
arms thrown back,
all shame gone.

Robert Bly is an American poet and the author of more than thirty books of poetry, including *The Light Around the Body*, which won the National Book Award. He has translated the works of such notable poets as Pablo Neruda, Hafez, Rainier Maria Rilke and Kabir, and is the author of numerous non-fiction books as well, most notably his bestselling *Iron John* exploring modern masculinity. It has been said that Bly has taken on many roles, among them groundbreaking poet, and remains one of the most hotly debated artists of the past half century. The psychologist Robert Moore has said that, “when the cultural and intellectual history of our time is written, Robert Bly will be recognized as the catalyst for a sweeping cultural revolution.”

Bly, best known in the 1960s and 1970s for reflective poems of the Midwestern landscape and caustic, historically-based surrealist poems indicting the Vietnam War and American culture in general, had thus far said relatively little regarding intimate human matters. His two major collections of the early Eighties changed all that, revealing aspects of his personality barely hinted at in his earlier work. *The Man in the Black Coat Turns* (1981), with its focus on masculine relationships, foreshadowed the men’s work that would earn him public acclaim later in the decade. Bly’s volume of love poems, *Loving a Woman in Two Worlds*, similarly sounded new notes of personal openness and vulnerability.

Robert Bly’s evolution as a poet has been defined by dynamic change in style and subject matter, often from book to book. Following the arc of that development constitutes one of the long-term pleasures of reading Bly. Even so, Bly’s 1985 collection, *Loving a Woman in Two Worlds*, took many readers by surprise. It is from this book that the poems of *The Indigo Bunting* are drawn. Bly is first and foremost a lover. In this exquisite gleaning from that collection, Bly continues to delight readers with his clarity and warmth in poems unlike he or anyone else, has written.

Bly is a native Minnesotan and currently holds the title Poet Laureate of Minnesota. He continues to write daily, and to publish his work and the translations of other poets.

ABOUT THIS EDITION

The Indigo Bunting is 32 pages and measures 6¼" x 10½". It includes a foreword by poet and educator Thomas R. Smith. Artist Keith Cranmer has been commissioned by the Press to create a two-color wood engraving for the frontispiece, and an additional wood engraving for the cover. Those engravings are printed letterpress directly from the blocks on the edition paper which is Hahnemühle Biblio.

The typeface is Walbaum. Mackenzie & Harris, in San Francisco, executed the Monotype composition. The book was designed and letterpress printed by Norman Clayton of Classic Letterpress on a KSBAZ Heidelberg Cylinder. Campbell-Logan Bindery in Minneapolis bound the book with Cave Paper over archival boards.

The books are numbered 1-20 for the deluxe version, with 1-5 reserved for the press, and the slipcased version is numbered 21-100. The entire edition is signed by the poet.

Deluxe Version / 20 Copies - out of print

The book is case bound with burnt orange Cave Paper over boards, and quarter bound in foil stamped dark brown leather. Housed in a drop spine box of Japanese book cloth and accompanied by a paper chemise containing a signed and numbered wood engraving of the Indigo Bunting used for the cover.

Slipcased Version / 80 Copies - out of print

The book is case bound with burnt orange Cave Paper over boards, and quarter bound in dark brown Italian book cloth with paper label on the spine. Housed in a slipcase of Italian book cloth.

ABOUT THE FOREWORD AUTHOR

Published with a foreword by Thomas R. Smith, poet, editor, educator, and author of six books of poetry. His poems were included in a selection of *The Best American Poetry 1999*, and *Editor's Choice II*, a collection of the best of American small press. Robert Bly writes: "Thomas R. Smith is a high-spirited poetry horse riding over the hills of emotion." He lives in River Falls, Wisconsin.

ABOUT THE ARTIST

Published with original, commissioned wood engravings by Berkeley, California artist Keith Cranmer. Keith began hand engraving in 1975. As an engraver, he is interested in technique, tradition, and the precise mark. As an artist, his work is focused on the figure and urban post industrial landscape.