

Loyd Haberly: Poet and Printer

JAY SATTERFIELD

Loyd Haberly was born on the ninth of December 1896 in Ellsworth, Iowa, on "a wild night of a blizzard."¹ His family had taken up residence in Ellsworth because it was as far west as the tickets purchased from a hocked typewriter in Owensboro, Kentucky, would get them.² Haberly's father was a store clerk who had studied law for a time and his mother aspired to some level of nobility, for she dressed little Loyd as Little Lord Fauntleroy. When Loyd was still young, the Haberly family moved to Oregon to live on Loyd's grandfather's farm. There, Haberly learned to hoe the fields while reciting his favorite poems and learned to draw on the attic walls already decorated by the famous cartoonist, Homer Davenport, who had lived in the same house when he was a boy.³

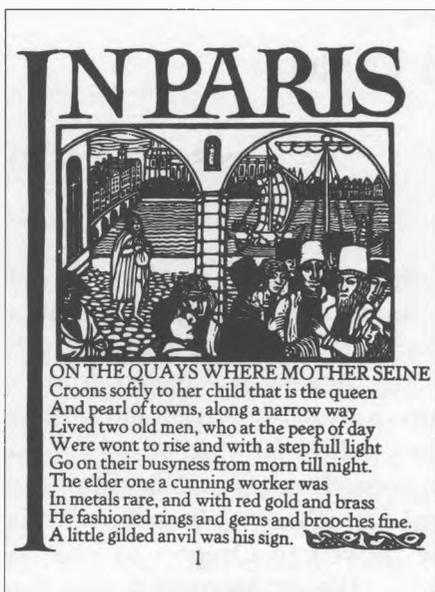
Haberly showed early interest in education and he and a small group of boys paid a private tutor from the money they earned through fur trapping.⁴ The tutor's imparted knowledge earned Haberly a spot in Reed College. Full of optimistic fervor over the newly founded League of Nations, Haberly headed east after graduating from Reed to study international law at Harvard. After earning a Master's degree from Harvard, Hab-

¹Loyd Haberly to Marilee Born, Reference Librarian at the University of Iowa, undated. Iowa Authors File, Special Collections, The University of Iowa Libraries, Iowa City, Iowa.

²Ibid.

³Loyd Haberly, "Loyd Haberly: Poet and Printer," *The Printing Art* 1, no. 3 (Autumn, 1973): 3.

⁴A.L. Irving, "Loyd Haberly and the Seven Acres Press," *Book Handbook* 2, no. 3 (September, 1951): 148.



First page of *John Apostate* (1927) displaying influence of the arts and crafts movement

printing house at Long Crendon. He built nearly the entire house by himself except for aid in thatching the roof.⁶ The two women were as pleased with the curious printing house as he was with the setting. Haberly worked with the phrase "create and delight while you may" as his guiding theme.⁷ He proceeded to print sixteen books, most of which he authored himself.

The second product of his Seven Acres Press, *Cymberina: An Unnatural History*, caught the attention of Emery Walker who took the time to coach the young American on the finer points of printing and convinced him of the beauty of Caslon types.⁸

⁵Haberly, "Loyd Haberly: Poet and Printer," p. 3.

⁶Loyd Haberly, *An American Bookbuilder in England and Wales: Reminiscences of the Seven Acres and Gregynog Presses*, (London: Bertram Rota, 1973), 12-21.

⁷Ibid, p. 33.

⁸Haberly, "Loyd Haberly: Poet and Printer," p. 5.

erly was awarded a Rhodes Scholarship to read law at Oxford.

Once in England, Haberly discovered the wonders of the arts and crafts movement and began taking classes in the book arts at the Central School of Arts and Crafts.⁵ Mrs. Arthur Durnford and Agatha Walker, both devotees to the memory and works of William Morris, invited Haberly to set up a printing house on the grounds of their home, Seven Acres, in Long Crendon. He was delighted to accept the invitation. Haberly spent a year building his one-room stone

Haberly stayed in Long Crendon until 1933 when he was offered the post of controller of the Gregynog Press. The printer at Oxford University Press, John Johnson, who was also on the board of the Gregynog Press, had been impressed with the “blend of dreamer and practical man” he saw in Haberly.⁹ Haberly initially turned down the job but was convinced to take the post part-time by Johnson who told him he had the potential to turn Gregynog into a five star press comparable to Kelmscott and Doves.¹⁰

Haberly’s tenure as part-time controller of Gregynog was not all it could have been. The press had been thriving on his arrival, but Haberly’s influence was not what the press needed. He immediately ran into troubles on his first book when he offended the Welsh poet Glyn Davies by taking liberties with the form of the poet’s text. Davies wrote a series of angry letters calling Haberly a “young novice playing with his first big toy”, and “a raw young gentleman” and finally withdrew his manuscript.¹¹ Haberly remained blissfully ignorant of the angry poet’s correspondence and wrote later that Davies withdrew his manuscript because he had found some discarded imperfect sheets blowing through the muddy streets outside the Press.¹² Dorothy Harrop writes of Haberly’s time at Gregynog in her history of the Gregynog Press:

Clearly the association could never have been wholly satisfactory, and one sees, in retrospect, that Haberly’s pragmatic approach was totally unsuited to the task he had been set. His wayward whimsicality was not a thing to be grasped and pinioned: he required freedom to experiment and grow. Reminiscing with the author in recent years, he recalled his brief association with the Press as an interesting and entertaining experience. Time had erased from memory all but the pleasant interludes.¹³

⁹Dorothy Harrop, review of *An American Bookbuilder in England and Wales: Reminiscences of the Seven Acres and Gregynog Presses*, in *The Book Collector* 28, no. 3 (Autumn, 1979): 442.

¹⁰*Ibid.*, p. 442.

¹¹Dorothy Harrop, *A History of the Gregynog Press* (Ravelston, England: Private Libraries Association, 1980), 135-136.

¹²Haberly, *An American Bookbuilder*, p. 94.

¹³Harrop, *A History of the Gregynog Press*, p. 150.

THE CROWNING YEAR
AND OTHER POEMS
WRITTEN, PRINTED
AND BOUND BY
LOYD HABERLY



AT STONEY DOWN
CORFE MULLEN, DORSET
MCMXXXVII

Title page showing Paradiso type and a typical Haberly woodcut

The press did produce four books under Haberly's control and Haberly helped to produce a type designed after that used in Numeister's first printing of Dante. As a whole, the output of the press in Haberly's two years was unimpressive and his new Paradiso Type received mixed reviews.¹⁴ When Haberly severed his ties with the Press he was presented with an ample font of the Gregynog (or Paradiso) Type as a parting gift and the press never again used it.¹⁵

Two books of note from Gregynog are *Eros and Psyche* which used the illustrations of Edward Burne-Jones created for William Morris, and the lovely *Cyrupaedia*. *Cyrupaedia* received note for its beauty, while *Eros and Psyche* was important for featuring the new type and the Burne-Jones illustrations which Haberly helped to cut in wood.

From Gregynog, Haberly again took up residence with Alice Walker and Mrs. Durnford in a new house, Stoney Down, which he had designed for them. There, he printed one last English book before heading back to the United States to lecture on English monastic arts at Harvard. Haberly had occupied his time in England learning the book arts, studying and excavating medieval paving tiles, and picking up a law degree from Oxford's Trinity College. In America, he pursued an academic career that took him to Harvard, Veterans College

¹⁴Ibid, p. 144.

¹⁵Ibid, p. 144.

at Fort Devens, Washington University in St. Louis, the University of Massachusetts, and finally landed him the position of Dean of Liberal Arts at Fairleigh Dickinson University.

In the United States Haberly printed another thirteen books from 1940 to 1976. All were from his own pen and most were printed on a hand press. He utilized a power press at the Mound City Press in St. Louis for four of his books, most of the others were printed either on a Stansbury Press once owned by Thomas Bird Mosher, or a Washington Press reputed to have been the first printing press in Arkansas.¹⁶ He printed at Harvard from an old hand press he rescued from a rubbish room.

It seems Haberly wrote primarily to provide himself fodder for his love of printing. He refused to allow Gregynog Press to send copies of his *Anne Boleyn* out for review saying "I have always considered my verse to be my own private concern and naturally wish no more publicity than is necessary."¹⁷ Odd words from a man who published over twenty books of his own verse. Oxford University Press took an early interest in Haberly as a poet and published a single volume of his poetry in 1937. Their interest soon faded however. Macmillan reprinted a collection that Haberly initially published, *Silent Fame*, in 1945. Haberly is almost unknown as a poet; his poetry published by commercial publishers received little attention by reviewers and almost no attention from academic circles. A. L. Irvine, in a moment of unbridled admiration, once compared Haberly's verse to that of Keats.¹⁸ Reviews in *Poetry* and *The New York Times Book Review* were not as flattering.¹⁹ Still, he considered himself a poet and seemed to amuse himself quite well with his verse.

Haberly was a man of varied interests. His most well-known book was his biography of George Catlin which he spent seven

¹⁶Haberly, "Lloyd Haberly: Poet and Printer," p. 13.

¹⁷Harrop, *A History of the Gregynog Press*, p. 137.

¹⁸Irvine, "Lloyd Haberly and the Seven Acres Press," p. 151.

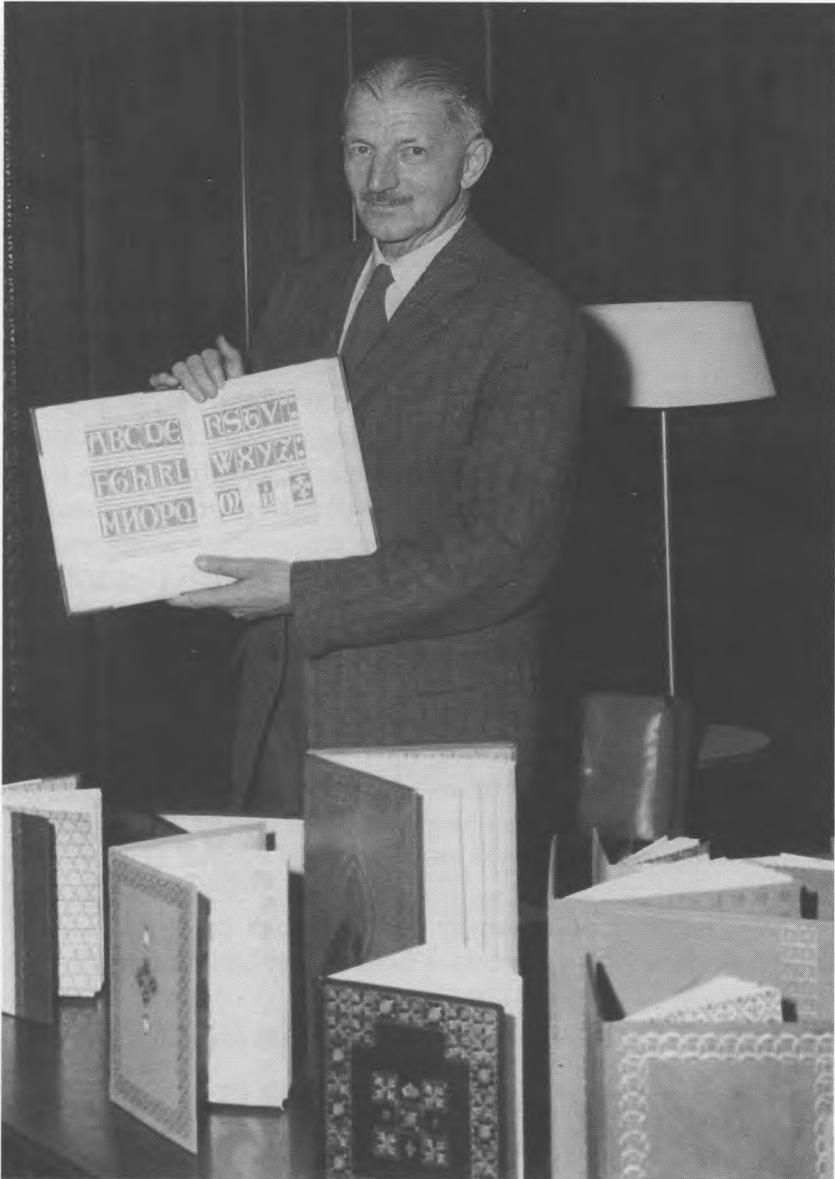
¹⁹See Cudworth F. Flint, "Recent Books of Verse," *The New York Times Book Review* (August 26, 1945): p. 8, and Francis G. Golfing, "Facets of Convention," *Poetry* 62, no. 4 (January, 1946): p. 227.

years researching and writing. His impressive work on English paving tiles published by Shakespeare Head Press is also of note. In 1957 he edited an Ungar edition of Pliny's *Natural History*.

Over the course of Loyd Haberly's book-making career he produced thirty books himself and five books with the Gregynog Press. The first sixteen books were printed at Long Crendon under the imprint Seven Acres Press. He made one additional book in England under the imprint Stoney Down. Seven Acres Press was active from 1925 until Haberly began work with Gregynog in 1934. His book at Stoney Down was printed in 1937. These twelve years of printing in England were by far his most productive. His English books are varied, some bound in morocco, others in decorated paper on boards. His first eight books were printed with Verona types but Emery Walker's influence made him devoted to Caslon types for his other Seven Acres books.

In 1937 he returned to America and over the next thirty years produced an additional thirteen books. All the American books were written by Haberly. His American books are all strikingly similar. Nearly all are bound in full morocco, often with morocco inlays that tend toward the gaudy. He used gold stamping extensively throughout his printing career and had a flair for garishly colored morocco. His bindings are large and ornate, making his volumes, which were usually only twenty to thirty leaves in length, of a more impressive stature than one would expect. Haberly used his Paradiso type for most of his American books. All but four of the books were printed on hand presses; the exceptions were printed on a power press at Mound City Press in St. Louis.

The output of Haberly's career is impressive. Each book is unmistakably his; his bindings, woodcuts, and verse all point to the "wayward whimsicality" noted by Harrop. His woodcuts are usually somewhat heavy and often brightly hand-colored. Haberly was not a subtle man when it came to dressing up his books. Some of the illustrations are quite



Loyd Haberly and some of his books

lovely. At times they harmoniously blend in with the text as in *The Keeper of the Doves*, but at other times their weight and color are somewhat oppressive. One enamored writer compared Haberly's output to that of Kelmscott, but a more realistic Dorothy Harrop noted that he was a fine bookman but commented that some of his bindings were "reminiscent of a school prize binding of earlier vintage."²⁰ Haberly's attitude toward his books seems to be similar to his feelings about his poetry: he made them primarily for his own pleasure and usually did not worry about the critics. Several of his books were printed in editions of under 100, and he still had several copies of most of his books in 1962.²¹ In the 1960s he was able to supply the University of Iowa, which was building its Haberly holdings in the Iowa Authors Collection, with several of his books from unbound sheets he had stored.²² He did show great pleasure in the University's interest in his books and seemed to regret that the world cared little for handmade books.²³ Haberly died in a nursing home in Vero Beach, Florida, on March 27th, 1981.

Haberly was blessed with "serendipity and a determination to do his own thing" that carried him through life and allowed him to do as he pleased.²⁴ He was born the son of a store clerk in Iowa, yet was able to live on the grounds of an English manor and produce little gems of his fancy, excavate medieval churches in search of paving tile patterns, as well as earn degrees from both Harvard and Oxford. Dorothy Harrop calls him "a happy man who found the world a beautiful place."²⁵

The following bibliography of the books of Loyd Haberly describes all of Haberly's books held by the University of Iowa.

²⁰Irvine, "Loyd Haberly and the Seven Acres Press," p. 154; Harrop, *A History of the Gregynog Press*, p. 137.

²¹Gwenllian M. Davies, "Loyd Haberly," *Manchester Review* 9 (1962): 314-319.

²²Loyd Haberly to Frank Paluka, Head of Special Collections at the University of Iowa, 8 November 1963, Iowa Authors File, Special Collections, The University of Iowa Libraries, Iowa City, Iowa.

²³Loyd Haberly to Marilee Born, Reference Librarian at the University of Iowa, September 9, 1960. Iowa Authors File, Special Collections, The University of Iowa Libraries, Iowa City, Iowa.

²⁴Harrop, "An American Bookbuilder," p. 441.

²⁵Harrop, "An American Bookbuilder," p. 441.

The Special Collections Department of the University Libraries has all but three of the books produced by Loyd Haberly. These three books are included in the bibliography to preserve the chronology of Haberly's career, but only the titles are offered. Haberly produced many small ephemeral items throughout his printing career, from wedding programs for friends to Christmas cards. This bibliography makes no attempt to list them; it looks only at his books. A more complete descriptive bibliography, compiled by the author of this article, is on file in the Loyd Haberly Iowa Authors folder in the Special Collections Department of the University of Iowa Libraries.

Seven Acres Press

1) **Verses on Mans Mortalitie**

Title: *VERSES/ on/ MANS MORTALITIE/ WITH AN OTHER OF/ THE HOPE OF HIS/ RESURRECTION/ REPRINTED WITH/ WOODCUTS BY L.H./ THE SEVEN ACRES PRESS/ LONG CRENDON, BUCKS/ 1925*

Colophon: This edition of 500 copies is printed by/ hand by Loyd Haberly at Long Crendon.

2) **Cyberina: An Unnatural History**

Title: *CYBERINA/ AN UNNATURAL HISTORY/ IN WOODCUTS AND VERSE/ BY L.H./ [woodcut]/ THE SEVEN ACRES PRESS/ LONG CRENDON, BUCKS/ 1926*

Colophon: This edition of six hundred/ copies is printed by hand by/ Loyd Haberly at Long Crendon./ This copy is number (142.)

3) **Alia Cantalena De Sancta Maria**

Title: *ALIA/ CANTALENA/ DE SANCTA/ MARIA [cross]/ BY/ JOHN AWDLAY/ THE SEVEN ACRES PRESS/ LONG CRENDON, BUCKS/ 1926*

Colophon: This book is printed and made/ by hand by Loyd Haberly at/ Long Crendon. Of 450 copies/ offered for sale, this is No. (53)

4) **When Cupid Wins None Lose**

Title: *WHEN/ CUPID WINS/ NONE LOSE/ OR/ A TRUE REPORT/ OF FAIRY SPORT/ On the Lawns of a Manor/ House when the Master &/ Mistress first came Home./ BY/ L.H./ THE SEVEN ACRES PRESS/ LONG CRENDON, BUCKS./ MCMXXVII*

Colophon: This book is printed and made by hand/ by Loyd Haberly at Long Crendon. Of/ 124 copies printed, this is Number (92.)

5) The Sacrifice of Spring

Title: *THE/ SACRIFICE/ OF SPRING/ A/ MASQUE of QUEENS/ BY/ L.H./* [woodcut]/ *THE SEVEN ACRES PRESS/ LONG CRENDON, BUCKS/ MCMXXVII*

Colophon: This book is printed and made by hand/ by Loyd Haberly at Long Crendon. Of/ 124 copies printed, this is Number (17.)

6) John Apostate an Idyl of the Quays

Title: [woodcut title page in border] *JOHN APOSTATE/ AN IDYL OF THE/ QUAYS BY LOYD/ HABERLY: THE/ SEVEN ACRES/ PRESS: LONG CR-/ ENDON BUCKING/ HAMSHIRE: McMXXVII.*

Colophon: THIS BOOK IS PRINTED AND MADE BY/ HAND BY LOYD HABERLY AT LONG/ CRENDON. OF ONE HUNDRED AND/ TWENTYFIVE COPIES PRINTED THIS IS/ (121)/ [signature] Loyd Haberly

7) Farewells

Title: [woodcut title page in border] *FAREWELLS/* [woodcut ship]/ *The Seven Acres Press/ Long Crendon, Bucks./ MCMXXVII*

Colophon: This book is printed and made by hand by/ Loyd Haberly at Long Crendon. Of 300/ copies printed, this is Number (83.)

8) A New Balade or Song of the Lambes Feast

Title: [woodcut title page] *A NEW/ BALADE/ OR SONGE/ OF THE/ LAMBES/ FEAST*

Colophon: THIS BOOK IS PRINTED AND MADE/ BY HAND BY LOYD HABERLY/ at the Seven Acres Press, Long Crendon,/ Buckinghamshire. The illustrations/ and versal letters are engraved on/ wood by the printer. Of one/ hundred and twentyfive/ copies printed, this is/ NUMBER

9) Daneway

Title: *DANEWAY/ A FAIRY PLAY/ FOR EMERY/ WALKER. F.S.A/ WRITTEN AND/ ILLUSTRATED BY/ LOYD HABERLY*

Copy not held by The University of Iowa. Sixty copies were printed in 1929.

10) Poems

Title: *POEMS/ BY LOYD HABERLY/ SEVEN ACRES PRESS/ MC-MXXX*

Colophon: One hundred and twenty/ copies of these poems have/
been printed. This copy is/ Number/ (81)

11) A Merry Christmas

Title: [in center of woodcut wreath] A/ MERRY/ CHRIST/ MAS/ [in
ribbon at bottom of wreath] TIME LASTS/ HASTES LOVE

Colophon: FROM THE AUTHOR AND PRINTER/ LOYD HABERLY.

12) The Copper Coloured Cupid

Title: THE COPPER COLOURED CUPID OR/ THE CUTTING OF
THE CAKE [two red hearts]/ [row of 11 red hearts]/ THE SECOND
BOOK OF OREGON'S/ ORPHEUS: TWELVE POEMS MADE/ TO
MATCH AS MANY MONTHS: BY/ LOYD HABERLY. [6 red hearts]/
[two rows of 11 red hearts]/ SEVEN ACRES: LONG CRENDON/ [two
red hearts] BUCKINGHAMSHIRE [two red hearts]/ MDCCCCXXI

Colophon: SO ENDS THE SECOND BOOK OF/ OREGON'S
ORPHEUS/ WRITTEN, ILLUSTRATED WITH/ WOODCUTS,
PRINTED & BOUND/ BY LOYD HABERLY. OF 155/ COPIES
PRINTED, THIS IS/ NUMBER/ (79)

13) The Boy and the Bird

Title: THE BOY AND THE BIRD/ AN OREGON IDYLL/ WRITTEN
and DECORATED/ BY LOYD HABERLY/ THE SEVEN ACRES
PRESS/ LONG CRENDON: BUCKS./ MCMXXXII.

Colophon: SO ENDS THE TWELFTH BOOK OF/ OREGON'S
ORPHEUS/ WRITTEN, ILLUSTRATED WITH/ WOODCUTS,
PRINTED & BOUND/ BY LOYD HABERLY. OF 155/ COPIES
PRINTED, THIS IS/ NUMBER/ (.8.) (149)

14) The Keeper of the Doves

Title: THE KEEPER OF THE DOVES/ A TALE OF NOTLEY ABBEY/
WRITTEN AND DECORATED/ WITH DESIGNS FROM TILES/ OF
ITS ANCIENT PAVEMENT/ BY LOYD HABERLY/ AT THE SEVEN
ACRES PRESS/ LONG CRENDON, BUCKS, MCMXXXIII./ [woodcut]

Colophon: [woodcut]/ HERE ENDS/ THE KEEPER OF THE DOVES/
WRITTEN, ILLUSTRATED WITH/ WOODCUTS, PRINTED &
BOUND/ BY LOYD HABERLY. OF 100/ COPIES PRINTED, THIS IS/
NUMBER/ 97

15) The Antiquary

Title: THE ANTIQUARY/ A POEM WRITTEN IN WATERPERRY/
CHURCH AND DECORATED WITH/ DESIGNS FROM THE GLASS

OF ITS/ ANCIENT WINDOWS/ [hand colored woodcut]/ BY LOYD HABERLY/ AT THE SEVEN ACRES PRESS/ LONG CRENDON, BUCKS/ MCMXXXIII.

Colophon: HERE ENDS/ THE ANTIQUARY/ WRITTEN, ILLUSTRATED WITH/ WOODCUTS, PRINTED & BOUND/ BY LOYD HABERLY. OF 100/ COPIES PRINTED, THIS IS/ NUMBER/ (34)/ [hand colored woodcut].

16) Echo and other Poems

Title: [woodcut title page] ECHO/ AND OTHER POEMS

Colophon: SEVENTY-FIVE COPIES OF THESE POEMS/ BY LOYD HABERLY HAVE BEEN PRINTED/ AND BOUND BY THE AUTHOR AT THE/ SEVEN ACRES PRESS/ LONG CRENDON/ BUCKINGHAMSHIRE:/ MCMXXXV. Gregynog Press

17) Anne Boleyn and other Poems

Title: ANNE BOLEYN/ AND OTHER POEMS BY LOYD HABERLY./ [woodcut]/ THE GREGYNOG PRESS/ NEWTOWN, MONTGOMERYSHIRE/ MCMXXXIV.

Colophon: PRINTED AND BOUND/ AT THE GREGYNOG PRESS./ OF THREE HUNDRED/ COPIES THIS IS/ NUMBER/ (54)/ [woodcut, GG]

18) The Star of Seville

Title: THE STAR OF SEVILLE: A DRAMA/ IN THREE ACTS AND IN VERSE/ ATTRIBUTED TO LOPE DE VEGA/ TRANSLATED OUT OF SPANISH/ BY HENRY THOMAS/ [colored woodcut]/ GREGYNOG/ MCMXXXV

Colophon: ONE HUNDRED AND SEVENTY-FIVE/ COPIES OF THIS BOOK HAVE BEEN/ HAND-SET, PRINTED & BOUND AT/ THE GREGYNOG PRESS, NEWTOWN,/ MONTGOMERYSHIRE,/ WALES./ (no 81.)

19) Cyrupaedia

Title: CYRUPAEDIA: THE INSTITUTION AND LIFE/ OF CYRUS, THE FIRST OF THAT NAME, KING/ OF PERSIANS. EIGHT BOOKES TREATING OF/ NOBLE EDUCATION, OF PRINCELY EXERCISES,/ MILITARY DISCIPLINE, WARLIKE STRATAGEMS,/ PREPARATIONS & EXPEDITIONS: WRITTEN IN/ GREEKE BY THE SAGE XENOPHON./ TRANSLATED OUT OF GREEKE INTO ENGLISH,/ AND CONFERRED WITH THE LATINE/ AND FRENCH TRANSLATIONS,/ BY PHILEMON HOLLAND/ OF THE CITY OF

COVENTRY/ DOCTOR IN PHYSICK./ [woodcut crown]/ Dedicated to his most/ Excellent MAJESTY./ FIRST PRINTED BY J.L./ FOR ROBERT ALLOT, TO BE/ SOLD AT THE SIGN OF THE BEARE/ IN PAUL'S CHURCHYARD, 1632, AND NOW/ FULLY REPRINTED FROM THE 1632 EDITION/ AT THE GREGYNOG PRESS, NEWTOWN, MONT./ MDCCCCXXXVI.

Colophon: ONE HUNDRED AND FIFTY COPIES OF THIS BOOK/ HAVE BEEN HAND-SET AND PRINTED UNDER/ THE DIRECTION OF LOYD HABERLY AT/ THE GREGYNOG PRESS, NEWTOWN,/ MONTGOMERYSHIRE./ No. (64)

20) Eros and Psyche

Title: EROS AND PSYCHE/ [woodcut]/ A POEM IN XII MEASURES/ BY ROBERT BRIDGES: WITH/ WOOD-CUTS FROM DESIGNS/ BY EDWARD BURNE-JONES/ GREGYNOG/ MCMXXXV

Colophon: IN GRATEFUL/ ACKNOWLEDGEMENT:/ The poem has been reprinted by courtesy of/ Mrs. Robert Bridges and of the Oxford Uni-/ versity Press. The engravings have been made/ from drawings in the Ruskin Drawing School,/ Oxford, by permission of Albert Rutherston,/ Ruskin Master of Drawing./ Three hundred copies of this book/ have been printed and bound at/ THE GREGYNOG PRESS/ NEWTOWN, MONT./ WALES.

21) The Story of a Red-Deer

Title: The Story of a Red-Deer by the Honourable J.W. Fortescue.

Copy not held by The University of Iowa. Prepared for the press by Haberly, printed in 1935.

Stoney Down

22) The Crowning Year

Title: THE CROWNING YEAR/ AND OTHER POEMS/ WRITTEN, PRINTED/ AND BOUND BY/ LOYD HABERLY/ [woodcut]/ AT STONEY DOWN/ CORFE MULLEN, DORSET/ MCMXXXVII

Colophon: One hundred & fifty copies of/ this book have been printed in/ the Paradiso type designed by/ the printer and Graily Hewitt/ from that used at Foligno by/ Numeister, Gutenberg's errant/ apprentice, for the first/ printing of Dante's/ poem./ [woodcut]

Widener Library Harvard

23) The City of the Sainted King

Title: THE CITY OF THE SAINTED KING/ AND OTHER POEMS/

WRITTEN, DECORATED/ PRINTED & BOUND/ BY LOYD HABERLY/ [hand colored woodcut]/ WIDENER LIBRARY/ HARVARD UNIVERSITY/ MCMXXXIX

Colophon: 200 copies of these poems/ have been printed.

Mound City Press

24) The City of the Sainted King

Title: THE CITY OF/ THE SAINTED KING/ AND OTHER POEMS/ WRITTEN & PRINTED/ BY LOYD HABERLY/ [hand colored woodcut]/ MCMXXXI/ THE HABERLY PRESS/ 275 NORTH UNION/ ST. LOUIS, MISSOURI

Colophon: 1250 copies of this book/ have been printed on/ pure rag paper

25) The Fourth of July

Title: THE FOURTH/ OF JULY: OR AN/ OREGON ORATOR/ Written, Illustrated/ Printed and Bound/ BY LOYD HABERLY/ [colored woodcut]

Colophon: 350 copies of this book/ have been printed on pure/ rag paper by the Author/ and Lyman Mason at the/ Mound City Press.

26) Almost a Minister

Title: [woodcut] ALMOST [woodcut]/ A MINISTER/ A ROMANCE OF THE/ OREGON HOPYARDS/ Written, Illustrated/ Printed and Bound/ BY LOYD HABERLY/ [colored woodcut]

Colophon: 375 copies of this book have been printed/ on pure rag paper by the Author and Lyman/ Mason at the Mound City Press in St. Louis

27) Artemis a Forest Tale

Title: ARTEMIS/ A FOREST TALE/ Written, Illustrated,/ Printed and Bound/ [3 round symbols] BY [three round symbols]/ LOYD HABERLY/ [hand colored woodcut]

Colophon: 240 copies of this book have/ been printed on pure rag paper/ by the author and Lyman Mason/ at the Mound City Press.

Washington University

28) Midgetina

Title: MIDGETINA/ and The Scapegoat:/ Written, Illustrated,/ Printed and Bound/ By Loyd Haberly/ [hand colored woodcut]

Colophon: 48 copies of this poem have been/ printed on a hand press.

29) Neecha

Title: NEECHA/ WRITTEN & PRINTED/ BY LOYD HABERLY/ [colored woodcut]/ SAINT LOUIS/ MCMXXXIII

Colophon: Neecha/ Copyright, 1943, by Loyd Haberly,/ Washington University, St. Louis./ All reproduction rights reserved./ Manufactured in the United/ States of America./ 48 copies of this poem have been/ printed on a hand press.

30) Neecha

Title: NEECHA

Copy not held by The University of Iowa. Printed in 1944.

31) Silent Fame

Title: SILENT/ FAME/ WRITTEN & PRINTED/ AND BOUND/ BY LOYD HABERLY

Colophon: Copyright, 1944, by Loyd Haberly,/ Washington University, St. Louis./ 45 copies printed on a hand press.

Fairleigh Dickinson University

32) Again and other Poems

Title: AGAIN/ [hand colored woodcut]/ AND OTHER POEMS/ WRITTEN DECORATED/ PRINTED AND BOUND/ BY LOYD HABERLY/ MCMLIII

Colophon: Fifty copies of these poems/ have been printed on a hand-press/ in the old stone Castle of/ Fairleigh Dickinson/ College.

33) Maskerade

Title: [all woodcut] MASKERADE/ [gargoyle]/ BY/ LOYD/ HABERLY/ 1957

Colophon: Maskerade/ Forty copies of this fantasy/ have been printed on a hand press/ by the author in the Montross/ House of Fairleigh Dickinson/ University./ [woodcut]/ Rutherford/ New Jersey

34) Sun Chant and other Poems

Title: SUN CHANT/ AND OTHER POEMS/ WRITTEN/ PRINTED & BOUND/ BY LOYD HABERLY

Colophon: 25 copies of these verses/ have been printed on a hand press/ by the author in the Montross/ House of Fairleigh Dickinson/ University./ [woodcut]/ Rutherford/ New Jersey

35) Appreciations and Commemorations

Title: APPRECIATIONS/ AND/ COMMEMORATIONS/ BY LOYD HABERLY/ [woodcut]/ MCMLXVI/ FAIRLEIGH DICKINSON/ UNIVERSITY PRESS

Colophon: none

Books by Loyd Haberly Not Printed by L.H.

1931: POEMS/ By LOYD HABERLY/ [double rule]/ MCMXXI/ OXFORD UNIVERSITY PRESS/ LONDON: HUMPHREY MILFORD

1937: Mediaeval English/ Pavingtiles/ By Loyd Haberly/ Illustrated by the Author with many Examples/ [woodcut]/ OXFORD/ Printed at the Shakespeare Head Press Saint Aldates/ & Published for the Press by Basil Blackwell/ 1937

1945: SILENT FAME/ and Other Poems/ by Loyd Haberly/ [woodcut]/ THE MACMILLAN COMPANY/ New York 1945

1948: PURSUIT/ OF THE/ HORIZON/ A LIFE OF GEORGE CATLIN PAINTER &/ RECORDER OF THE AMERICAN INDIAN/ BY LOYD HABERLY/ NEW YORK. THE MACMILLAN COMPANY/ 1.9.4.8

1957: PLINY'S/ NATURAL/ HISTORY/ An Account by a Roman/ of/ What Romans Knew and Did and Valued/ Compacted from the many volumes of the/ HISTORIA NATURALIS/ By/ LOYD HABERLY/ Fairleigh Dickinson University/ FREDRICK UNGAR PUBLISHING CO./ NEW YORK

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