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Lucy Corin signs the broadside of her short story “Conjugations” at her reading.
As the publishing arm of The Rose O’Neill Literary House, the Literary House Press connects Washington College with the larger literary world. We print our books using a combination of new and antique technologies, drawing on our letterpress studio whenever possible. We publish writers of national reputation and are particularly invested in supporting the work of women, LGBTQIA authors, and writers of color. Manuscripts are read by invitation only.

During odd years, the Literary House Press publishes a limited-edition, letterpress chapbook by an emerging or established author who has ties to the state of Maryland. During even years, the Press releases a trade paperback anthology featuring the work of contemporary American poets. Please note that we have determined our publications schedule through the end of 2020 and are not considering new project inquiries at this time.

We aim to make beautiful, lasting impressions.

James Allen Hall, Series Editor
Lindsay Lusby, Assistant Editor
Julie Armstrong, Sales and Marketing
Every year, the Literary House Press publishes a new issue of our annual literary journal *Cherry Tree* and a series of letterpress broadsides commemorating our visiting writers. Here are our new offerings, available now!

No. 21
2018-2019
Broadside Subscription
Poetry. With a tradition that can be traced to Pompeii, the genre of the still life or nature morte has most often been used since the Middle Ages and the Renaissance as a vehicle for symbolism and metaphor, objects serving as stand-ins for philosophical ideas, religious principles, or moralizing messages. In Still Life with Poem, poets were asked to create (or to imagine) their own still lifes and to write poems in response to these thoughtful arrangements of things. And although still life paintings are often viewed as unmoving, quiet works of art, this anthology presents a collection of energetic, urgent voices; these poems speak to current events, the making of art, the domestic, the past, the body, faith, the environment, and the losses we all face.

Featuring
Mary Jo Bang, Rick Barot, Nicky Beer, H. L. Hix, Dorothea Lasky, Dana Levin, Aimee Nezhukumatathil, Kiki Petrosino, Paisley Rekdal, and Aaron Smith.
The Literary House Press publishes a series of trade paperback anthologies, featuring work by emerging and established poets.

The Book of Scented Things
Edited by Jehanne Dubrow and Lindsay Lusby

Poetry. What if 100 contemporary American poets were sent individually selected vials of perfume, fragrances chosen to reflect the authors’ voices, aesthetics, or writerly obsessions? What if each poet wrote something new in response? The Book of Scented Things collects the results of this strange, aromatic experiment: poems of longing and of childhood memory, poems of place and philosophy and politics, poems about the challenge of writing poems about perfume. This is an anthology whose words will linger on your pulse points long after even the base notes have faded.

Featuring
Sandra Beasley, Mark Bibbins, Jericho Brown, Tarfia Faizullah, Yona Harvey, Shara Lessley, Jamaal May, Shane McCrae, Erika Meitner, and Brian Turner.

No. 2 | 2014 | ISBN: 9780937692219 | Pages: 204 | $20
Issue 5

With work by Lauren K. Alleyne, Aldo Amparán, E. Kristin Anderson, John Andrews, Matthew James Babcock, Alyse Bensel, Justin Bigos, Tommey Blount, Brooke Champagne, Alan Chazaro, Emily Cinquemani, Kevin Clouther, Julia Kolchinsky Dasbach, Oliver de la Paz, Denise Duhamel, Kelly Dulaney, Catherine Edmunds, Stevie Edwards, Kate Gaskin, Joanna Gordon, Kyle Hemmings, Lucas Jacob, Sally J. Johnson, Jane Kim, Ben Loory, Suvi Mahonen, Alicia Mountain, Miguel Murphy, Andy Powell, Kevin Prufer, Dean Rader, Scott Ragland, Nancy Reddy, Phoebe Reeves, Aaron Smith, Alison Stine, Matthew Thorburn, Maureen Thorson, Milla van der Have, Kelly Garriott Waite, Joanna White, Patrick Whitfill, and Claire Yoo.

Two-year subscriptions can be purchased for $25, with free shipping!

No. 4
Cherry Tree is an annual literary magazine featuring poetry, fiction, creative nonfiction, and literary shade by emerging and established writers from all over the world. We debuted our inaugural issue on February 15, 2015. Poems from our first two issues were selected for The Best American Poetry 2016 (edited by Ed Hirsch) and 2017 (edited by Natasha Trethewey). We publish work that braves and dares to be.

**Issue 3**

No. 6 | 2017 | ISSN: 2372-9791 | Pages: 218 | $10

**Issue 4**
With work by Hussain Ahmed, Derrick Austin, Jan Beatty, Nicky Beer, Ron Currie, Jr., Christopher DeWeese, Chelsea Dingman, Piotr Florczyk, Berry Grass, Gillian Haines, Barbara Hamby, Leslie Harrison, Eleanor Hooker, Isabelle Hughes, Rosemary Jones, Julie Kane, Jenna Le, Jenn Leiker, James McCorkle, Michelle McGurk, Jessica Murray, Maria Nazos, Lucy Palmer, Alison Pelegrin, Ayesha Raees, Monica Isabel Restrepo, Alan Shapiro, SM Stubbs, Ellen Davis Sullivan, Anya Vostrova, Julie Marie Wade, Brian Phillip Whalen, Lesley Wheeler, Annie Julia Wyman, and Natalie Young.

No. 5 | 2018 | ISSN: 2372-9791 | Pages: 253 | $10
Issue 2

With work by Rick Barot, Katie Berger, Kelly Grey Carlisle, Sara Biggs Chaney, Jennifer S. Cheng, Claudia Emerson, Vievee Francis, Rebecca Morgan Frank, Roy Kesey, Sally Rosen Kindred, Keetje Kuipers, Elline Lipkin, Dave Madden, Dániel Nyikos, Wendy Oleson, Matthew Olzmann, Emilia Phillips, sam sax, Aaron Smith, Girija Tropp, Nicole Walker, Lesley Wheeler, and Laura Madeline Wiseman.

The stories published in Cherry Tree are very character driven, vivid tableaux of human follies, foibles, and a myriad of sufferings that touch the heart as they engage the mind.

—The Review Review about Issue 3

Inaugural Issue

With work by Jericho Brown, Betty Jo Buro, Charlie Clark, Stephanie Dickinson, Moira Egan, Jeannine Hall Gailey, Kate Gaskin, Juliana Gray, Susan Grimm, Leslie Harrison, Pamela Hart, Emily Hipchen, Thomas Alan Holmes, Gabrielle Hovendon, Anna Journey, Julie Kane, Jennifer Key, Dore Kiesselbach, Patrick Kindig, Leonard Kress, Joy Ladin, Matthew Lippman, Paul Lisicky, Jude Marr, Tanya Muzumdar, Katie Peterson, Phoebe Reeves, Bruce Snider, Christine Stewart-Nuñez, Yerra Sugarman, John Vanderslice, Julie Marie Wade, and Laura Madeline Wiseman.
Essay. “Once you really see a thing...it’s hard to unsee,” Lia Purpura cautions in an essay that asks us to pay attention to a world abundant with objects. While others may wish to possess these things, consume them, or else throw them away, Purpura chooses to name them, give them history and weight. A tin of mints. A tag on the ear of a cow. A bottle of milk. At the center of Scream is Edvard Munch’s iconic painting, now reproduced on T-shirts, coffee mugs, posters, inflatable dolls, so that the shrieking image loses its rage, becoming nothing more than “mild laughter.” But through the lyricism of language, Purpura shows us how the commodified may be returned to lives and landscapes of their own. This chapbook was designed by James Dissette and includes original illustrations by Stuart Cawley.
Fiction. LGBTQ. An ornery cat named Olive. A pair of fraught relationships. A baby from Jiangxi. The city of Baltimore. In James Magruder’s *Worth Our Breath*, we see the way other people’s choices can make us question our own, how difficult commitment can be even for the most dedicated couples, and how sometimes an old, stained mattress can outlast a friendship. This chapbook was designed by James Dissette and includes original illustrations by Stuart Cawley.

No. 11 | 2015 | Pages: 30 | $185

Standard Edition: Offset printed, perfect bound paperback.
No. 12 | 2015 | ISBN: 9780937692226 | Pages: 30 | $15
Poetry. In Mary Jo Salter’s chapbook, the poet explores the art of losing, elegizing lost language, people, and places. *Lost Originals* moves from the landscape of a twentieth century nursing home, to William Blake’s illuminated engravings and printer’s proofs, to the burial traditions of ancient Egypt, and to a museum in snowy, present-day Chicago. This chapbook was designed by James Dissette and includes original illustrations by Abigail Rorer.

No. 13 | 2013 | Pages: 20 | $185

Standard Edition: Offset printed, perfect bound paperback.
When my water broke, I knew I had to go to the ocean. And while I was,'I cried and the ocean cried, too. They opened up. Where I could see the ocean, I could see the house. In between the two, I was lost. The contraction started, my life I have lived, empty of...
The night my son Miles chose to come there was a thunderstorm. In San Diego in April a thunderstorm a gift—as if your soul might be wetted for a moment between of endless sun.

The storm broke I walked barefoot in a nightgown down the street a block away was asleep in bed. My sister Brigid was asleep in the house. I mean within me made way for this boy and the ocean before me. When I got to the water I said "Lily. He's here." Then I walked back to bed next to my sleeping love I counted minutes. It was 5:00 a.m. The sounds felt like sentences before they are born. It is the only time in my life experienced a purity of happiness. Because my head was free of anything about me. Nothing else about my life in the room. Lightning lighting up the darkness. Water everywhere.

Lidia Yuknavitch

by Lindsay Lusby, James Allen Hall, & Justin Nash. Printed by hand on a Vandercook 4 Proof Press. March 19, 2019. This broadside was published with support from Raphael & Kristen Koster '92 '94.
No. 15 Jehanne Dubrow, “Runaway Military Surveillance Blimp Drifts from Maryland to Pennsylvania,” 11 x 15
No. 16 Erika L. Sánchez, “A Woman Runs on the First Day of Spring,” 11 x 17
No. 17 Lucy Corin, “Conjugations,” 11 x 11
No. 18 Edward P. Jones, excerpt from *The Known World*, 9 x 17
No. 19 Lidia Yuknavitch, excerpt from *The Chronology of Water*, 11 x 17
No. 20 Ada Limón, “Carrying,” 11.5 x 16.5
Purchase a 2018-2019 subscription to receive 6 broadsides for $100.

Includes: Dubrow, Sánchez, Corin, Jones, Yuknavitch, and Limón

No. 21
No. 22 Carolyn Forché, “The Boatman,” 10 x 13
No. 23 Stuart Cawley, “Literary Shade,” 8 x 12
No. 24 Leslie Harrison, “[Practice],” 13 x 15.5
No. 25 Ellen Bass, “God and the G-Spot,” 12 x 13
No. 26 Terrance Hayes, “All the Way Live,” 10 x 17
No. 27 Amber Dermont, excerpt from “A Splendid Wife,” 10 x 17
No. 28 Amy Hempel, excerpt from “In the Cemetery Where Al Jolson is Buried,” 12 x 18
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Includes: Harrison, Hayes, Forché, Bass, Hempel, and Dermont
No. 30 Tara Betts, “A Second Plate at Pearl’s Place,” 11.5 x 11.5
No. 31 Brian Turner, “To Sand,” 12 x 12
No. 32 Jericho Brown, “Track 4: Reflections,” 10 x 14

No. 33 Julie Marie Wade, from “Bone,” 10 x 17
No. 34 Cathy Linh Che, “Split,” 9.75 x 16
No. 35 Nicky Beer, “Octopus vulgaris,” 10.5 x 16
No. 36 Joseph Harrison, “Hamlet,” 12 x 15
No. 37 Matthea Harvey, “The Impatient Mermaid,” 11 x 15.5
No. 38 Cyrus Highsmith, Eggwhite Type Specimen Sheet by Font Bureau, 11 x 16
No. 39 Roy Kesey, “My New Superhero Is: ________,” 9.5 x 13
No. 40 Linda Gregerson, “Narrow Flame,” 9 x 14
No. 41 Tess Taylor, “Route 1 North, Woolwich Maine,” 11 x 14
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No. 43

AMAGANSETT CHERRY

Mark Doty

No. 44

Warszawa

Andrzej Sosnowski, translated by Benjamin Paloff

No. 45

To KATHARINE

At Fourteen Months

Jodie Hale

No. 46

Why My Father Smells Like the Night

Haim H. Shapira

2014-2015
No. 43 Mark Doty, “Amagansett Cherry,” 10 x 14
No. 44 Benjamin Paloff, “Warszawa,” 11.5 x 15
No. 45 Joelle Biele, “To Katharine: At Fourteen Months,” 10 x 16.25
No. 46 Bruce Snider, “Why My Father Smells Like the Night,” 17 x 9.5
No. 47 Aaron Smith, “Brad Pitt,” 9.75 x 14.25
No. 48 James Allen Hall, “A Home in the Country,” 9.25 x 11.75
No. 49 Matt Rasmussen, “Outgoing,” 10 x 14
No. 50

Justin Torres

We wanted more. We
knocked the butt ends
of our forks against
the table, tapped our
spoons against our empty
bowls; we were hungry. We
wanted more volume, more rite. We
turned up the knob on the TV until
our ears ached with the shouts of
angry men. We wanted
more music on the radio; we
wanted beats; we wanted
rock. We wanted muscles on
our skinny arms. We had bird
bones, hollow and light, and we wanted
density, more weight. We were six
scorching hands, six stomping feet;
we were brothers, boys, three little
kings locked in a lead for more.

No. 51

There are Birds Here

Fire Detroit

No. 52

Immigration
And Naturalization Service Report
#46

No. 53

First Poem Since the World Changed
No. 54

Purchase a 2013-2014 subscription to receive 6 broadsides for $100.
Includes: Torres, Corral, Van Winckel, Kearney, May, and Faizullah

No. 50 Justin Torres, excerpt from *We the Animals*, 10 x 13
No. 51 Jamaal May, “There Are Birds Here,” 12 x 15
No. 52 Eduardo C. Corral, “Immigration and Naturalization Service Report #46,” 13 x 13
No. 53 Meg Kearney, “First Poem Since the World Changed,” 9.5 x 12
No. 54 Nance Van Winckel, “Because B,” 11.5 x 11.5
Nos. 55-56 Tarfia Faizullah, “En Route to Bangladesh, Another Crisis of Faith,” 9.5 x 12
No. 58 Sarah Arvio, “white hat,” 9 x 16
No. 59 Elana Bell, “How I Got My Name (Jabotinsky),” 9 x 13
No. 60 Idra Novey, “A History in Six Couplets,” 10 x 18
No. 61 Anthony Swofford, excerpt from Jarhead, 12 x 9
No. 62 Beth Bachmann, “(why your room has a door),” 15 x 10
No. 63 Dylan Landis, excerpt from “Rana Fegrina” in Normal People Don’t Live Like This, 17.5 x 8.75
Purchase a 2012-2013 subscription to receive 6 broadsides for $100.

Includes: Landis, Novey, Bachmann, Swofford, Arvio, and Bell
EARLIER BROADSIDES

No. 65

PETER MANSEAU

They serve their scriptures from the world around them. With each
shah, sawmama, snow, salt rock, three believers in a faith that
ought to be named. They are the people who are called indigenous
where it was to determine if a branch of wood, a flake of snow, or a
shark of salt had sufficient power to move the thing it
possesses. If satisfied, the indigenous would then make a human form or second
shape from the skin of spirits to the physical realm, invoking ever more
devices to serve and protect the four hundred thousand men, women, and
children who know themselves as the Taino, original inhabitants of the
islands that would become stepping stones to a place called America.

No. 66


No. 67

HILLEL HOUSE

I think of my mother’s family, circa 1910—living
in their summer house,

beneath prayer sheets, pictures of the dead. Here,

shaped to Hironemus.

they learned to speak new languages the way they

learned to eat.

This was in a year of bread. How they built history to walls.

shelves for books.

windows framing a street that wasn’t Boston or Osaka.

There would be a table for their meal.

a box of charity. Canvases would stop them getting

hot, how all of us need an entrance.

even here, a post on which to pin a prayer, a door that

creaks when someone enters.

or when angels. How all of us carry home like

a stranger ticket crumpled in our hands.

No. 68

ADVERBS

ADVERBS

Daniel Handler

DANIEL HANDLER

Printed by hand at the Library House Press, Washington College, 2-31-2010
In an edition of 200 this is number 4.
No. 65 Peter Manseau, Untitled, 13 x 10
No. 66 Neil Gaiman, “The Chariot,” excerpt from *Fragile Things*, 8 x 5.5 (unsigned)
No. 67 Jehanne Dubrow, Hillel House Commemorative Broadside, 16 x 11
No. 68 Daniel Handler, excerpt from “Adverbs,” 14 x 11
No. 69 Nuruddin Farah, excerpt from “Childhood of My Schizophrenia,” 16 x 11 (unsigned)
No. 70 Ted Kooser, “Lantern,” 17.5 x 11.5
No. 71 Natasha Trethewey, “Elegy,” 17.75 x 11 (unsigned)
Press Merchandise

Show off your Lit House love with one (or all) of our beautiful swag items! We offer water bottles, large tote bags, and our signature rose & cherry blossom trucker hats!

$12
No. 72
Rose O’Neill Literary House
Nalgene water bottle

No. 73
Rose O’Neill Literary House
large canvas tote

No. 74
Cherry Tree large canvas tote

$16
No. 75
White hat

No. 76
Black hat
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The Literary House Press accepts returns from booksellers for a full refund or store credit as long as all of the following criteria are met. Books or other items must still be in new condition (no shelf wear) and must have been purchased directly from LHP. No more than 12 months may have passed between date of purchase and date of return request. In order to return books or other items, a written request must be sent to llusby2@washcoll.edu. Please do not ship return items before receiving Press approval of request. Bookseller is responsible for all shipping charges related to return of items. All returns should be shipped via USPS Media Mail with tracking. Refund or store credit will be issued upon receipt of returned items. If received in damaged or unsaleable condition, costs will be split between the press and the bookseller, to be determined on a case-by-case basis.

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All LHP publications and subscriptions may also be purchased online at our website. To go directly to the online order form, please use this web address: www.washcoll.edu/centers/lithouse/cherry-tree/subscribe.

This catalog was designed by 2019 LHP Intern Justin Nash at Washington College.
### Order Form

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Address__________________________________
City____________________State_____Zip______
E-mail_________________ Phone______________

**BILLING INFORMATION (IF DIFFERENT)**

Name_____________________________________
Address___________________________________
City____________________State_____Zip_______
E-mail_________________ Phone______________

**PAYMENT METHOD**

Check Enclosed ☐
Visa ☐ Discover ☐ American Express ☐ MasterCard ☐
Debit ☐ Credit ☐

Name on Card______________________________________________________
Card Number_______________________________________Exp. Date_________
Card Verification No. __________ Signature______________________________

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**FOR INDIVIDUALS**

Subtotal________
MD Sales Tax (6%)_______
Shipping/Handling_______
TOTAL________

**FOR BOOKSELLERS**

Subtotal________
-40% Discount________
Shipping/Handling_______
TOTAL________
To submit your order, please place a completed order form and payment in the enclosed business reply envelope. Make sure the envelope is sealed well and then drop it off in any outgoing USPS mailbox. No postage is necessary if mailed in the United States.