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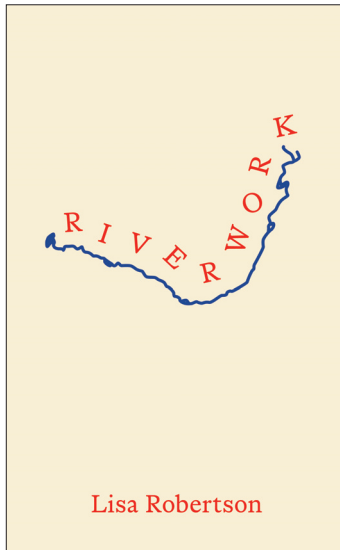


Conseil des Arts
du Canada

Canada

Riverwork

a novel by Lisa Robertson



ISBN 978 1 55245 517 3
5 x 8 | 250 pp | pbk
\$24.95 CDN | \$18.95 US
FIC019000 Fiction /
Literary
EPUB 978 1 77056 888 4

MAY 2026

A lost river, a lost aunt, a found literary life: from the cult-favourite poet and author of *The Baudelaire Fractal* comes a glittering and erudite new novel of Paris.

Under the pavements of Paris there lies buried an ancient river, the Bièvre. For years, our narrator has walked along these streets, unaware of the water and history under her feet, on her way to clean the apartments of Paris's academic class. As she begins to study and transcribe the inherited notebooks and papers of her great-aunt, a teacher and researcher who disappeared years earlier, she commits to continuing her aunt's youthful research on the Bièvre, mining the river's documentary traces in the works of Rousseau, Rabelais, Hugo, Chateaubriand, and the like. She uncovers a history of industry: paper mills, dyeing workshops, tanneries, and textile manufacturers – and laundries.

She finds resonances of her own labour in the history of the river's laundresses. On stolen time at work, and in her insomniac hours of nightwriting, she fills notebooks with these woven stories and descriptions of obsolete sites, textiles, cosmologies, and voices, constructing her own forms of relation with the lost.

Riverwork unearths not just an urban river but also a philosophy of research and the archive, a politics of hydrology, an ontology of ageing and belatedness, and a consideration of the unrepresented labour of women, past and present. Along the way it brings to life, in pyrotechnic prose, a long-gone Paris and both its domestic workers and its writers.

'A new Lisa Robertson book is both a public event and a private kind of bacchanal.'

– *Los Angeles Review of Books*

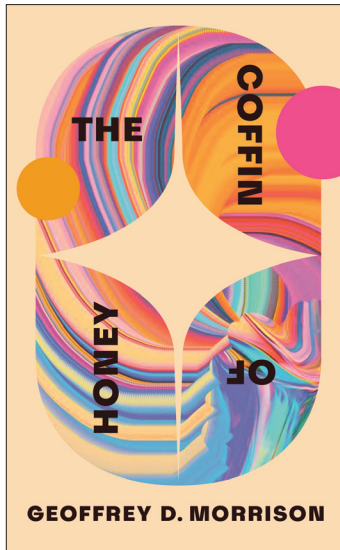
Credit: Lisa Robertson



Lisa Robertson is a Canadian poet, essayist, and novelist who lives in France. She has published nine books of poetry, most recently *Boat* (2022), and two books of essays, *Nilling* (2012) and *Occasional Work and Seven Walks from the Office for Soft Architecture* (2003). Her 2021 book *Anemones: A Simone Weil Project* (If I Can't Dance, Amsterdam), is the most recent outcome of her ongoing study of medieval troubadour culture and poetics. In 2017 she was awarded an Honorary Doctorate in Letters by Emily Carr University of Art and Design, and in 2018 the Foundation for the Contemporary Arts in New York awarded her the inaugural C. D. Wright Award in Poetry. Her novel *The Baudelaire Fractal* was shortlisted for the 2021 Governor General's Award for Fiction and has been published in French, Swedish, and German translations.

The Coffin of Honey

a novel by Geoffrey D. Morrison



ISBN 978 1 55245 518 0

5.5 x 8.5 | 350 pp | pbk

\$24.95 CDN | \$18.95 US

FIC028090 Fiction /

Science Fiction

EPUB 978 1 77056 890 7

MAY 2026

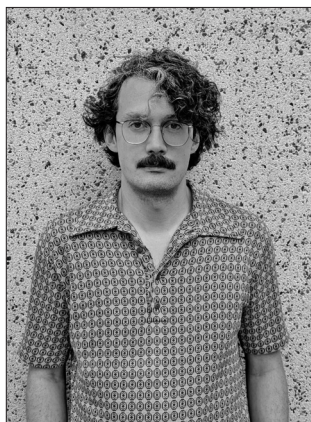
Close Encounters of the Third Kind meets *Annihilation* in this poetic space-age fable of proletarian internationalism.

At the end of the twenty-first century, on the shores of the Indian Ocean, a minor Marxist politician's speech is interrupted by the arrival of an iridescent, pill-shaped object. It brings him, briefly, to another world, and to a state of ecstasy he will struggle to interpret upon his return. Soon, many others will be offered the same incantatory opportunity. Rival states attempt to capitalize on these developments, and a cynical spy sets an elaborate psychological operation in motion. Thousands of miles away, on an agricultural commune near the Caspian Sea, a young poet spends her nights troubled by prophetic dreams. The politician, the spy, and the poet will be ineluctably drawn into one another's orbits, as will the mysterious Bell Letterist, author of a text about 'the inter-dimensional will to the aesthetic' – a powerful motive force that requires human solidarity in order to thrive.

The Coffin of Honey is inspired equally by apocryphal stories of Alexander the Great, Bolaño-esque tales of literary vanishings, thousand-year-old Persian poems by exiled princesses, and the fever-dream conclusions of every para-political conspiracy theory that might just be true.

'It is rare to come across a debut novel that feels so unapologetically intellectual and, at the same time, so alive to what is beautiful and terrible in human life. *Falling Hour* is more than just the record of a character's thoughts over the course of a day; it is a kind of literary ghost bicycle chained to the spot where a cyclist was killed, an anthem of the defeated, a howl of rage at a violent machine. It is also, I'm afraid to say, a masterpiece.'

– **André Forget**, *Literary Review of Canada*, on *Falling Hour*



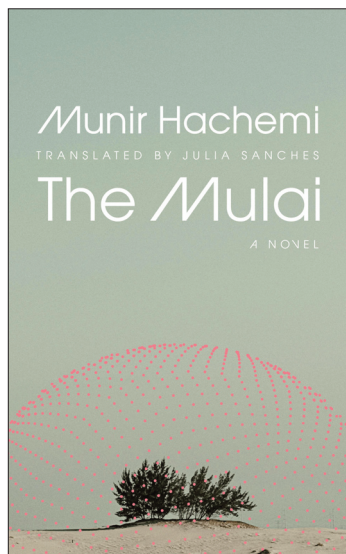
Credit: Erica Schaub

Geoffrey D. Morrison is a language teacher and trade unionist who lives on unceded Squamish, Musqueam, and Tsleil-Waututh territory. His debut novel, *Falling Hour* (Coach House Books, 2023), was longlisted for the Dublin Literary Award and a finalist for the Ethel Wilson Fiction Prize. *The Coffin of Honey* is his second novel.

The Mulai

a novel by Munir Hachemi

translated from Spanish by Julia Sanches



ISBN 978 1 55245 519 7

5 x 8 | 180 pp | pbk

\$24.95 CDN | \$18.95 US

FIC028130 Fiction /
Science Fiction

EPUB 978 1 77056 892 1

AUGUST 2026

Interstellar via *Invisible Cities*: spec-fic translated from Spanish imagines life on another planet.

Years after the climate wars on Earth, the Mulai have settled into their new home on an unnamed planet. Supplies stopped arriving from Earth many years ago, and the Mulai have found a way to live. But now the people of Earth want to know what happened to the settlers, so they send the Archaeologist.

He finds that they have become a different people: uncannily similar to us but with something radically Other about them. Their language has become more about change than stability, and the ways they eat, write, reproduce, bury their dead, and understand gender have all transformed into something almost unrecognizable. The Archaeologist feels like his trip is one extended misunderstanding.

Fragments from the Archaeologist's notes and the stories of Flukeh and Faida, who map both their culture and their language, offer a glimpse of a world that echoes those of Borges, Le Guin, and Calvino. *The Mulai* is a mind-bending work of metafiction whose interlocking puzzles resound with Munir Hachemi's singularly playful and eclectic style.

'[An] impetuous, upstart spirit infuses this short and spunky tale about young, would-be literary men who hit the road in search of adventure but find bleakness and exploitation ... Hachemi's is the sort of writing that compulsively interrogates itself as writing, in which literary theorizing runs alongside the storytelling ... Hachemi's documentary-style accounts of low-paid factory labour compellingly take us where most fiction writers would rather not go.'

– *New York Times on Living Things*

Munir Hachemi's career as a writer began with him selling his stories in the form of fanzines in the bars of Madrid's Lavapiés neighbourhood. He is the author of *Living Things* (2018) and *El Árbol Viene* (*The Mulai*) (2023), and is also a translator from Chinese and English. In 2021, he appeared on *Granta's* Best of Young Spanish-Language Novelists list.

Julia Sanches translates literature from Catalan, Portuguese, and Spanish into English, including Munir Hachemi's first novel, *Living Things*, which was short-listed for the 2024 Cercador Prize. Her translations have been nominated for the Dublin Literary Award, the Queen Sofia Prize, and the International Booker Prize. Born in Brazil, she currently lives in Providence, Rhode Island.

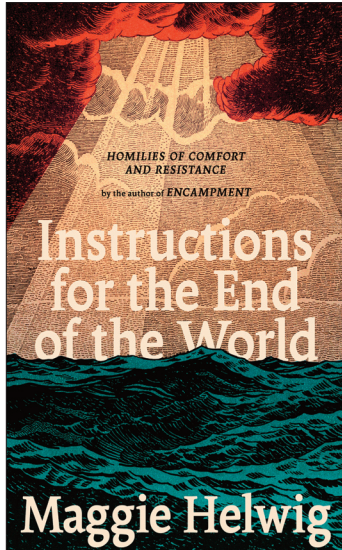
Credit: Andrés Simón Márquez



Instructions for the End of the World

Homilies of Comfort and Resistance

nonfiction by Maggie Helwig



ISBN 978 1 55245 521 0

5 x 8 | 200 pp | pbk

\$24.95 CDN | \$18.95 US

REL127000 Religion /

Activism & Social Justice

EPUB 978 1 77056 896 9

JUNE 2026

An activist priest's sermons remind us that one of the first social justice frameworks was the Bible.

When lifelong activist and celebrated author Maggie Helwig became an Anglican priest, she brought both her hard-earned social justice wisdom and her incomparable literary prowess to the role. Where the homily – the weekly act of taking pre-assigned sections of an ancient and sometimes cryptic biblical text and making them speak to their time, their place, their community – can easily become a rote exercise, Helwig takes the language and narrative very seriously. The homilies in this book, selected from those presented to her congregation over the last five years, talk about the Bible, and by extension, the world, through both an activist and a literary lens.

'Instructions for the End of the World' is how Helwig describes the gospels. As we live through the climate crisis and the rise of fascism around the world, Helwig's responses to the ancient texts feel urgent and necessary, reminders of hope and meaning during a time of great anxiety and fear. Whether you're religious or not, these homilies offer a basis for resistance and resources for building communities that may sustain us all.

'In crystalline prose, [*Encampment*] sheds light on not only the struggles of the unhoused but the heartlessness of a society that would rather not see them at all.' – *Publishers Weekly*, ★ **STARRED Review**

'*Encampment* shines a light on injustice, but does not easily assign labels of hero or villain ... [R]equired reading for anyone with a home who hopes to understand the lives of the many who do not.' – **Shawn Syms, *Quill & Quire***

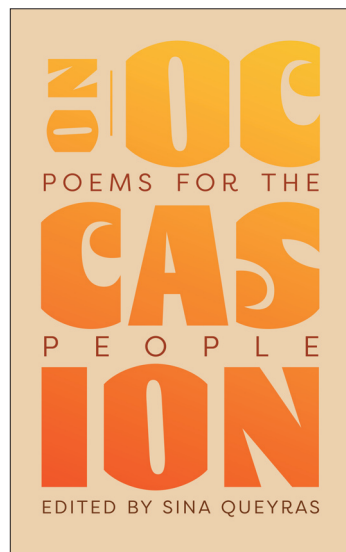


Credit: Sandro Pehar

Maggie Helwig (she/they) is a white settler in Tkaronto/Toronto, and is the author of fifteen books and chapbooks, including *Encampment: Resistance, Grace, and an Unhoused Community*, which was awarded the 2025 Toronto Book Award, and *Girls Fall Down* (Coach House Books, 2008), which was shortlisted for the Toronto Book Award and chosen as the One Book Toronto in 2012. Helwig is a long-time social justice activist, and also an Anglican priest, and has been the rector of the Church of St. Stephen-in-the-Fields since 2012.

On Occasion Poems for the People

an anthology edited by Sina Queyras



ISBN 978 1 55245 522 7

5 x 8 | 200 pp | pbk

\$24.95 CDN | \$19.95 US

POE001000 POETRY /
Anthologies (multiple
authors)

EPUB 978 1 77056 898 3

MAY 2026

A twenty-first-century reconsideration of the occasional poem by contemporary writers.

On Occasion is a collection rooted in the tradition of the poem as an act of love, an act of protest, an act of visionary incantation, of remembrance, of a call to arms, and a much-needed balm.

The traditional 'occasional poem' has a bad rap: a tedious rhyming poem at a wedding or a dreary verse at a funeral. This is not that. These are poems for a tumultuous and complicated world, for occasions that may be celebrations or mournings, or anything in between; from life cycles, to earth cycles, to social cycles, editor Sina Queyras brings together a collection of poetry that speaks to moments of upheaval, revolution, and challenge. Poetry that people can turn to.

On Occasion contains over a hundred poems for different occasions, including writing by Suzanne Buffam, Heather Christie, CAConrad, Sue Goyette, Canisia Lubrin, bpNichol, Michael Ondaatje, Lisa Robertson, Sue Sinclair, and A. E. Stallings.

'Like the central conceptual apparatus, Queyras is smart and insightful in her work to expand and challenge the nature of language and poetry ... Lend Queyras your ears, your minds, your hearts, your Time. They will reward you, repeatedly.' – *The Rumpus, on MxT*

'A collection of gorgeous and cantankerous poems that ask testy questions of all contemporary poets, and for this, the book is a must-read.'

– *Globe and Mail on MxT*

Sina Queyras is a Montreal/Tiohtià:ke-based writer, professor, editor, and literary organizer. They are the author of multiple poetry collections, a novel, and a book of essays, as well as the founder of the blog *Lemon Hound*, which was for many years the digital hub of the Canadian poetry scene. Recent work includes *Rooms* (Coach House Books, 2022), a blend of memoir, poetry, and criticism offering a peek into the defining spaces of the author as a young queer writer, and *My Ariel* (2017), a collection riffing on Sylvia Plath's *Ariel*, reimagining, queering, and inhabiting its iconic poems. Queyras was also a co-editor of *Avant Desire: A Nicole Brossard Reader* (2020), which traces the essential feminist poet's innovation, experimentation, and activism across her body of work.



Credit: Danielle Bobker

Dad Era

poetry by Jordan Abel



ISBN 978 1 55245 523 4

5 x 8 | 96 pp | pbk

\$24.95 CDN | \$18.95 US

POE011010 Poetry /

Indigenous Peoples of
Turtle Island

EPUB 978 1 77056 900 3

MAY 2026

An irreverent, laugh-out-loud pastiche of free verse, hallmark card, bad truism, picture book, advice website, and meditative reflection on fatherhood.

This collection compels readers to ask what it means to share a heart with another human in a world on the precipice of destruction. Although Abel doesn't have an answer and likely never will, he understands deeply that 'the bond between a parent and child can sometimes be explained with words.' Here – brilliant, hilarious, and loving – are those words.

Dad Era explores Jordan Abel's role as a father to his daughter, Phoenix, and his relationship to popular and often toxic constructions of 'fatherhood' on the internet. Breaking apart the idiomatic registers that define parenting today using distortion, contrast, sequencing, and palimpsest, all qualities that have come to define his oeuvre, Abel explores what it means to live, laugh, and yes, father 'in a world without dads.'

'Jordan Abel's collection *Injun* evacuates the subtexts of possession, territory, and erasure. [...] What does it mean to arrange hate to look like verse? What becomes of the ugly and meaningless? Words are restored to their constituent elements as countermovements in Abel's hands, just as they are divested of their capacity for productive violence. The golden unity of language and its silvered overcoding erode, bringing to bear the "heard snatches of comment / going up from the river bank." To pixelize is to mobilize, not to disappear.'

– **Griffin Poetry Prize 2017 Judges' Citation for *Injun***

Jordan Abel is a queer Nisgáa writer from Vancouver. He is the author of *The Place of Scraps* (winner of the Dorothy Livesay Poetry Prize), *Un/inhabited*, and *Injun* (winner of the Griffin Poetry Prize). *NISHGA* won both the Hubert Evans Non-Fiction Prize and the VMI Betsy Warland Between Genres Award, and was a finalist for the Hilary Weston Writers' Trust Prize for Nonfiction, the Wilfrid Eggleston Award for Nonfiction, and the Roderick Haig-Brown Regional Prize. Abel's latest novel, *Empty Spaces* (McClelland & Stewart and Yale University Press), was the winner of the Governor General's Award for fiction and the winner of a Banff Mountain Book Award. Abel completed a Ph.D. at Simon Fraser University in 2019, and is currently an Associate Professor in the Department of English and Film Studies at the University of Alberta where he teaches Indigenous Literatures, Research-Creation, and Creative Writing.

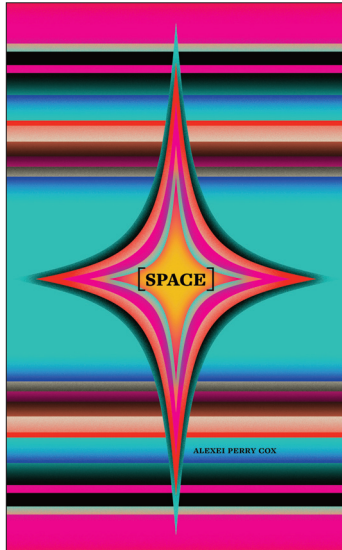


Credit: Sweetmoon Photography

SPACE

Lessons in Taking and Making

poetry by Alexei Perry Cox



ISBN 978 1 55245 524 1
5.5 x 8.5 | 96 pp | pbk
\$24.95 CDN | \$18.95 US
POE024000 Poetry /
Women Authors
EPUB 978 1 77056 902 7

MAY 2026

A Mad Libs–style project contends with poetry from Turtle Island and Palestinian writers and asks: How can you claim space for claiming these [spaces]?

Sourcing from the works of more than twenty Palestinian and Indigenous poets, *SPACE: Lessons in Taking and Making* brings to light the relationship between reader and writer, person and space. By working through the poems and removing words, first person(s) and place(s) and finally linguistic subjectives such as language, Cox uses the extracted words to create a word list, prompting the reader to fill in the blanks. The process presents theory-through-practice: collaborative and participatory composition methods that rely on intimate forms of engaging with Palestinian and Indigenous poetry writing and storytelling as qualitative research methods themselves.

Do you want to participate? Who and what are you accountable to? Should this be participatory work? At once playful and nostalgic, *SPACE: Lessons in Taking and Making* asks readers to consider their role in colonialism through their own instances of extraction and displacement.

‘Reading Alexei Perry Cox’s *PLACE* for the first time I felt that rarest thing in poetry: the presence of a totally new voice. Or rather, I felt the presence of a totally new chorus of voices – brought together by Perry Cox – singing together in one language, in many languages, in Spanish, Arabic, English, Farsi, French, Mandarin, in joy, terror, history, beauty, physics, family, land. It’s a wildly ambitious book, and the miracle is how boldly, capably, it charges into its ambitions, meeting them, often (impossibly!) exceeding them. Perry Cox writes, “All my blood does is run headlong into life;” then she shows us.’

– Kaveh Akbar, author of *Martyr!*

Alexei Perry Cox is a writer and teacher and organizer. Her poetry collection, *PLACE* (Noemi Press, 2022), and her novella *To Garden: To Grave* (Ditto Ditto, 2024) have received critical acclaim. She is the author of the full-length poetry collection *Under Her* (Insomniac Press, 2015) and three chapbooks: *Finding Places to Make Places* (Vallum, 2019), *Revolution/Re:Evolution* (Gap Riot Press, 2020), and *Night 3* | اليوم الرابع (Centre for Expanded Poetics, 2021). Her work been featured in journals such as *Denver Quarterly*, *Journal Safar*, *Moko Magazine*, *Arc Poetry Magazine*, and many others.



Credit: Hamza Abouelouafaa

Nebulas

poetry by Meghan Kemp-Gee



ISBN 978 1 55245 525 8

5 x 8 | 120 pp | pbk

\$24.95 CDN | \$18.95 US

POE024000 Poetry /

Women Authors

EPUB 978 1 77056 904 1

MAY 2026

Poems that look at our little world from space.

In *Nebulas*, Meghan Kemp-Gee positions these giant clouds of glowing space-dust, often the 'nursery' where new stars and planets are born, in an interconnected web of lyric form. As dazzling masses of matter and energy, fleeting, exploding and collapsing, creating connection across incomprehensible distances, these poems use constellations and light-years to reconfigure how art, mortality, loss, death, and afterlives are miraculous echoes and patterns in a gorgeous, chaotic universe.

Included in this dazzling collection are an extraterrestrial fox who works at a gas station, meditations about living across from a hospital during the Omicron surge, weathering climate disasters in North Vancouver, strange deep-sea ecosystems, conversations with a space-god who may be Walt Whitman, and multiple retellings of a Zen koan about tigers and strawberries. Here, respiration and repetition - literally, verse - acts as an outstanding formal feature, a way of creating connections and shared breath across spacetime.

'Throughout the centuries, poetry's sublime subject has been nature. But not like this! Meghan Kemp-Gee's third book, *Nebulas*, cements her unique position as a talented, original, multi-faceted mind using nature and science to understand human nature. It's dazzling. Every poem is unexpected. She's always burned with a biological curiosity; in *Nebulas* she adds an astonishingly wide astronomical lens, tied always to home. [...] This poet gives us so much to think about, at a crucial time. We soar with her remarkable imagination. You won't get it, and then you will. Beautiful!'

– Dr. Tara Cullis, President, The David Suzuki Foundation



Credit: Wade Andrew

Meghan Kemp-Gee is an award-winning poet, teacher, and scriptwriter. She is the author of *The Animal in the Room* (Coach House Books, 2023), as well as four poetry chapbooks. She co-created the graphic novel *One More Year*, and co-edited the sports-comics anthology *Come Out and Play*. She holds degrees from Amherst College and Chapman University, and is now a PhD candidate at the University of New Brunswick, where her dissertation focuses on sports literature. She currently lives in North Vancouver on the unceded traditional territories of the Squamish and Tsleil-Waututh Nations.

This image shows a full page of blank, lined paper. It features approximately 20 evenly spaced horizontal blue lines across its entire width. The lines are thin and consistent in color, set against a plain white background. There are no margins, text, or other markings present on the page.

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