

Haiku in French Canada: adapted Japanese-style or somewhat free-style? –

The views of four respected haiku poets, and a tentative definition of haiku outside of Japan

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Summary

This presentation concerns haiku as practiced by four poets – artists or thinkers – from French Canada. From the recent past through to the present, André Duhaime, Jeanne Painchaud, Micheline Beaudry and Francine Chicoine continue to blaze the trail they established for writing haiku in French. This presentation will report on their conception of haiku, as much in terms of form as of spirit.

Their respective thoughts about haiku are recorded in the prefaces of anthologies they edited (1985, 2001, and 2008) or in which they participated (2007). In April, 2013, this writer asked the poets to define haiku outside of Japan.

Their ideas are organized chronologically, the end goal being to determine whether the haiku of these poets – and possibly those of their followers, students or poetical disciples – are Japanese-style in how they respect classical/ traditional rules, or whether they are somewhat free-style.

My profile of each poet includes his or her achievements of note, as well as one or two haiku.

The conclusion will summarize the characteristics of haiku, its form and spirit, as expressed by these four poets of French Canada. And, I will propose a provisional definition of haiku outside of Japan.

Historical Preamble

It occurred to me that this presentation would be incomplete without recalling the roots of haiku written in French. Paul-Louis Couchoud (1879-1959) discovered “haï-kai” on a trip to Japan early in the twentieth century (September, 1903 to May, 1904). He imported the poem to France and promoted it passionately. In fact, along with two colleagues, he was the first poet to write a chapbook of “haï-kai” – *Au fil de l'eau* (1905) – [in English, *Along the waterways*].

In French Canada, four poets became interested in “haï-kai.” They are our pioneers. Jean-Aubert Loranger¹ wrote four haiku in 1922, Simone Routier,² fourteen in 1928. And Félix-Antoine Savard wrote a complete collection of “brief thoughts,” called “haï-kai” in his book *Aux marges du silence* (1975) [in English, *At the Margins of Silence*].

These poets were later followed by Jocelyne Villeneuve (1941, Val d'Or, QC-1998, Sudbury, ON). In 1980, this French speaking Ontarian-by-adoption published *La saison des papillons* suivi de *Propos sur le "hai-kai"* [in English, Butterfly Season followed by Remarks about Hai-kai]. Her second book, in 1985, is titled *Feuilles volantes* suivi d'une *Bibliographie sur le haïkai*³ [in English, Flying Leaves, followed by A Bibliography of Haikai]. In 2012, Haiku Canada⁴ introduced an annual contest to honour her memory. The *Prix Jocelyne-Villeneuve* is awarded for the three best unpublished haiku submitted.⁵ Although Alphonse Piché (1917-1998) is not considered a pioneer, I would be remiss not to mention his contribution. In fact there are 16 haiku in one of his final poetry collections. In my reading of *Dernier profil* (1982) [in English, Final Profile], I found haiku that ponder solitude and aging.

André DUHAIME

In 1981, the poet and teacher of French André Duhaime (born 1948, Gatineau, QC) published his first collection, *Haïkus d'ici* [in English, Haiku from Here].

sans pieds bras en croix / soleil lune étoiles / l'épouvantail dort
no feet arms as a cross / sun moon stars / the scarecrow sleeps^{6,7}

André Duhaime is without question the father of haiku in French Canada. There is also no doubt he was its first promoter. From the moment his collection saw print, he pursued his passion both at home and abroad. As early as 1998, Duhaime set about electronic publication in order to spread his enthusiasm to the French-speaking world.⁸ After co-editing a first anthology in 1985 (see note 14), our poet produced three other anthologies.⁹ In 2008, along with André Girard, he was honoured with the Canada-Japan Literary Award for the book *Marcher le silence – Carnets du Japon* [in English, Walking Silence – Japan Notebooks]. It is the first original haibun to be written in French.¹⁰

*il pleut j'ai faim / si Bashō m'apportait une banane / je ne dirais pas non*¹¹
rain and hunger / if Bashō brought me a banana / I wouldn't say no¹¹

2013 was an especially good year¹² for the poet, even memorable. This was mainly due to the publication of a book about his achievements – *L'homme qui plantait des haïkus*¹³ [in English, The Man Who Planted Haiku] by the poetess Micheline Beaudry.

[For André Duhaime,] 1985 saw the publication of the first bilingual anthology in Canada – *Haïku Anthologie canadienne/Canadian Anthology*. In the anthology’s Foreword, readers are informed that some poets respect “traditional” rules and others are “more experimental.”¹⁴

Duhaime is back at it again in 2001. In his Foreword to *Chevaucher la lune* [in English, *Straddling the Moon* – an anthology of contemporary haiku in French] he says, “experts regularly express serious doubts about haiku written in languages other than Japanese [as] poets try to explore and experiment...”¹⁵

In 2007 his conception of the poem is included in *Dix vues du haïku* [in English, *Ten views of haiku*]. “Haiku is the sole minimalist form to seize, state and convey the moment, within the moment and beyond.”¹⁶

In April, 2013, André Duhaime gave his response to the question on how he would define haiku internationally. “Haiku outside of Japan cannot be the same in all countries.” He suggests a grouping of four poets (from Canada, Europe, Maghreb and India), and asks “whether these people could really write haiku that would reflect a comparable definition [...] The socio-cultural contexts being so different, what could their haiku have in common other than a form that approximates a 5/7/5 syllable count?” For him, “the classic Japanese model [17 syllables] is important as a reference. When a haiku comes to me, I always count the syllables; [...] when I work on it, I don’t worry about straying” from the model. As for the *keigo*, he continues, “I don’t personally consider it important. [...] However because haiku is written in the moment, I would be writing a winter haiku in wintertime.”¹⁷ In 2007 he’d said, “beyond the moment experienced and transcribed, [...] a haiku’s composition [...] will work on several levels, successive or simultaneous, with several layers there to develop the original intuition.”¹⁸ In 2013, for him, “this is still true.”

Jeanne PAINCHAUD

She (born 1962, Montreal QC) is a poet and an artist. She has resided in the haiku universe since 1992, and of her half dozen published books, three are of haiku. One of these flows out of the scholarly mémoire written for her master’s degree in literary studies: she pens haiku with her own words among those of her son. This way, she seizes the living moment at its very emergence, and so draws the portrait of early childhood.¹⁹

Tu as froid dans mes bras / Tu veux que je réchauffe / Le vent ²⁰
You are cold in my arms/ You want me to warm up/ The wind²⁰

She would like words to reach out and touch people everywhere. This is the likely reason she leads workshops on writing haiku, creates multi-media exhibitions that unite words to visual art, implements projects involving poems on sidewalks, and organizes events with participatory exhibitions.²¹

In 2013, Jeanne was awarded the International First Prize of the 17th Mainichi Haiku Contest. Here is her haiku:

dans tes lunettes de soleil / mon reflet sur la plage / deux jambes un ventre
*in your sunglasses / my reflection on the beach / two legs and a belly*²²

In April, 2013, she replied to my question concerning how she would define haiku outside of Japan:

Here is the definition I offer participants in the introductory workshops I have been giving since 1999 – in primary schools and colleges, as well as libraries, companies, etc.: Haiku is the smallest poem in the world. It has the length of one breath. In three mere lines (sometimes 2, sometimes 4), we strive to convey a moment that has touched us through one of our five senses. It is a moment that must be inscribed within a specified time frame, seized on the run like a photographer's snapshot. (I avoid referring to a moment that would associate one or more juxtaposed images [...] as that consideration is more difficult to understand). When a special moment occurs, it has to involve two elements that relate to each other – be it approaching, paralleling, contrasting, etc. A haiku is written in the present, which as such calls out to the reader. As it is a poem about daily life, it is written as simply as possible – no rhymes and very few words. On the outside, it's an anti-poem because if any tropes are needed (personification, etc.), these must be used very skillfully. The key word is subtlety.

As to the season word (*keigo*), I consider it unnecessary. I think that haiku should aim for what is essential. This is what I believe as a person living in Western society, and as a French-speaking person. [...] A less complicated definition of haiku makes it more accessible to most people, readers as well as writers.²³

Micheline BEAUDRY

A sower of haiku, she (born 1942, Montreal's South Shore, QC) has been a presence on the Web since 2000. In 2003 she participated in the founding of the AFH (*Association francophone de haïku*²⁴) [in English, the French-Language Haiku Association]. She then organized meetings with haiku poets throughout Quebec in order to promote the organization and to distribute its journal, *Gong*. In 2005 she founded the *Groupe Haïku Montréal*²⁵ [in English, Montreal Haiku Group] which she directed and steered for five years. In 2007, she created, and since then has coordinated the French-language haiku section for the thrice-yearly *Haïku Canada Review*. In 2012, she started a haiku workshop in Verchères. 2013 saw the publication of her long-in-becoming “poetic essay on the work of André Duhaime,” the previously-mentioned *L'homme qui plantait des haïkus*.

May of 2014 saw new life breathed into her book, *Les couleurs du vent* [The Colours of Wind], published ten years ago by *Les Éditions David*. Specifically, lighter by 30 haiku, it was brought out by a British publisher with a new title – *La nuit d'eau / The Water's Night*. Mike Montreuil of Ottawa did the English translations, with English revision by Maxianne Berger of Montreal. The title poem earned Micheline second prize in the 2002 contest organized by *Hopala !*, a magazine from Brittany.²⁶ This is the poem:

la lune / arrondit la nuit d'eau / au détour du fleuve
*at the river's bend / the moon / circles the water's night*²⁷

In 2007, Micheline Beaudry explains her perception of haiku in *Dix vues du haïku* [in English, Ten Views of Haiku]. “Haiku” she says, “is a generator of images. Its originality lies entirely in its way of producing, reading and deciphering these images. It works its metaphors through association.”

[Haiku] gives access to emotions [...] It is up to [the poets] to express those nuances of daily life that are simultaneously finite and unbounded [...] through the arrangement of images, of sensations conveyed by absence. What characterizes haiku is what is left unsaid. This little poem is a water plant. Its roots are submerged. [...] A lot of white space is needed around a haiku on its page, and a lot of silence to nurture haiku in one's life.²⁸

In April of 2013, Micheline Beaudry replied to my question concerning how she would define haiku outside of Japan. “Three lines and 17 syllables don't matter much to me,”

she says. “For me, haiku is the transmission of a living observation, [...] a breath that integrates me to the universe, and a sharing of words that give [the poem] substance.”

In the earlier stages of her introductory workshops, she remarks,

At first there are trees, flowers and birds through the seasons, and then, as in a mirror, each person’s human destiny is depicted. Everyday surroundings, emotions, and the subtleties of thought are recorded with barely a perceptible trace of life and of writing. [...] After that adjustment period, the seasonal reference remains but is different... more related to humanity... more profound.

Of her fellow haiku poets throughout the world, Micheline Beaudry notes that they “recognize one another through the poem’s brevity. Whether or not its rhythm is punctuated by a caesura, it is evocative of an atmosphere and of a moment in harmony with the macrocosm.” She feels that “in the Western world, [poets] tend to relax the rules while aiming for the brief poem’s asceticism. The tendency is towards silence, white space, near nothingness.”²⁹

Francine CHICOINE

Since 2003, this small poem from Japan has flourished through the impetus of Francine Chicoine (born 1945, Baie-Comeau, QC). From her location in the Côte-Nord region of Quebec, she directs the haiku imprint *Voix intérieures* [in English, interior voices] for the Ottawa publisher *les éditions David*. There are nearly sixty titles in the catalogue.³⁰

In 2005, Francine Chicoine founded a Haiku Camp which she also directs. This annual weekend offers a varied programme³¹ while maintaining its focus on learning, or improving one’s practice of haiku and other related genres.

It is well-known that haiku is a Japanese poem. But did you know that many people refer to Baie-Comeau as the “capital of haiku in French”? Specifically, in a February 8th, 2010 broadcast, Télé-Québec informed viewers that Baie-Comeau was home to “the most haiku poets per square inch.” There is no doubt that this Côte-Nord city has earned its reputation because of Francine Chicoine’s passion, the dedication of her faithful program coordinator Louise Saint-Pierre, and that of her team of volunteers.³²

In 2000, our builder brought into being the publishing house *Les Éditions du Tire-Veille* [in English, uphaul line editions] and, in 2012, in conjunction with the publisher *David*, two imprints. *Haïkusie* features new voices, notably those coming out of the Baie-

Comeau haiku camp. The imprint *Regards sur le haïku* [in English, Views of Haiku] solicits essays about the genre and related forms.³³

Dos à dos / le vieux couple s'endort / pieds enlacés
Back to back/ the old couple falls asleep/ legs entwined³⁴

Dated September 12, 2014, an email from Danielle Delorme, president of the *Camp littéraire de Baie-Comeau*, announced that “the Administrative Counsel has passed a resolution placing all current *CLBC* activities on hold, with the exception of those involving the *École de haïku* [Haiku School] and the *Voyages sur les traces d'écrivains* [travels in the authors' footsteps]. This will enable staff and Counsel to focus solely on the School's sustainability.” Efforts will be dedicated to “the consolidation and development of what is now better called *l'École de haïku*,³⁵ (and would include) *Camp Haïku*, workshops upon request, support for literary process, and the *Tire-Veille* publishing house.”

In 2008, in her foreword to *Carpe Diem – anthologie canadienne du haïku/ Canadian Anthology of Haiku*, Francine Chicoine writes: “A haiku's function is not to reveal our innermost thoughts or feelings but rather to witness what the senses perceive [in our surroundings].” Of her relationship to haiku, she says:

Haiku is a way of life where the challenge is to re-center oneself on the essence of things; a practice which incites the poet [...] to immortalise the instant with all its apparent contradictions [...] Haiku is an occasion to look in order to see, an occasion to re-connect with Nature and with all that is Human. While taking part in the process of westernizing haiku and making it ours, we are discovering, experimenting and creating our own path.³⁶

In April, 2013, Francine Chicoine replied to my question concerning how she would define haiku outside of Japan. “Haiku,” she says, “is particularly well-adapted to modernity, as witnessed by its form and all the discussions it gives rise to.” She stipulates that “in order for it to retain its specificity, the very characteristic that makes of it a haiku, certain rules should be observed.”

Very concretely, I believe that the three-line layout should be maintained along with the short/long/short rhythm, and the use of a caesura produces a sort of bounce which adds energy to the haiku. I also believe in the continued avoidance

of figurative language, mere description, mere narrative, [and] philosophic, metaphysical [or] abstract ideas.

Furthermore, if we take into account the evolution of society, the *keigo* becomes a negligible element. A haiku that conveys meaning can just as easily evoke Nature as Human Nature. The worth of a haiku does not stem from a *keigo*, but rather from the construct of reality which engages the reader.³⁷

Conclusion

This conclusion will summarize the characteristics of haiku – its form and spirit – as expressed by these four poets of French Canada. And according to these characteristics, I will propose a definition of haiku outside of Japan.

About 17 syllables: The four poets agree that haiku, with its Japanese origin, is a brief poem, usually laid out in three lines that do not rhyme. A short/long/short [line-length] format is preferred over the traditional Japanese model of 5/7/5 *morae* (in the West, syllables).

About the *keigo*: For three of the four poets, a reference or allusion to a season is “unimportant,” “unnecessary” or “negligible.” However all agree that haiku is a poem of “the instant,” that it conveys “a special moment inscribed within a specific time frame,” or a “construct of reality.” Perhaps we can deduce that the poem takes on the colour of the season within which it exists, whether one is tapping maple syrup in Quebec or picking olives in Provence or in Tunisia.

About the *kireji*: All four of the poets are in agreement about having a caesura although the term itself is mentioned only twice. The caesura “produces a sort of bounce which adds energy to the haiku.” This pertains to the juxtaposition of “two elements” thus avoiding a sentence folded into three lines. The *kireji* can be used to reflect “as in a mirror” a fragment of “human destiny,” or to express an integration with “the universe.” Haiku is all the richer and more profound if written and read “across several levels.”

The sensory experience: All four poets agree on this: a precise moment has affected “one or more [of the] five senses.” Usually this is the very spark which gives rise to a haiku. It will “witness what the senses perceive [in our surroundings].” It is “a generator of images,” of “silence,” etc. It can “seize, state and convey the moment,” the experience itself.

The effects on emotion or intuition: One of these effects, the four poets agree, is tied to sensory experience. In the best of cases, it will either lead to an “intuition” about something, or else strengthen it. It enables the “approaching, paralleling, contrasting” of two elements. It serves to “immortalise the instant with all its apparent contradictions.” It just as easily “evoke[s] Nature as Human Nature.” It suggests “an atmosphere and a moment, in harmony with the macrocosm.”

From all of this, we can derive a tentative definition of haiku outside of Japan, this provisional definition being based on my understanding of the opinions and observations of the four haiku poets I consulted: a poem of Japanese origin, usually of three unrhymed lines which follow a short/long/short rhythmic pattern. It is set within that real-life moment which connects a sensory experience to an emotion or to an intuitive leap.

Thank you for your interest.

[translation from French by Maxianne BERGER]

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Janick BELLEAU lives on the South Shore of Montreal, Canada. She published five personal collections and directed or co-directed five collective works. Her French and English feature articles (in Québec and in Canada) and talks (France, Canada, Japan) concentrate on the writing of women (haiku and tanka) poets. For more details, please visit her bilingual web site: www.janickbelleau.ca/

The travels of this presentation: Tokyo, October 2013, International Haiku Festival of Meguro; Ottawa, May 2014, Annual Week-end of Haiku Canada (translation in English: Maxianne Berger). Presentations in original French: Baie-Comeau, July 2014, Haiku Camp 10th Anniversary; Vannes in Brittany, October 10, 2014, 6th International Festival of Association francophone de haïku.

Notes

¹ Jean-Aubert Loranger, *Poèmes* (Montréal QC: L. Ad. Morissette, 1922).

² Simone Routier, *L'immortel adolescent* [The Immortal Adolescent] (Québec, QC: Le Soleil, 1928). The second edition, revised and augmented, saw a print run of 500. She was awarded Quebec's *Prix David* in 1929.

³ A third collection by Jocelyne Villeneuve is in English: *Marigolds in Snow* (Newcastle ON: Penumbra, 1993). See <http://www.penumbra-press.com/book.php?id=103> for a summary and a few haiku.

⁴ Haiku Canada was founded in 1977 by Eric Amann, Betty Drevniok and George Swede. Its objective is to promote haiku through various means: the biannual publication of the *Haiku Canada Review* (since October, 2007, the *Review* includes a section for haiku in French); an annual members' anthology; the electronic *Haiku Canada Newsletter*; and two annual contests – the Betty Drevniok (for haiku in English) since 2002 (J. Belleau won 2nd prize in **2013**), and the Jocelyne-Villeneuve (for haiku in French) since 2012. Scheduled at the end of May, the annual Haiku Canada Weekend features presentations, public literary readings, workshops, a banquet with a keynote speaker, exhibits, night-time rengas, and a general meeting. Different Canadian cities host the gathering. HC has 220-240 members. <http://www.haikucanada.org/>

⁵ Haiku Canada's Jocelyne-Villeneuve Award: **2012**: 3rd prize, Luce Pelletier; 2nd prize, Suzanne Lamarre; 1st prize, Janick Belleau. Jocelyne-Villeneuve Award **2013**: 3rd prize, Iulian Ciupitu (Romania); 2nd prize, Marc Bonetto (France); 1st prize, Suzanne Lamarre. Jocelyne-Villeneuve Award **2014**: 3rd prize, Lucia Iubu (Romania); 2nd prize, Huguette Ducharme; 1st prize, Céline Landry. For the first time, there were two judges instead of one: Hélène Bouchard and Suzanne Lamarre.

⁶ All poems are presented with the authors' original punctuation and capitalizations.

⁷ André Duhaime, *Haïkus d'ici* [Haiku from Here] with calligraphy and illustrations by Dorothy Howard (Hull, QC: Asticou, 1981). See: <http://pages.infinit.net/haiku/haikusdici.htm> to read the collection.

⁸ Duhaime's web site is <http://pages.infinit.net/haiku/>

⁹ ● *Haïku sans frontières: une anthologie mondiale* [Haiku Without Borders: An International Anthology], André Duhaime, editor, with prefaces by Alain Kervern (France) and by Yotsuya Ryu (Japan). (Ottawa ON: David, 1998). The book features over 180 poets from 23 countries, over 1800 haiku, and more than 1600 translations. The book now out of print, excerpts can be found at

<http://www.francopolis.net/francosemailles/duhaimeentrevue.html>

● *Haïku et francophonie canadienne*, [Haiku and French Canada], André Duhaime, editor, (Ottawa ON: David; Winnipeg MB: du Blé; Moncton NB: Perce-Neige, 2000). Haiku by 45 poets. Excerpts <http://pages.infinit.net/haiku/>

● *Chevaucher la lune : anthologie du haïku contemporain en français* [Straddling the Moon: An Anthology of Contemporary Haiku in French], André Duhaime, editor, with a preface by Maurice Coyaud (Ottawa ON: David, 2001). The book features some 100 poets and nearly 600 haiku. Excerpts: <http://pages.infinit.net/haiku/chevaucherlalune.htm>

¹⁰ André Duhaime and André Girard, *Marcher le silence – Carnets du Japon* [Walking Silence – The Japan Notebooks], a haibun. (Montreal QC: Leméac, 2006). Awarded the Canada-Japan Prize. For more information, <http://canadacouncil.ca/en/writing-and-publishing/find-a-prize> . The first Canadian haibun « *Paris* » was written in English by Jack Cain in 1964. Joanne Morency won the 2014 Radio-Canada French Grand Prix for her haibun entitled « *Tes Lunettes sans ton regard* ».

¹¹ Duhaime, *Marcher le silence*, 83.

¹² Eric Priou, of Tokyo's *Franc-Parler* [Frankly Speaking; the news bulletin of the association for francophones in Japan], published a Japanese translation of Duhaime's *Pelures d'oranges* in a print

run of 500 copies. *Orange Peels*, the book's English translation by Dorothy Howard, appeared in 1987.

¹³ Micheline Beaudry, *L'Homme qui plantait des haïkus* (Lévis QC: Les Éditions de la Francophonie, 2013). I am grateful to the author for having entrusted me with her manuscript prior to the book's publication.

¹⁴ *Haïku Anthologie canadienne/Canadian Anthology*, Dorothy Howard & André Duhaime, editors; (Hull, QC: Asticou, 1985). This anthology is bilingual (French/English) and in parts, trilingual (for haiku by Japanese poets). Both prefaces are presented in English and French: "Historical Notes on Haiku in English in North America," by Elizabeth Searle Lamb, and *Histoire du haïku en français : la France et le Québec* ("Historical Notes on Haiku in French: France and Quebec") by Bernadette Guilmette. There are 65 poets included.

¹⁵ Duhaime, *Chevaucher la lune*, 17.

¹⁶ Duhaime in *Dix vues du haïku*, compiled by Henri Chevignard (France: Association française [now francophone] de haïku (AFH), 2007) 37.

¹⁷ Duhaime, email to author, mid April, 2013.

¹⁸ Duhaime in *Dix vues du haïku*, 22.

¹⁹ This information is from the publisher's notes to the second edition of Jeanne Painchaud's *Je marche à côté d'une joie* [My Walk Alongside A Delight] (Montreal QC: Les 400 coups) <http://www.editions400coups.com/livres/je-marche-a-cote-dune-joie> . The first edition appeared in 1997.

²⁰ Jeanne Painchaud in *Haïku sans frontières*, 198.

²¹ <http://www.jeannepainchaud.ca/>

²² <https://mainichi.jp/english/english/features/haiku/etc/pdf/MainichiHaikuContest2013.pdf>

In 2010, Jeanne earned an Honorable Mention in Mainichi's 14th contest. Also in 2010, Liette Janelle (Boucherville, QC) was awarded first prize in the International Section of that same contest. As far as I know, this is the first time a haiku poet from French Canada has been honoured with an award of this type for this specific contest.

<http://mainichi.jp/english/english/features/haiku/etc/pdf/MainichiHaikuContest2010.pdf>

²³ Painchaud, email to author, mid April, 2013.

²⁴ Founded by Dominique Chipot, Daniel Py and Henri Chevignard in 2003, the AFH has close to 225 members, twenty percent of these being from French Canada. The AFH goal is to promote the development of haiku in French, in particular through its publications, annual contest, and biennial festival. <http://www.association-francophone-de-haiku.com/>

²⁵ <https://sites.google.com/site/groupehaikumontreal/home>

²⁶ See <http://hopala.canalblog.com/>. The web site of this arts and literary review includes summaries of all past issues. The winners of the 2002 contest appear in issue number 10.

²⁷ From *La nuit d'eau / The Water's Night*. Uxbridge, G.-B: Alba Publishing, 2014.

²⁸ Beaudry in *Dix vues du haïku*, 23-24.

²⁹ Beaudry, email to author, mid April, 2013.

³⁰ <http://direlehaiku.com/la-collection/>

³¹ Activities include seminars, "kukai" groups for discussion and learning, personal writing time outdoors, a consultation service, haiga exhibitions, and public literary readings.

³² To see Myriam Caron's report, see <http://video.telequebec.tv/shadowbox/?fn=206&tc=26&src=3&sec=1>; to also read a July 12, 2011, article by Raphael Hovington, see <http://www.pleinjourdebaiecomeau.ca/2011/07/12/francine-chicoine-discute-haiku-au-manitoba>

³³ Camp Haïku and Tire-Veille are among the activities under the aegis of Camp littéraire de Baie-Comeau. <http://camplitterairedebaiecomeau.org/>

³⁴ Francine Chicoine in *Chevaucher la lune*, 69.

³⁵ http://camplitterairedebaiecomeau.org/?page_id=10

³⁶ Francine Chicoine, "Haiku Has Come A Long Way," in *Carpe Diem – anthologie canadienne du Haïku / Canadian Anthology of Haiku*, edited by F. Chicoine, Terry Ann Carter and Marco Fraticelli, (Ottawa ON: David, and Nepean, ON: Borealis, 2008) 27. [TN: all introductions, forewords and prefaces are in both English and French. The excerpt cited is from the translated version. No translator is identified.]

³⁷ Chicoine, email to author, mid April, 2013.