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## REVIEWS

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*Haiku in Canada: History, Poetry, Memoir*, by Terry Ann Carter (Canada: Ekstatis Editions Canada Ltd., 2020). 214 pages; 5½" × 8½". Glossy four-color card covers; perfectbound. ISBN 978-1-771713-83-2. Price: \$24.95 from [www.ekstatiseditions.com](http://www.ekstatiseditions.com)

*Reviewed by Randy Brooks*

*Haiku in Canada* is a wonderful exploration of the literary art of haiku—how it grows, thrives, and lives through various communities of writers. While Terry Ann Carter provides a quick review of the basics of Japanese haiku in the opening chapter, “What is Haiku,” her overall approach is to write an intimate story from an insider’s perspective. It is not a story about geography or political boundaries. It is not a story about how haiku can describe or portray Canada. Terry Ann’s story is about the writers, editors, and readers who came together to enjoy haiku as a social art of creative collaboration.

A quick overview of the table of contents shows Carter’s emphasis on communities. Chapter 2 features “Haikukai (Haiku Circles) in the Internment Camps, British Columbia” and Chapter 3 features some of the “pioneers” of haiku, such as Claire Pratt and Leonard Cohen, who began writing haiku in English in the 1960’s. Chapters 4 and 5 feature the formation of the Haiku Society of Canada and the transformation of the society into Haiku Canada. Chapter 6 is a mammoth-sized chapter providing accounts of sixteen “Regional Groups of Haiku Canada.” Chapter 7 discusses “Haiku in French Canada” and the final two chapters are a memoir of the author’s leadership and contributions to haiku in Canada.

What is remarkable about this story is how Carter has talked to participants and collected their accounts about each haiku community. She introduces leaders and provides examples of the haiku they were sharing with each other. Through newsletter articles, interviews, or direct corre-

spondence, she invites members of each group to share their experiences. For example, in Chapter 4 we read about the Haiku Society of Canada's second annual "Festival of Leaves" on a rainy Thanksgiving weekend at the residence of Betty and William Drevniok. After much discussion of new anthologies and haiku poetics, Marshall Hyrciuk provides this excerpt from an extended account of the event: "Eric [Amann] led a foolhardy group of hikers up Black Bear Mountain ... in a steady drizzle—while the saner among us took in the colorful landscape while rounding up supplies. By the time everyone assembled for dinner we were all acquainted with one another."

In addition to accounts of social gatherings, Carter provides us with extensive examples of haiku by the poets in each community. These represent their particular voices or approaches to haiku, and often show the wide range of experimentation that has always been embraced by diverse Canadian haiku poets. I counted 185 writers listed as "contributing poets" to this book, so in many ways this is a significant anthology of Canadian haiku. Here are a few of my favorites, indicating the range of Canadian voices, approaches, and experimentation with haiku in English.

dawn  
suddenly nude  
the lake shivers  
*Rod Willmot*

peephole      skin mole  
*Eric Amann*

in the raw  
she eats an apple  
first  
*LeRoy Gorman*

moss-hung trees  
a deer moves into  
the hunter's silence  
*Winona Baker*

a little drunk  
with the moon  
among the pumpkins  
*Marianne Bluger*

at the height  
of the argument the old couple  
pour each other tea  
*George Swede*

between each wave  
my children  
disappear  
*Marco Fraticelli*

first snow  
the children's hangers  
clatter in the closet  
*Michael Dylan Welch*

wild roses  
the way she ties back  
her hair  
*Terry Ann Carter*

*une dent en or*  
*en sortant de chez le dentiste*  
*les feuilles tombent*

a gold tooth  
leaving the dentist  
the leaves fall  
*André Dubaime*

aster than the speed of light  
*LeRoy Gorman*

wild pears —  
yellow jackets push  
under their skins  
*Carole MacRury*

surrounding  
the quiet bungalow  
yellow crime scene tape  
*Joanne Morcom*

after the rain  
my daughter jumps into  
each piece of sky  
*Jacqueline Pearce*

*Gratitude in the Time of Covid-19: The Haiku Hecameron*, ed. Scott Mason (Chappaqua, New York: Girasole Press, 2020). 234 pages; 5" × 7¼". Matte four-color cover; hardcover. ISBN 978-1-64970-619-4. Price: \$24.95 from [www.thewondercode.com](http://www.thewondercode.com)

*Reviewed by Joyce Clement*

It seems appropriate to begin writing this review of *Gratitude in the Time of COVID-19, The Haiku Hecameron*, edited by Scott Mason, in the midst of a crushing COVID-19 second wave on what is, in the U.S.,