

Waterfalls¹

from *A Field Guide to North American Haiku*²
by Charles Trumbull

When it comes to waterfalls, what most impresses Japanese haiku poets, both classical and modern, is their sound and, to a lesser extent, their physical appearance and refreshing coolness. 滝 *taki* in Japanese refers to cascades and rapids as well as full-fledged waterfalls. *Taki* is a *kidai* (seasonal topic) for all summer and has spawned a number of daughter *kigo*, such as 滝見 *takimi* (waterfall viewing); 滝見茶屋 *takimi chaya*, a teahouse for waterfall watching; 滝風 *takikaze*, breeze from a waterfall; and 滝の音 *taki no oto*, sound of a waterfall.

Under the headnote “Nijikō”—the name of the rapids on the upper reaches of the Yoshino River, known for its torrential current over the rocks—Bashō composed this *hokku*:

ほろほろと山吹散るか滝の音
horohoro to yamabuki chiru ka taki no oto

petal by petal
yellow mountain roses fall—
sound of the rapids

This translation is by Makoto Ueda in *Bashō and His Interpreters*. Three of the five interpreters Ueda cites suggest that, in one way or another, the sound of the rapids *caused* the petals to fall. Three commentators believe that Bashō actually witnessed falling petals, while two think he was just exercising his imagination. One lauds the master for “putting something lovely and delicate in the foreground to screen a powerful, violent force of nature,” yet “nevertheless succeeded in giving full expression to that force.”³ Note that 山吹 *yamabuki* (Japanese globeflower or *kerria*), a late spring *kigo*, overrides 滝 *taki*, and so provides the seasonality of this haiku.

Bashō wrote similar haiku about other things going over the falls, such as green pine needles and moonlight, borne on the surface of a cascade.

Buson, too, composed a spring haiku about petals (i.e., “cherry-blossoms”) in the rapids that is intended to suggest the transience of youth and beauty and, in the translation of W. S. Merwin and Takako Lento at least, the suggestion that the cascade of blossoms transmogrifies into the river rapids. There is no mention here, however, of the sound of roaring rapids:

玉川に高野>花や流れ去

Tamagawa ni takano no hana ya nagare saru

Mount Koya’s cherry blossoms
cascade into the rapids
of Tamagawa and are carried away

Buson, trans. Merwin & Lento⁴

水一筋月よりうつす桂河

mizu hitosuji tsuki yori utsusu Katsuragawa

THE TONASE WATERFALL

One strand of water is moonlight
on its way to
the Katsura River

Buson, trans. Merwin & Lento⁵

In another verse, Buson seems to suggest that a practical use could be found for the rapids on the swift Mogami River:

毛見の衆の舟さし下せ最上川

kemi no shu no fune sashi kudase Mogamigawa

Steer the farm inspectors' boat
onto the white rapids
on Mogami River

*Yosa Buson, trans. Merwin & Lento*⁶

Chiyo-ni also composed a haiku about cherry trees and a waterfall:

影は滝空は花なりいとざくら
kage wa taki sora wa hana nari ito zakura

cherry blossoms
against the sky—
waterfall shadow

*Chiyo-ni, trans. Patricia Donegan & Yoshie Ishibashi*⁷

Issa's most-translated waterfall haiku takes as its theme the cooling effect of the falls, an important and welcome attribute during the hot, humid Japanese summer:

一尺の滝も音して夕涼
issaku no taki mo oto shite yūsuzumi

a one-foot waterfall
splashes too . . .
evening cool

*Issa, trans. David G. Lanoue*⁸

Issa's attention to a tiny waterfall might also be seen as typical of his emblematic concern for the unnoticed and underprivileged, usually directed at small creatures.

Shiki also was impressed by the coolness that emanates from waterfalls:

すずしさを瀧ほとばしる家のあひ
suzushisa ya taki hotobashiru ie no ai

coolness—
 a mountain stream splashes out
 between houses

*Shiki, trans. Janine Beichman*⁹

大声で話す涼みや滝の茶屋
 ōgoe de hanasu suzumi ya taki no chaya

loud talking
 enjoying the cool
 waterfall teahouse

*Shiki, trans. C. Trumbull*¹⁰

Returning to the sounds of waterfalls as recorded by Japanese haiku poets, we have this chilling description by the eighteenth-century poet Kyokusui:

寒き夜や海に落ち込む瀧の音
 samuki yo ya umi ni ochikomu taki no oto

A cold night!
 The sound of a waterfall
 Falling into the sea.

*Kyokusui, trans. R. H. Blyth*¹¹

and this one by Masaoka Shiki, who finds his imagination and loneliness stimulated by sounds in the night:

瀧の音いろいろになる夜長哉
 taki no oto iroiro ni naru yonaga kana

Long night,
 when the waterfall
 makes all kinds of noises

*Shiki, trans. Burton Watson*¹²

Santōka's reaction to waterfalls was more immediate and personal:

飲みたい水が音たててみた
nomitai mizu ga oto tatete ita

Thirsty for a drink of water—
The sound of a waterfall.

*Santōka, trans. John Stevens*¹³

as is Gary Snyder's:

HIKING IN THE TOTSUGAWA GORGE

pissing
watching
a
waterfall

*Gary Snyder*¹⁴

Waterfalls are a recurring theme in the surreal work of modern haiku poet Ban'ya Natsuishi, but it is difficult to grasp the significance of his waterfall image. For example, take this, one of his most famous haiku:

未来より滝を吹き割る風来たる
mirai yori taki wo fukiwaru kaze kitaru

From the future
a wind arrives
that blows the waterfall apart

*Ban'ya Natsuishi, trans. Natsuishi & Kacian*¹⁵

or this one from his Flying Pope series:

天の滝より法王落ちて飛び始む
ten no taki yori hōō ochite tobi hajime mu

Falling from a waterfall
 in the sky
 the Pope begins to fly

Ban'ya Natsuishi, trans. Natsuishi & Kacian¹⁶

Ban'ya's vision of a waterfall escapes me, but perhaps the following haiku, which he selected for inclusion in his anthology *Haiku Troubadours 2000*, might provide a clue:

滝の影
 天地
 円く
 寂れつつ

taki no kage tenchi maruku sabiretsutsu

Shadow of waterfall—
 both heaven and earth
 round about
 becoming desolate

Kei Hayashi¹⁷

“Waterfall” in all these haiku might make sense if the image were taken as a representation of the clamor and chaos of twentieth-century life. Here are two other enigmatic waterfall haiku by contemporary Japanese poets:

滝風に息を閉ぢても死にもせず

taki-kaze ni iki o tojitemo shinimosezu

waterfall wind
 I hold my breath
 but do not die

Suzuki Akira¹⁸

kawa no se ni shiwasu no oto no nagarekeri

Running shallow
with a year's end sound:
river rapids.

*Arimaru*¹⁹

and one by an American poet in the same vein:

listening to the waterfall
a thousand year nap
begins

*John Sandbach*²⁰

Western haiku poets also write about the sounds that waterfalls make, especially when they challenge the human voice or conversation. For example:

angling from
waterfalls
white music.

*Guy R. Beining*²¹

passing train
its sound expands
the waterfall

*Helen J. Sherry*²²

Out from the falls
from the waterfall's sound ouzel fledgling

*vincent tripi*²³

silent deer the sound of a waterfall

*Lenard D. Moore*²⁴

from the bend in the river
to the sound of the falls
her silence

*Nick Avis*²⁵

How ridiculous!
my keeping silent
around the waterfall

*vincent tripi*²⁶

To hear it,
not to hear myself,
waterfall

*vincent tripi*²⁷

A little dog barks
At a roaring waterfall
That swallows his voice.

*Richard Wright*²⁸

waterfall—
the man with a booming voice
stops talking

*H. F. Noyes*²⁹

the closer we get . . .
losing my friend's heart-to-heart
to the waterfall

*D. Claire Gallagher*³⁰

no sound
from the waterfall;
winter solitude

*Emily Romano*³¹

Many poems in Western literature mention waterfalls, but not many actually feature them. Here are some of the more interesting examples that we encountered:

the spirit of Goethe
lifts my soul up the waterfall
to Heaven

*Susumu Takiguchi*³²

Takiguchi's haiku refers to Staubbach Falls in the Berner Oberland region of Switzerland that was memorialized by Johann Wolfgang von Goethe in his poem "Gesang der Geister über den Wassern" (Song of the Spirits over the Waters). LeRoy Gorman alludes to another literary waterfall in Switzerland, the Reichenbach Falls, where Sherlock Holmes and Professor Moriarty fought to their death:

not Reichenbach
but the water is thunderous
even at Christmas

*LeRoy Gorman*³³

The name Minnehaha, Hiawatha's lover in Henry Wadsworth Longfellow's 1855 epic poem, is purported to have been taken from a waterfall and was said to mean "laughing waters" in English translation.

An idea that the waterfall moves water (and time) forward irreversibly is the theme of New Zealand poet Lauris Dorothy Edmond's poem "Waterfall" (ca. 1984). The final lines of the poem read:

suddenly then I love you with a quick
intensity, remembering that water,
however luminous and grand, falls fast
and only once to the dark pool below.³⁴

Haiku poets find inspiration, mystery, and even divinity, in waterfalls:

waterfall
 I find a voice
 for this longing

*Renée Owen*³⁵

AMBITION

The drop of water
 falling, falling
 dreaming of Niagara

*José María González de Mendoza*³⁶

unicorns
 pale shadows in moonlight
 behind the waterfall

*Elizabeth Searle Lamb*³⁷

mist from the waterfall wrapping us in stars

*Alexis Rotella*³⁸

Waterfall, so small—
 but every drop
 having its own rainbow.

*Foster Jewell*³⁹

gift of the spirit in tongues speak waterfalls

*Johnny Baranski*⁴⁰

the Indians would make offerings
 to the spirit of the falls

*Cor van den Heuvel*⁴¹

神にませばまこと美はし那智の滝
kami ni maseba makoto uruwashi nachi no taki

Because it is divinity,
Divinely beautiful is
The Waterfall of Nachi.

*Kyoshi*⁴²

niagara God in my ears

*Jerry Kilbride*⁴³

after death
my shadow will back
to its waterfall

*Johannes S. H. Bjerg*⁴⁴

And speaking of inspiration, waterfalls are often associated with love and, at least in the case of Niagara Falls, marriage:

searching for a coin
by a Niagara Falls telescope—
lone young woman

*Carolyn Archibald*⁴⁵

the waterfall
where he proposed
drowns out her crying

*Bob Gates*⁴⁶

honeymoon
detailed directions
to The Falls

*John Stevenson*⁴⁷

postcard from Niagara
the years
fall away

*kjmunro*⁴⁸

waterfall
her body
shaping water

*Jeff Hoagland*⁴⁹

Poets everywhere may name or allude to a specific location in their haiku. Ideally this practice, which the Japanese call 歌枕 *utamakura* (famous place), assumes that the reader will be able to associate with the named place. In this way, the meaning of the haiku is amplified. If the place is not widely known, however, by mentioning it specifically, the poet runs the risk of creating what might be called “tourist haiku,” poems that flaunt the names of places they have visited, or a “Kilroy haiku,” after the graffiti “Kilroy was here” inscribed far and wide by American GIs returning from World War II. None of the haiku featured in this article, of course, are “tourist haiku” or “Kilroy haiku,” but in reading haiku, it’s good to consider whether they rely excessively on “place stamps.”

Niagara Falls, which straddles the Canadian–U.S. border, is certainly the most often mentioned waterfall in English-language haiku. There are many examples in the previous section of this essay. The second most popular is probably Yosemite Falls in California. Among many others, these three top-flight American poets have written haiku documenting their visits to the falls:

AT YOSEMITE PARK

Cataract’s white sheet
Cleaves the lush foliage
Many a hundred feet!

*Shōson [Kenneth Yasuda]*⁵⁰

snow-covered pines
Yosemite Falls
in white water plumes

*Jane Reichhold*⁵¹

Yosemite Falls . . .
the old zen master
sleeps upright

*Michael McClintock*⁵²

Patrick Pilarski describes Athabasca Falls near his home in Alberta, which are noted for the large volume of water coursing over stone shelves:

Athabasca Falls —
this empty bowl
of winter stone

*Patrick M. Pilarski*⁵³

In 2014, Canadian haikuist Luminita Suse compiled a collection of haiku written on a *ginkō* at Hog's Back Falls in Ontario. A small sample:

hushed by roaring
my eyes drift down its path
Hog's Back Falls

*Sheila Bello*⁵⁴

the zen moment
lost
in the waterfall roar

*Ann Goldring*⁵⁵

exercising stillness
by the waterfall
a solitary heron

*Luminita Suse*⁵⁶

a small tide pool
amidst the torrent
her love

*Mike Montreuil*⁵⁷

one side tranquility
the other chaos
Hog's Back dam

*Sandra Stephenson*⁵⁸

Irish poet Gabriel Rosenstock commented on a waterfall in Scotland:⁵⁹

Coire Shalach
a hainm á ghlanadh
ag an eas

Coire Shalach / Ugly Hollow
the waterfall
clears its name

Ernest J. Berry viewed Angel Falls in Venezuela on horseback:⁶⁰

Angel Falls
my horse pauses
for a pee

Keith A. Simmonds waxed poetic over the sights he saw in Ghana:⁶¹

Boti falls . . .
a rainbow festival
merging with the light

On the other hand, some poets take a “so what?” view of natural wonders, even the instantly recognizable Niagara Falls:

so this
is Niagara Falls
look the moon

*LeRoy Gorman*⁶²

at great expense
watching streams of people
Niagara Falls

*Zinovy Vayman*⁶³

selfies
not one shot
of the falls

*Ann Goldring*⁶⁴

urologist's office
a framed photograph
of the falls

*Tom Clausen*⁶⁵

If the Japanese masters wrote about cherry blossoms, pine needles, moonlight, and such poetic things going over the falls, American poets are often more down-to-earth:

water falls all over itself over the falls

*Marlene Mountain*⁶⁶

a stick goes over the falls at sunset

*Cor van den Heuvel*⁶⁷

a tire floats from the falls

*Alan Pizzarelli*⁶⁸

nothing,
at the moment,
flowing over the falls

*John Stevenson*⁶⁹

But Pamela Miller Ness wrote a verse very much in the spirit of those Japanese masters:⁷⁰

cry of a crow ~
its shadow passing over
the waterfall

Poets are fascinated by the dynamics and transformations that a river undergoes as it approaches the rapids, goes over the falls, and then placidly continues its course. The same goes for the phenomenon of the water changing from flowing freely to freely falling to pooling. The same also goes for the seasonal changes in rate of flow, from gushing to trickling, or physical state—liquid, frozen, and even dry depending on the season.

Chiyo-ni, for example, composed a haiku about the sound of the waterfall having diminished enough that cicada cries can be heard. Both the following translations are by Patricia Donegan and Yoshie Ishibashi, but between their two collections of Chiyo-ni's work, they revised their opinion about whether it was the waterfall or its sound that diminished (糸 *ne* means “thread”). The left-hand version is from 1996, and the version on the right is from two years later:

滝の糸も細るや峰に蟬の声

taki no ne mo hosoru ya mine ni semi no koe

waterfall diminishes—	sound of the waterfall
cicadas' voices	diminishes in the peaks—
in the mountains ⁷¹	cicadas' voices ⁷²

滝涸れて夜々の月光巖に泌む

taki karete yo-yo no gekko iwa ni shimu

Waterfall dried up,
moonlight
drenched the rocks.

Nakajima Takeo, trans. Lucien Stryk⁷³

Nakajima's haiku might remind readers of the following haiku, written aboard the first ship bearing Japanese immigrants to Brazil, when they saw the brilliant reflection of a dry waterfall on the *antiplano*:

A nau imigrante
chegando: vê-se lá no alto
a cascata seca

The immigrant ship
arriving: visible on the hill
the dry waterfall

Hyōkotsu
[Shuheï Uetsoka]
*trans. C. Trumbull*⁷⁴

Modern poet Masajo finds a metaphorical meaning in the diminished energy of a winter waterfall:

冬の滝音を殺して落ちにけり
fuyu no taki oto wo koroshite ochi ni keri

waterfall in winter—
it quiets itself
and falls

*Suzuki Masajo, trans. Lee Gurga & Emiko Miyashita*⁷⁵

New York poet Bernard Lionel Einbond is more literal in remarking the spent energy of his local river:

after waterfalls
just the Bronx River again—
Crestwood Lake no more

*Bernard Lionel Einbond*⁷⁶

A frozen waterfall is a dramatic sight:

滝壺に届かざるまま凍りけり
takitsubo ni todokazaru mama kōrikeri

its shape
before reaching the bottom
a frozen waterfall

*Igarashi Yoshitomo*⁷⁷

plummeting
into a silent pool
the frozen waterfall

*Wally Swist*⁷⁸

Capturing the image of a waterfall in a visual or concrete poem is hard to resist, be it simply, as by Bob Boldman:⁷⁹

f
a
1
1
s

or more metaphorically by Shane Gilreath:⁸⁰

mountain stream's
liberation ...

w
a
t
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One can even imagine a horizontal visual haiku:

Woman's hair in a dream smooth rapids

*Robert Lord Keyes*⁸¹

Who has composed the most extreme vertical waterfall haiku, you ask? The tallest we have found are featured on the next two pages.

Misty

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*Lorraine Ellis Harr*⁸²

These placid woods;

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*L. Stanley Cheney*⁸³

Notes:

1. More information than anyone could possibly want to know about waterfalls, with photographs of dozens of them, can be found on the *World of Waterfalls* website: <https://www.world-of-waterfalls.com/what-makes-a-waterfall-a-waterfall/>.
2. “A Field Guide to North American Haiku” is a long-term project along the lines of a haiku encyclopedia-cum-*saijiki*, a selection of the best haiku in English arranged by topic and illustrating what it is about a given topic that attracts poets to write. When complete, the Field Guide project will comprise multiple thick volumes keyed to the several topics in traditional Japanese *saijiki* (haiku almanac) and Western counterparts, notably William J. Higginson’s *Haiku World: An International Poetry Almanac* (1996). These topics are: Season, Sky & Elements, Landscape, Plants, Animals, Human Affairs, and Observances. The haiku in this essay are selected from my Haiku Database, currently containing more than 480,000 entries. “Waterfall” presents haiku selected from 1,200 haiku indexed under “LANDSCAPE: waterfall”: 950 haiku originally written in English, 219 translations from Japanese, and 35 translations from other languages. Publishing these miniature topical haiku anthologies is an experiment to test the feasibility of the larger Field Guide project. Critique and suggestions, supportive or critical, are warmly invited; please comment by e-mail to cptrumbull@comcast.net.
3. Makoto Ueda, trans. and comp., *Bashō and His Interpreters: Selected Hokku with Commentary* (1992).
4. W. S. Merwin and Takako Lento, *Collected Haiku of Yosa Buson* (2013).
5. Merwin and Lento.
6. Merwin and Lento.
7. Tadashi Yamane, comp. 千代女季の句 / *Chiyo-Jo’s Haiku Seasons*. Translated by Patricia Donegan and Yoshie Ishibashi (1996).
8. David G. Lanoue, *Haiku of Kobayashi Issa* website; accessed December 12, 2007.
9. Janine Beichman, *Masaoki Shiki: His Life and Works* (1982, 1986).
10. Matsuyama Municipal Shiki-Kinen Museum, Shiki haiku database [Web], Summer 2977; translation unpublished.
11. R. H. Blyth, *A History of Haiku* 1 (1963), 201.
12. From “Thirty-nine Haiku,” in Hiroaki Sato and Burton Watson, ed. and trans., *From the Country of Eight Islands* (1981).
13. Taneda Santōka, *Mountain Tasting: Zen Haiku by Santōka Taneda*, translated and introduced by John Stevens (1980).
14. From the series “Hitch Haiku,” in Gary Snyder, *The Back Country* (1968).
15. Ban’ya Natsuishi. *A Future Waterfall: 100 Haiku from the Japanese*. Translated by Stephen Henry Gill, Jim Kacian, Ban’ya Natsuishi, and Susumu Takiguchi (1999).
16. Ban’ya Natsuishi. *Flying Pope: 127 Haiku*. English translations by Ban’ya Natsuishi and Jim Kacian. Allahabad, India: Cyberwit.net, 2008.
17. Ban’ya Natsuishi, ed. *Haiku Troubadours 2000: A Contemporary World Haiku Anthology from Japan*. Translations by Jim Kacian, Toshio Kimura, Ban’ya Natsuishi, and Eric Selland (2000).
18. *Haiku* (Japanese monthly), July 2011; English version in Fay Aoyagi, ed., *Blue Willow Haiku World* blog, July 13, 2011.
19. *Frogpond* 10:4 (November 1987), 32.

20. John Sandbach, *Invisible Castle* (2013).
21. *Wind Chimes* 4 (Spring 1982).
22. *Frogpond* 20:3 (December 1997).
23. vincent tripi, *Somewhere Among the Clouds* (1999).
24. Lenard D. Moore, *The Open Eye* (1985).
25. Nick Avis, *Footprints* (1994).
26. vincent tripi, *Between God and the Pine* (1997).
27. Cited in Cor van den Heuvel, "American Haiku's Future," *Modern Haiku* 34:3 (Fall 2003).
28. Richard Wright, *Haiku: This Other World* (2000).
29. *Woodnotes* 29 (Summer 1996; Woodnotes Award).
30. 9th James W Hackett International Award for Haiku (British Haiku Society), 1999, 1st Place (tie).
31. *Modern Haiku* 36:1 (Winter–Spring 2005).
32. Ban'ya Natsuishi, ed., *Haiku Troubadours 2000* (2000).
33. Ernest J. Berry, et al., *Celebrating Sherlock* (pawEprint 48, 2002).
34. Text at allyourprettywords.tumblr.com/post/22669057625/waterfall-lauris-dorothy-edmond. See the analysis of the poem at poemanalysis.com/lauris-dorothy-edmond/waterfall/.
35. *Modern Haiku* 43:1 (Winter–Spring 2012).
36. *Revue de L'Amérique Latine* (Paris, 1924).
37. Elizabeth Searle Lamb and Miriam Sagan, *Dream That Is Not a Dream* (2014).
38. *Brussels Sprout* 2:4 (1982).
39. Foster Jewell, *Wanderings* (1979).
40. From "Beads of Glass: A Rosary Haiku Sequence. Glorious Mysteries," *Bottle Rockets* 29 (15:1, 2013).
41. Link from the solo renga "Blazing Tideflats," *Frogpond* 4:2 (1981).
42. Susumu Takiguchi, *Kyoshi: A Haiku Master* (1997).
43. *Wind Chimes* 28.
44. *Otata* 1 (January 2016).
45. Joseph Kirschner, Lidia Rozmus, and Charles Trumbull, eds., *A Travel-worn Satchel* (HSA Members' Anthology 2009).
46. From the sequence "After the Divorce," *Frogpond* 11:3 (August 1988).
47. *Raw NerVZ* 1:3 (1994).
48. kjmunro, *Contractions* (2019).
49. *The Heron's Nest* 21:2 (June 2019).
50. Shōson [Kenneth Yasuda], *A Pepper-Pod: Translations of Classic and Modern Japanese Poems in Haiku Form, Together with Some Original Haiku Written in English* (1947).
51. Jane Reichhold, *A Dictionary of Haiku* (1st ed., 1992).
52. *Frogpond* 39:3 (Autumn 2016).
53. *DailyHaiku* [Web], April 6, 2008.
54. Luminita Suse, ed., *Ginko by the Falls* (2014).
55. *Ibid.*
56. *Ibid.*
57. *Ibid.*
58. *Ibid.*
59. From "Empty Moors: A bilingual rensaku," *Haiku Scotland* 16 (2007).

60. Joseph Kirschner, Lidia Rozmus, and Charles Trumbull, eds., *A Travel-worn Satchel* (HSA Members' Anthology 2009), 79.
61. *The Mamba* [Web] 3 (2017).
62. *High/Coo* 3:12 (May 1979).
63. *Boston Haiku Society News*, November 1995.
64. Suse, op. cit.
65. *Upstate Dim Sum* 2007/II.
66. Japan Air Lines Haiku Contest, 1988, Runner-up.
67. *Cicada* 1:3 (1977).
68. Alan Pizzarelli, *A Silver Hubcap* (1976).
69. *Persimmon* 1:2 (Spring 1998).
70. *Modern Haiku* 29:1 (Winter–Spring 1998).
71. Yamane, op. cit.
72. Patricia Donegan and Yoshie Ishibashi, *Chiyo-ni: Woman Haiku Master* (1998).
73. Lucien Stryk, trans., *Cage of Fireflies* (1993).
74. Charles Trumbull, “One Hundred Bridges, One Hundred Traditions in Haiku—Part III,” *Modern Haiku* 42:1 (Winter–Spring 2011).
75. Masajo Suzuki, *Love Haiku: Masajo Suzuki's Lifetime of Love* (2000).
76. Crestwood Lake [section], in Bernard Lionel Einbond, *Crestwood Lake* (2003).
77. *Roadrunner* X:1 (2010).
78. *Modern Haiku* 23:2 (Summer 1992).
79. From “a feather,” in Diane Zubrick and Bob Boldman, “Hai-Poems” [sequence of 7 sequences], *Wind Chimes* 8 (1983).
80. *Canadian Zen Haiku canadien* 3:3 (Summer 2005).
81. *Modern Haiku* 20:3 (Autumn 1989).
82. *Haiku Magazine* 3:1+3 (Summer/Fall 1969).
83. *Modern Haiku* 1:3 (Summer 1970).

Charles Trumbull is a past president of the Haiku Society of America and recipient of its Sora Award. He edited Modern Haiku (2006 to 2013), and was honorary curator of the American Haiku Archives in 2013. A haiku chapbook was published in 2011, and his book of New Mexico haiku, A Five-Balloon Morning, in June 2013. A History of Modern Haiku followed in 2019. Trumbull helped organize the Chi-ku haiku group in Chicago and the Santa Fe Haiku Study Group; the biennial Midwest—Cradle of American Haiku conferences, and two Haiku North America conferences (1999 and 2017; and two international conferences in Kraków, Poland (2003 and 2015). For more than 30 years he has been collecting haiku for his electronic Haiku Database, which currently contains almost a half million entries. His latest project is Haikupedia, an online encyclopedia of all things haiku (www.haikupedia.org).