

## Field Guide

### Camellias

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

#### First, the Basics

The origin of the camellia flower can be traced back to China and Japan, where it was first cultivated for its beauty and medicinal properties. The camellia flower is named after Georg Kamel, a Moravian Jesuit priest and botanist who lived in the 17th century. He discovered the plant in the Philippines and sent specimens back to Europe, where it was studied and classified by the botanist Carl Linnaeus. The camellia was then introduced to the rest of the world and became popular as an ornamental plant.

In China, camellia has been cultivated for thousands of years and is a symbol of love and devotion. It is often used in Chinese art, literature, and poetry to represent beauty, purity, and faithfulness. In Japan, the camellia is also a symbol of love and is associated with the samurai tradition. The flower is often worn as a hair ornament by Japanese women and is used in traditional tea ceremonies.

During the Victorian era in Europe, the camellia flower became a popular symbol of wealth and luxury. It was often used in elaborate flower arrangements and was given as a gift to show admiration and respect. Today, camellia flowers are grown all over the world and are especially popular in the United States, where they are grown in gardens and used in floral arrangements. The flower's popularity is due in part to its rich history and symbolism, as well as its stunning beauty.

#### Camellias and the Seasons

Understandably, the camellia is a popular topic for haiku in Japan. Gabi Greve's online World Kigo Database includes a long discussion of 椿 *tsubaki*, a kigo for spring, and identifies a number of daughter

*kigo*. Those marked with an asterisk are used in example haiku in the pages below.

- \*white camellia: 白椿 *shirotsubaki*
- \*red camellia: 紅椿 *benitsubaki* and 赤い椿 *akai tsubaki*
- camellia with simple petals: 一重椿 *hitoe tsubaki*
- camellia with multiple petals: 八重椿 *yaetsubaki*
- camellia in the bushes: 藪椿 *yabu-tsubaki* and 乙女椿 *otome tsubaki*
- large camellia: 大椿 *ootsubaki*
- \*camellia in the mountains: 山椿 *yama tsubaki*
- camellia in snow: 雪椿 *yuki tsubaki*
- bud of camellia like a ball: 玉椿 *tamatsubaki* and つらつら椿 *tsuratsura tsubaki*
- \*fallen blossom of camellia: 落椿 *ochitsubaki*
- \*scattering blossom of camellia: 散椿 *chiri tsubaki*
- camellia in the evening: 夕椿 *yūtsubaki*
- camellia rice cakes: 椿餅 *tsubakimochi* and several other variations

All of these are appropriate for spring; Greve continues, “Even the Chinese character [椿] expresses spring, being composed of a tree on the left side and the character for spring on the right. This flower, which grows almost like a weed everywhere, has already been sung about in 万葉集, the *Manyōshū* poetry collection. The fallen half-open flowers (*ochitsubaki*) are quite a sight under a large tree. On the way to our local temple they look like a red carpet laid out for the gods to tread.” There is a related plant, 山茶花 *sazanka* or *sasanka*, literally meaning “flower of the mountain tea plant,” *Camellia sasanqua*; this is a winter *kigo*.

As the plants are doing something interesting year-round, Japanese haiku about camellias typically celebrate the season of the year, especially the budding of this plant during the late winter and early spring and the dropping of blossoms as soon as they become too profuse, even before blooming fully, typically in spring.

That the camellia is an evergreen and blossoms in wintertime is a source of great fascination for Japanese poets. Note the winter kigo — 冬の椿 *fuyu no tsubaki* and 寒椿 *kantsubaki* (literally, “cold” camellia”) —in these three haiku:

日の目見ぬ冬の椿の咲にけり  
*hi no me minu fuyu no tsubaki no saki ni keri*

without seeing sunlight  
 the winter camellia  
 blooms

Kobayashi Issa; trans. David G.  
 Lanoue

どの花も影をもたざる寒椿  
*dono hana mo kage o motazaru kantsubaki*

all the flowers  
 don't have a shadow  
 winter camellias

Horikiri Katsuhiko; trans. Fay  
 Aoyagi

癩の虫鳴くから 寒椿ぽたぽた  
*kan no mushi naku kara kantsubaki pota-pota*

so irritated the  
 winter camellia flutter down

Hoshinaga Fumio; trans. Richard  
 Gilbert

Late winter and early spring is the time when camellias are at their prime:

春待つや椿の苔籠の鳥

*harumatsu ya tsubaki no tsubomi kago no tori*

camellia bud

waiting for spring

caged bird

Masaoka Shiki; trans. C. Trumbull

再び会える椿の花

*futabi aeru tsubaki no hana*

able to meet again camellia in bloom

Taneda Santōka; trans. Scott Watson

Shiki's haiku likens the bud to a bird eager to escape, while Santōka seems happy to see the end of winter and the opportunity to meet with his friends again as well as anticipating the blossoms. Indeed, camellias are among the earliest blooming plants in Japan:

煤はきや花の水仙梅つばき

*susu haki ya hana no suisen ume tsubaki*

sweeping soot —

off daffodil, plum blossom

camellia

Kobayashi Issa; trans. David G.  
Lanoue

Of the 20 or so haiku that Issa wrote about camellias, at least five also mention soot. Here, Lanoue believes that Issa is being apologetic to the blossoms for having dumped household dust on them. It seems equally likely, though, that in early springtime all the camellias in the village are dusted with chimney soot and the plants as well as the houses need to be swept clean.

Violets bloom a bit later than camellias:

花菫椿の春はなくなるぞ

*hana sumire tsubaki no haru wa nakunaru zo*

violets blooming —  
the camellia spring  
has passed

Kobayashi Issa; trans. David G.  
Lanoue

一日をリセットしたい夏椿

*tsuitachi o risettoshitai natsu tsubaki*

I'd like to reset  
the calendar by one day  
summer camellias

Hattori Chikae; trans. C. Trumbull

Autumn is the end — and the beginning — of the camellia's growth cycle.

I prune the camellia tree  
in full bloom  
with my white haired wife

Santo Ikkoku

in the autumn sun  
I touch a white camelia —  
petals at my feet

Ralph A. Bellas

### Camellias Falling and Fallen

The phenomenon of the camellia buds or flowers falling and petals scattering, often all at about the same time, holds great fascination for haiku poets. Writing in the early years of the twentieth century, William Ninnis Porter points out the significance of the plant for the Japanese: “Camellias, like willows, are considered to be goblin

trees, whose spirits walk abroad at night. They drop their blossoms whole, with a thud, instead of scattering their petals like most other flowers; and, as this is reminiscent of human heads falling, they are considered very unlucky, and should never be used for decoration inside the house. A red camellia is particularly unfortunate.

一つ落ちて二つ落たる椿哉  
*hitotsu ochite futatsu ochitaru tsubaki kana*

One fell, —  
 two fell, —  
 camellias.

Masaoka Shiki; trans R. H. Blyth

This haiku, here in Blyth's English version, is one of the most frequently translated camellia haiku. Cid Corman's version, though, brought out extra meaning:

one falls and all at  
 once a second has fallen —  
 camellias like that

Masaoka Shiki; trans. Cid Corman

by themselves  
 the camellia blossoms  
 all fall down

Mimi Ahern

手におけば風の重さや落椿  
*te ni okeba kaze no omosa ya ochitsubaki*

Laid on my palm  
 it is as light as the wind:  
 fallen camellia

Katō Kōju; trans. David Burleaigh et  
 al.

静かさに堪えず散りけり夏椿  
*shizukasa ni taezu chiri-keri natsu-tsubaki*

Unable to stand  
with the stillness, it falls —  
summer camellia.

Akutagawa Ryūnosuke; trans.  
Makoto Ueda

はき掃除してから椿散りにけり  
*hakisōji shite kara tsubaki chiri ni keri*

After the garden  
Had been swept clean,  
Some camellia flowers fell down.

Shida Yaha; trans. R.H. Blyth

Blyth writes, “The poet perceives with joy the divine uselessness, the useless divinity of his work. Nothing is fixed or finished, everything is moving, changing. But when we say these words, the meaning of the fallen flowers has gone.”

描があるので隣のつばきうちにおちる  
*kaki ga aru no-de tonari no tsubaki uchi ni ochiru*

Because the fence is there  
my neighbour's camellia falls  
into my yard.

Ogiwara Seisensui; trans.  
Makoto Ueda

### ***Birds***

Birds may sometimes be involved in the falling of blossoms:

鶯の笠落したる椿かな  
*uguisu no kasa otoshi taru tsubaki kana*

A bush warbler  
Has dropped its hat from the tree:  
A camellia blossom!

Matsuo Bashō; trans. Oseko  
Toshiharu

Jane Reichhold writes of the Bashō haiku: “In old poems there was a phrase about the bush warbler stitching a hat from plum blossoms. Bashō changed the hat to a camellia and had the bird dropping it — which was much more natural than stitching. This is an example of pseudo-science haiku. If birds wore hats the camellia would be the right size and shape.”

椿落ち鶏鳴き椿又落ちる  
*tsubaki ochi tori naki tsubaki mata ochiru*

A camellia flower fell;  
A cock crew;  
Another fell.

Sakurai Baishitsu; trans. R.H.  
Blyth

鶯や椿落して迸て行  
*uguisu ya tsubaki otoshite nigeteyuku*

the camellia drops —  
the nightingale  
escapes

Chiyo-ni; trans. Patricia Donegan  
and Yoshie Ishibashi

The translators explain: “There is a big camellia tree with red and white flowers and glossy green leaves. A nightingale comes to alight on the branch; however, by chance, one camellia flower falls from the tree and so the nightingale is surprised, thinking that he touched it and made it fall down. And so it escaped.”



**Water**

Poets find a connection between camellias and water, either in the form of rain or in reference to nearby bodies of water into which the blossoms fall.

椿折りてきのふの雨をこぼしけり  
*tsubaki orite kinō no ame o koboshikeri*

A camellia falls  
 spilling out  
 yesterday's rain

Yosa Buson; trans. Stephen Addiss  
 et al.

朝しぐれ聴き入るわれと白椿  
*asa shigure kikiryu wareto shiro tsubaki*

cold rain at morning  
 I listen to it so does  
 one white camellia

Yoshino Yoshiko; trans. Jack Stamm

古  
 井戸のくらきに落る椿哉  
*furuido no kuraki ni otsuru tsubaki kana*

An old well —  
 falling into its darkness  
 a camellia

Yosa Buson; trans. Stephen Addiss  
 et al.

暁の釣瓶にあがるつばきかな  
*akatsuki no tsurube ni agaru tsubaki kana*

At dawn,  
 Coming up in the well-bucket,  
 A camellia flower.

Takei; trans. R.H. Blyth

落椿われならば急流へ落つ

*ochitsubaki ware naraba kyū ryū e otsu*

fallen camellias —

if I were one,

I'd throw myself into the torrent

Takaha Shugyō; trans. Hoshino

Tsunehiko and Adrian Pinnington

Fallen camellia

moves not with the current

but towards the shore.

Tsujita Katsumi; trans. Katō Kōko

急湍の巖の上の落椿

*kyūtan no iwao no ue no ochitsubaki*

On a rock in the rapids

sits

a fallen camellia

Miura Yuzuru

Camellias seem to grow best in areas not too far from the sea.

剩海へ向って冬椿

*amatsusae umi e mukatte fuyu tsubaki*

also facing

the sea ...

winter camellias

Kobayashi Issa; trans. David G.

Lanoue

方丈は海に展けて咲く

*hōjō wa umi ni hirakete tsubaki saku*

]The abbot's chamber  
opening unto the sea —  
camellia blooms

Hoshino Tsubaki; trans. Kōko  
Katō

落ち椿庭一面に海の音  
ochitsubaki niwa ichimen ni umi no oto

fallen camellias  
in the entire garden  
a sound of the ocean

Okuyama Toshiko; trans. Fay  
Aoyagi

Shiki makes a witty reference to a well known earlier water haiku:

古池にちりこむ梅かな椿かな  
*furuike ni chiri komu ume kana tsubaki kana*

scattered in the old pond plum or camellia  
Masaoka Shiki; trans. C. Trumbull

### Admiring Camellias: An All-sensory Experience

For the most part poets are simply content to view the showy shrubs, to brag about the plants that grace their gardens, and take pleasure from a single cut flower on display indoors (despite the admonitions of William Porter!):

古郷は牛も寝て見る椿哉  
*furusato wa ushi mo nete miru tsubaki kana*

my home village —  
even the lying-down cows  
camellia viewing

Kobayashi Issa; trans. David G.  
Lanoue

庵椿見すぼらしくはなかりけり  
*io tsubaki misuborashiku wa nakari keri*

my hut's camellias —  
not a shoddy one  
among them

Kobayashi Issa; trans. David G.  
Lanoue

Those camellias,  
grown by the town embalmer,  
won the prize again.

Tohko

乾坤に投げ入れてある椿かな'  
*kenkon ni nageirete aru tsubaki kana*

giving its all  
standing freely in a vase:  
a camellia

Hasegawa Kai; trans. Tanaka Kimiyo  
and David Burleigh

### ***Color and Light***

Camellias come in a range of hues, and their color is important to haiku poets. White camellias most attract poets' attention. Take, for example, Onitsura's simple

庭前に白く咲きたる椿哉  
*teizen ni shiroku saitaru tsubaki kana*

in the garden  
blossoming whitely:  
camellia

Uejima Onitsura; trans. Adam Kern

Kern comments: "A well-known verse whose simplicity belies its profundity and influence on subsequent poetries. Although the Japanese camellia (*Camellia japonica*) can be red, white or pink,

the poetic tradition recognized only the first of these, even in cases when the actual flower was another colour. When the Zen monk Kudo asked Onitsura about the secret of composing haiku, Onitsura responded with this verse as if to say that one must write from a position of experiential truthfulness (*makoto*) rather than through the filter of poetic convention. This kind of insistence on a relative verisimilitude over artifice would retroactively be credited primarily to Bashō and his school.”

白椿昨日の旅の遥かなる

*shirotsubaki kinō no tabi no haruka naru*

white camellia  
yesterday's journey  
far away

Nakamura Teijo; trans. Fay Aoyagi

Haiku poets have remarked the similarities between the white blossoms and the Moon:

山椿昼間の月の白さ哉

*yama tsubaki hiruma no tsuki no shiro-sa kana*

mountain camellia  
the whiteness  
of the day moon

Masaoka Shiki; trans. C. Trumbull

the faint shine  
of camellia buds ...  
winter moon

Beverley George

moonlight  
only white camellias  
remain

Max Verhart

茶花の木間見せけり後の月

*sazanka no konoma misekeri nochi no tsuki*

Light shows between leaves  
of the camellia bushes  
before the full moon

Yosa Buson; trans. W.S. Merwin  
and Takako Lento

Whiteness and light infuse even the interior of a blossom:

light  
in the folds of the camellia  
spring snow

Hortensia Anderson

Sandra Simpson aggregates the female images of the bright Moon  
and white camellias of spring to the color of her daughter's prom  
dress:

camellia moon  
in pieces on the floor  
her first ballgown

Sandra Simpson

variegated pink  
camellias dropping petals  
in sunshine and shade

Nina A. Wicker

寒椿力を入れて赤を咲く

*kantsubaki chikara o irete aka o saku*

Winter camellia  
using all its strength  
blooming red

Masaoka Shiki; trans. John Brandi  
and Noriko Kawasaki Martinez

The blossoms are sometimes compared to other similarly colored things:

赤い眼でぎょろっと睨む落ち椿  
*akai me de gyorotto niramu ochitsubaki*

with red eyes  
 a fallen camellia  
 stares at me

Ikuyo Yoshimura

light in the attic —  
 camellias carved  
 in cinnabar

Tish Davis

old garden shop —  
 camellia petals fading  
 on rusty rebar

Brent Partridge

Occasionally both white and red camellias are mentioned in haiku:

赤い椿白い椿と落ちにけり  
*akai tsubaki shiroi tsubaki ochinikeri*

The red  
 Then the white  
 Camellia flowers fell.

Kawahigashi Hekigodō; trans. James Kirkup

### *Foliage*

Although botanists and gardeners may be impressed by the foliage of this perennial evergreen shrub, haiku poets seem barely to notice the shiny green leaves, even in wintertime. Exceptions such as these three mention foliage only in passing:

落ちなんを葉にかかへたる椿かな  
*ochinan wo ha ni kakaetaru tsubaki kana*

The camellia flower  
Was going to fall,  
But it caught in its leaves.

Kuroyanagi Shōha; trans. R.H.

Blyth

はき掃除してから椿散りにけり  
*hakisōji shite kara tsubaki chiri ni keri*

Brushing the leaves, fell  
A white camellia blossom  
Into the dark well.

Shida Yaha; trans. Kenneth Yasuda

camellias  
crimson among green leaves  
south by shinkansen

Giselle Maya

### ***Fragrance***

Camellias are not generally noted for their fragrance:

such perfect beauty  
those camellia blossoms  
lacking only scent

Maletti

pollen on his nose  
he tells me the camellia  
has no fragrance

Jerry Ball



But still,

the buddha  
by camellias has  
wide nostrils

ai li

### **Sound**

Likewise, one doesn't usually associate a flower with sound, but camellias are an exception. The soft thumps of the blossoms falling singly or in profusion is both a topic in itself as well as a contrast to the ambient sounds:

音なして畳へ落る椿かな  
*oto nashite tatami e ochiru tsubaki kana*

The camellia flower  
Fell on the tatami,  
Making a sound.

Kaya Shirao; trans. R.H. Blyth

笠へぽったり椿だった  
*kasa e pottori tsubaki datta*

Thump on my hat was a camellia

Taneda Santōka; trans. Hiroaki  
Sato

沓おとす音のみ雨の椿かな  
*kutsu otosu oto nomi ame no tsubaki kana*

with shoes off  
only the sound of the rain  
camellias

Yosa Buson, trans. C. Trumbull

白椿落つる音のみ月夜かな  
*shirotsubaki otsuru oto nomi tsukiyo kana*

All the evening the only sound,  
The falling  
Of the white camellia flowers.

Takakuwa Rankō; trans. R.H.  
Blyth

ぱちぱちと椿咲けり炭けぶる  
*pachi-pachi to tsubaki saki keru sumi keburu*

snap and crackle  
the camellia blooms  
the coal fire smokes

Kobayashi Issa; trans. David G.  
Lanoue

cemetery —  
silence, were it not  
for the camellias

Alan S. Bridges

### **The Human Connection**

Harold Henderson taught us that while haiku are essentially nature poems, in these verses “natural phenomena are used to reflect human emotions.” Camellias are invoked by poets for a variety of human-related emotions, concerns, and activities.

### ***Love and Death: Camellias in Literature***

Wikipedia notes several literary works in which camellias symbolize love or death or both. The blossoms have major significance in Akira Kurosawa’s film 椿三十郎 (*Tsubaki Sanjūrō*, “30-Year-Old Camellia,” or simply Sanjuro in the West) “likely due to their association with the concept of ‘a noble death’ in samurai culture.” Indian poet Rabindranath Tagore wrote a poem titled “Camellia”

about a woman named Kamala with whom the narrator became obsessed. *La Dame aux Camélias* (The Lady of the Camellias, or simply *Camille*) is a novel and stage play by Alexandre Dumas fils that was later made into the opera *La traviata* by Giuseppe Verdi. The story follows a tragic love affair of the courtesan Marguerite who is dying of consumption. Marguerite is nicknamed “the lady of the camellias,” as Wikipedia explains, “because she wears a red camellia when she is menstruating and unavailable for sex and a white camellia when she is available to her lovers.”

camellia sunset  
the way she blushes  
to say his name

Carolyn Hall

camellia heads  
litter the lawn —  
a lover’s tiff

Anne Curran

red camellias —  
the assurance  
of my breasts

Fay Aoyagi

the lady of the camellias is dying of breast cancer  
James Kirkup

Madame Camellia  
a teabag discarded  
in autumn leaves

Karen Hoy

### *Old Age and Death*

A red camellia  
suddenly dropped in my path —  
omen in winter

James Kirkup

遠吠や腐れ腐るる落椿

ō-boe ya kusare kusaruru ochi-tsubaki

a distant howl —  
decayed and decaying,  
fallen camellias

Hashi Kanseki; trans. Masaya  
Saito and John Gribble

かうがいも櫛も昔やちり椿

kōgai mo kushi mo mukashi ya chiritsubaki

Both hairpins and comb things of the past: fallen camellias  
Nozawa Ukō-ni; trans. Hiroaki  
Sato

石としてきらめく墓や冬椿

ishi to shite kirameku haka ya fuyutsubaki

tombstone sparkling  
as a stone —  
winter camellias

Kishimoto Naoki; trans. Fay  
Aoyagi

floating in the pond  
where the old woman drowned  
red camellia heads

Margaret Chula

winter camellia  
dressing  
for mother's funeral

Agus Maulana Sunjaya

camellia blooms  
a toddler's wobble  
grave to grave

Bill Cooper

*Promises, Promises*

契らばや君は赤われ白椿  
chirigaba ya kimi wa aka ware shirotsubaki

If we make a promise, you will become a red and white camellia  
Masaoka Shiki; trans. C. Trumbull

Mother says she'll tell me everything red camellias  
Ferris Gilli

some white ... some red ...  
fallen camellias  
and my lies

Fay Aoyagi

low self esteem  
the half-open camellia  
ready to fall

Hifsa Ashraf

The newborn's hand  
brushes my breast —  
white camellias

Kathy Lippard Cobb

turning thirteen ...  
the camellia heavy  
with buds

Leonie Bingham

fallen camellia  
the bruises under  
her bridal veil

Louise Hopewell

***Camellias Now***

Camellia haiku can even be as current as today's headlines. The first of these, for example, was written in the aftermath of the Fukushima nuclear disaster:

無事ですと電話つながる夜の椿  
*buji desu to denwa tsunagaru yo no tsubaki*

I'm alive, talking  
on the reconnected phone ...  
night camellia

Nagase Tōgo; trans. Emiko  
Miyashita and Michael Dylan Welch

椿落つ謀反といふをふとおもふ  
*tsubaki otsu muhon to iu o futo omou*

a camellia falls ...  
my sudden thought  
on 'treason'

Taninaka Ryuko; trans. Fay Aoyagi

blood red  
the camelia I aim  
at a passing soldier

Geraldine Clinton Little

missile warning:  
more so  
the white camellia

Patrick Sweeney

white camellia  
 how we treat immigrants  
 now and then

Carol Steele

### Politics and Geography

The camellia has been appropriated as an emblem for various political movements. White camellias are a symbol of the women's suffrage movement in New Zealand, while in Brazil the camellia was a symbol of the abolitionist movement in the 1880s. On a more somber note, the Knights of the White Camelia was the name of a white supremacist organization similar to the Ku Klux Klan in the Southern U.S.A. in the late 1860s.

Izu Oshima, an island in Japan, is renowned for its camellias and holds an annual festival, Tsubaki Matsuri, from January to March. The camellia is the state flower of Alabama, and at least seven U.S. cities call themselves "Camellia City." The slogan of a city northeast of Los Angeles is "Temple City, Home of Camellias," and it is well-known for its annual Camellia Festival. The much esteemed poet and haiku organizer Deborah P Kolodji, who died in 2024, was a resident of Temple City. Among her haiku we find these

drooping camellias  
 she decides to cut off  
 the love affair

fallen camellia  
 all my hopes  
 for us

away from all  
 I've ever known  
 fallen camellia

<sup>1</sup>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 almanacs) 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 taken from my Haiku Database, currently containing more than 570,000 entries, and selected from about a thousand haiku about camellias. Critique and suggestions of this article or the Field Guide project are warmly invited; please comment by email to [cptrumbull@tcomcast.net](mailto:cptrumbull@tcomcast.net).  
<sup>2</sup>Edited slightly from "The Beautiful Camellia Flower: A Full Guide on What You Should Know," Thursd. website, June 4, 2024: <https://thursd.com/articles/camellia-flower>.

<sup>3</sup>Gabi Greve, ed., *World Kigo Database*.

<sup>4</sup>Lanoue, Haiku of Kobayashi Issa website.

<sup>5</sup>Horikiri Katsuhiko, *Shakutori no michi* ("Inchworm Road," 2018); English version in Fay Aoyagi, ed., *Blue Willow Haiku World*, February 8, 2019.

<sup>6</sup>From Richard Gilbert, "Hoshinaga Fumio: Selected Haiku from Kumaso-Ha," *Modern Haiku* 35:3 (Autumn 2004).

<sup>7</sup>Matsuyama Municipal Shiki-Kinen Museum, Shiki haiku database, Winter 0732; English version by Charles Trumbull, 2025, unpublished.

<sup>8</sup>Santōka, *Walking by My Self Again* (2011).

<sup>9</sup>Lanoue, Haiku of Kobayashi Issa website.

<sup>10</sup>Lanoue, Haiku of Kobayashi Issa website.

<sup>11</sup>Hattori Chikae, in *HI Haiku International* 73 (November 2007). English retranslation by Charles Trumbull, 2025, unpublished.

<sup>12</sup>Santo Ikkoku, Japanese original not found; English version in Zoe Savina, ed., *Haiku: The leaves are back on the tree-International Anthology* (2002).

<sup>13</sup>Ralph A. Bellas, in *Modern Haiku* 14:2 (Summer 1983).

<sup>14</sup>William Ninnis Porter, trans. and comp. *A Year of Japanese Epigrams*. London: Henry Frowde, Oxford University Press, 1911.



- <sup>15</sup>Matsuyama Municipal Shiki-Kinen Museum, Shiki haiku database, Spring 4332; English version in R.H. Blyth, *Haiku 2: Spring* (1950).
- <sup>16</sup>Shiki, from Cid Corman, trans. *Little Enough* (1991).
- <sup>17</sup>Mimi Ahern, in *Modern Haiku* 49:2 (Summer 2018)
- <sup>18</sup>Katō Kōju, in *Gendai Haiku Kyōkai*, *Haiku Universe for the 21st Century* (2008); English version by David Burleigh et al.
- <sup>19</sup>Akutagawa Ryūnosuke, in Makoto Ueda, comp. and trans., *Modern Japanese Haiku: An Anthology* (1976).
- <sup>20</sup>R.H. Blyth, *Haiku 2: Spring* (1950).
- <sup>21</sup>Seisensui, in Makoto Ueda, comp. and trans., *Modern Japanese Haiku: An Anthology* (1976).
- <sup>22</sup>Toshiharu Oseko, *Basho's Haiku*, I:200.
- <sup>23</sup>Bashō, in Jane Reichhold, *Old Pond: Basho's (almost) 1,000 Haiku*.
- <sup>24</sup>Baishitsu, in R.H. Blyth, *Haiku 2: Spring* (1950).
- <sup>25</sup>Chiyo-ni, in Tadashi Yamane, comp., *Chiyo-Jo's Haiku Seasons* (1996).
- <sup>26</sup>Chiyo-ni, in Tadashi Yamane, comp., *Chiyo-Jo's Haiku Seasons* (1996).
- <sup>27</sup>Buson haikushū (1935) 5-JTI; English version in Stephen Addiss, ed., *A Haiku Garden* (1996).
- <sup>28</sup>Yoshino, *Haiku Sakura* (1992); English version by Jack Stamm.
- <sup>29</sup>Buson haikushū (1935) 5-JTI; English version in Stephen Addiss, Fumiko Yamamoto, and Akira Yamamoto, ed. and trans., *Haiku: An Anthology of Japanese Poems* (2009).
- <sup>30</sup>R.H. Blyth, *Haiku 2: Spring* (1950) (the first of two translations in this volume).
- <sup>31</sup>Takaha Shugyō, in Hoshino Tsunehiko and Adrian Pinnington, *Takaha Shugyō, Selected Haiku* (2003).
- <sup>32</sup>Katō Kōko, ed., *Four Seasons: Haiku Anthology Classified by Season Words in English and Japanese* (1991). Japanese original not found.
- <sup>33</sup>Miura Yuzuru, in Katō Kōko, ed., *A Hidden Pond: Anthology of Modern Haiku* (1996).
- <sup>34</sup>Lanoue, *Haiku of Kobayashi Issa* website.
- <sup>35</sup>Hoshino Tsubaki, in Kōko Katō, ed., *A Hidden Pond* (1996).
- <sup>36</sup>Okuyama, Fūsen ("Balloon," 2007); English version in Fay Aoyagi, ed., *Blue Willow Haiku World*, April 9, 2009.
- <sup>37</sup>Shiki, Matsuyama Municipal Shiki-Kinen Museum, Shiki haiku database, Spring 4338. English version by Charles Trumbull, 2025

unpublished.

<sup>38</sup>David G. Lanoue, Haiku of Kobayashi Issa website.

<sup>39</sup>David G. Lanoue, Haiku of Kobayashi Issa website.

<sup>40</sup>Clement Hoyt (Tohko), in *American Haiku* 1:2 (1963).

<sup>41</sup>Hasegawa, Fuji (2009); English version by Tanaka Kimiyo and David Burleigh in “The Haiku of Hasegawa Kai, *Modern Haiku* 42:3 (Autumn 2011)

<sup>42</sup>Buson haikushū (1935) 3—JTI; trans. W.S. Merwin and Takako Lento, *Collected Haiku of Yosa Buson* (2013).

<sup>43</sup>Hortensia Anderson, in *Shiki Internet Kukai*, April 9, 2000.

<sup>44</sup>Sandra Simpson, in *Kokako* 11 (2009).

<sup>45</sup>Nina A. Wicker, in *Hummingbird* 8:4 (June 1998).

<sup>46</sup>Matsuyama Municipal Shiki-Kinen Museum, *Shiki haiku database*, Winter 3861; English version in John Brandi and Noriko Kawasaki Martinez, *A House by Itself: Selected Haiku: Masaoka Shiki* (2017).

<sup>47</sup>Ikuyo Yoshimura, *Desert Rose* (2002).

<sup>48</sup>Tish Davis, in *Time Haiku*, February 2010.

<sup>49</sup>Brent Partridge, in *Modern Haiku* 32:2 (Summer 2001).

<sup>50</sup>Hekigodō, cited in James Kirkup, review of Osaki [sic] Hosai in Kirkup’s *A Certain State of Mind* (1995).

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<sup>58</sup>Sato, Santoka: *Grass and Tree Cairn* (2002).

<sup>59</sup>Buson haikushū (1935) 5—JTI; English version by Charles Trumbull, 2025, unpublished.

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<sup>61</sup>David G. Lanoue, Haiku of Kobayashi Issa website.

<sup>62</sup>Alan S. Bridges, in Stanford Forrester, ed., *Seed Packets* (2009).

<sup>63</sup>Harold G. Henderson, *An Introduction to Haiku* (1958).

<sup>64</sup>“Sanjuro,” Wikipedia.

- <sup>65</sup>Text online at <https://medium.com/arunava-sinhas-translations/camellia-rabindranath-tagore-731c645191ff>.
- <sup>66</sup>Carolyn Hall, in *Frogpond* 29:2 (Spring–Summer 2006).
- <sup>67</sup>Anne Curran, in *Free XpresSion* 28:11 (November 2021).
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- <sup>69</sup>James Kirkup, *Dengonban Messages* (1981).
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- <sup>71</sup>James Kirkup, *Blue Bamboo* (1993).
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- <sup>78</sup>Matsuyama Municipal Shiki-Kinen Museum, *Shiki haiku database*, Spring 4275; English version by Charles Trumbull, 2025, unpublished.
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- <sup>82</sup>Kathy Lippard Cobb, *Haiku Presence Award 2010, Second Prize*, *Presence* 43 (January 2011).
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<sup>91</sup> Google generative AI overview, “camellia” + “cultural” and various Wikipedia articles.

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<sup>93</sup> Deborah P Kolodji, in *Wild Plum* 2:1 (Spring & Summer 2016).

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