

Yuki Teikei Haiku Society

**Kiyoshi Tokutomi Memorial Haiku Contest 2002**

Judged by Emiko Miyashita

**The first place:** Not awarded.

The haiku submitted this year were not as strong as the ones that were entered last year. Therefore I would like to leave the first place vacant in honor of the history and the prestige of the contest.

**The second place (tie):**

*His Father's Day brunch*

*From among the lemonades*

*he picks up the check*

*Gloria Jaguden, Malibu, California*

I like the *karumi* (lightness) of this haiku. At a Father's Day gathering, and when the time comes to pay the bill, it is again the Father who picks up the check. The table they shared may be on a terrace, the sun shining through the lemonade glasses. Father's content smile and his habitual deed in taking care of the family expenses bring a smile to the readers as well.

Here, two *kigo* are involved, Father's Day as the dominant *kigo*, and lemonade as the secondary *kigo*. Usually a single *kigo* in a haiku is preferred. However, when one *kigo* is obviously dominating the other and the two *kigo* are not competing with each other in such a way as to prevent the readers from focusing on the main subject, a double *kigo* is not a serious problem in Japanese haiku. A lovely sketch from the Father's Day brunch.

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*returning robins—*

*Father's spirit has missed them*

*by only these days*

*Carolyn Thomas, Cathedral City, California*

The returning robins and the departed spirit of Father. Birds come down from the sky and the spirit has gone toward heaven. The pause after the first line does not yet hint at the poet's feelings. Returning robins give a cheerful tone to begin with. The associations we have from these *kigo* are the cheerful chirping of the various kinds of birds that have returned to our neighborhoods. The second and the third line make a strong contrast to the merry and lively presence of the birds. The poet has lost his/her Father only a few days ago, the loss of the father is deepened by the precise contrast.

**The third place:**

*a sunlit prism—*

*my first poem of the year*

*has written itself*

*Michael Dylan Welch, Redmond, Washington*

This may be an honest feeling one gets at the beginning of his/her haiku career. I took this haiku to honor the freshness of the poet's mind toward writing haiku. The first poem of the year is written on the second day of January in Japan. The winter sunlight shines from a lower angle, enabling it to reach the prism inside the living room, projecting the belt of colors on the wall. The pause between the first line and the rest is the poet's admiration. The readers are invited to see the seven colors on the wall here. Congratulations for such an experience!

**Honorable Mention:**

*after the long rest  
finally the forte flute  
- late blossoming pear*

*Janeth Ewald, St. Helena, California*

*dark stains on her pants  
she smiles holding all that's left  
of the blackberry*

*Cindy Tebo, Catawissa, Missouri*

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September 28, 2002  
Kawasaki, Japan  
Emiko Miyashita

**The Kiyoshi Tokutomi Memorial Haiku Contest**

This contest is for English-language haiku written in the traditional form in three lines of 5, 7, 5 syllables. Each poem is required to contain one and only one, season word (*kigo*) from an assigned list.

This year poets chose from among designated season words, as follows. New Year: first writing/poem, New Year's resolution; spring: late frost, spring cleaning, blossoming pear, migrating robins; summer: Father's Day, slug/snail, thunder, blackberry; autumn: scarecrow, mackerel sky, apple, praying mantis; winter: Winter Solstice, ice hockey, oyster, north wind.

The contest committee was Kiyoko Tokutomi, Roger Abe, Anne Homan, Patricia Machmiller and contest coordinator, Jean Hale. The final judge was Emiko Miyashita, renowned haiku author and translator and Dojin of the Ten'i haiku group.

The contest committee and judge congratulate the winners and express our appreciation to everyone who participated.

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