

## HONORABLE MENTION

tales of our wildness  
set off cycles of laughter—  
clinking iced coffee  
Peggy Heinrich

open cellar door  
faint voice of a grasshopper  
lulls baby to sleep  
Roberta Beary

first sun barely up  
the clatter of black-eyed peas  
poured into a pot  
Ferris Gilli

New Year's reunion—  
once again grandfather gets  
the coin in the cake  
Linda Papanicolaou

From the bare hilltop,  
Watching migrating raptors.  
How far will they go?  
Don Olsen

sharing a silence  
under tonight's sugar moon  
the old dog and I  
Desiree McMurry

from a stiff clothesline  
black long underwear flapping;  
Amish washing day  
Jennifer Sheridan

decades in L.A.  
the baggage I still carry ...  
longjohns in my drawer  
Gregory Longnecker

drinking iced coffee—  
I check the *yes* box to be  
an organ donor  
Mike W. Blottenberger

first sun of the year  
a street workman disappears  
into a manhole  
Marilyn Appl Walker

through the bay window  
a sugar moon pours itself  
into jelly jars  
Poppy Herrin

### Kigo for the Contest

The contest coordinator selected these kigo for the 2013 contest: for New Year, *first sun* and *New Year's reunion*; for spring, *sugar moon* and *soap bubble*; for summer, *iris* and *iced coffee*; for autumn, *migrating raptors* and *grasshopper*; and for winter, *whale* and *long underwear*. Some modifications to the contest kigo were acceptable, including the alteration of a kigo from singular to plural (or vice versa). Also acceptable was the modification of a kigo to use a synonym; for example “migrating hawk” was acceptable as a variant of “migrating raptors.”

## CONTEST JUDGES

**Makoto Nakanishi** is a professor at Ehime University, Faculty of Education, in Matsuyama, Japan. He has conducted research extensively on literacy education in primary and secondary schools. In 2012 he presented his paper “Young Buds” at the 5th Haiku Pacific Rim Conference, co-sponsored by YTHS. His English-language poems are published in western journals and anthologies, including the 2012 *Take Five: Best Contemporary Tanka, Volume 4* (2012).

**Kaoru “Hana” Fujimoto** is a Councilor of the Haiku International Association (HIA) in Tokyo, Japan, and a member of the Japan Traditional Haiku Association. She writes for the haiku Magazine *Tamamo* (waterweed), first published in 1930 by Takahama Kyoshi and his daughter, Tatsuko Hoshino. For ten years she has worked at the Tokyo Bureau of the *New York Times*. She appreciates being a judge with Nakanishi-sensei for Yuki Teikei Haiku Society.

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(okiranalog.wordpress.com)

Yuki Teikei  
Haiku Society  
Announces



Winners of the  
Tokutomi  
Haiku Contest 2013



Kiyoshi and Kiyoko  
Tokutomi  
Haiku Contest 2013

Judges:

Makoto Nakaniishi  
and

Kaoru "Hana" Fujimoto

Prize-Winning Haiku  
with Judges' Comments

Who the Tokutomis Were

The annual Tokutomi Haiku Contest of the Yuki Teikei Haiku Society (YTHS) is named for Mr. Kiyoshi and Mrs. Kiyoko Tokutomi, bilingual speakers of English and Japanese. They founded the Society in 1975 to foster writing haiku in English along traditional Japanese guidelines, with the inclusion of a season word in each haiku and the use of a five-seven-five syllabic pattern. YTHS studies (but is not limited to) this form. The Tokutomi Haiku Contest is the longest-lived contest in the West that requires contest entries to follow this traditional form.

See the YTHS web site [www.youngleaves.org](http://www.youngleaves.org) for information including future contests.

**First Prize – \$100**

**a scud of gray clouds  
the road worker lifts his gaze  
to migrating hawks**

**Ferris Gilli**

A haiku is a nature poem: thus an author should seize a moment in nature. This haiku shows the best example of that. The author catches the moment when the road worker made a little movement gazing up at the sky. A scud of gray clouds doesn't wait for anything. Everything comes in the moment. If we lose that moment, it is nothing. The success of the haiku relies on how to seize a precious moment in nature. We can picture the scene easily with the sky, the road worker, and the migrant hawks. This haiku inspired us to recall how it is essential to seize the moment. We remember the movie *Dead Poets Society*, which cherished the idea of *carpe diem*, to seize the day. For haiku poets, we can say, "seize the moment in nature."

**Second Prize – \$50**

**sugar moon rising  
the wail of a midnight train  
takes me home again**

**Ferris Gilli**

In Japan, when we saw the phrase "sugar moon," we wondered what kind of moon it was. Initially we guessed it must be the moon of the season when people make sugar syrup from maple trees in the snow. But we learnt that it was a spring kigo in North America. This haiku has a good combination of a beautiful kigo, the sugar moon, with daily life, illustrated by the midnight train. We feel as if we could hear the wail of the train in the big-country stillness of the prairie under the sugar moon. We could see a wide scene and also sense the author's delicate feelings towards nature. This is a haiku of greeting to nature, the sugar moon.

**Third Prize – \$25**

**church memorial  
celebrating her long life  
creak of grasshopper**

**Carolyn Fitz**

The author's ears catch the creak of a grasshopper at the memorial service in the church. A grasshopper has a faint sound, and it has a short life, in contrast to the poet's long life. We feel the solemnity of the author's feeling for nature. The kigo of "grasshopper" works well in this haiku. We avoid emotional words in writing haiku: this poem implies emotion without telling the reader what to feel. We feel this haiku has a positive view of the universe.