

### 1<sup>st</sup> Prize

**brightly lit office  
a janitor mopping up  
the lengthening night**

**Lisa Anne Johnson**

It was not merely the office that was mopped up, but the lengthening night itself. I found it very refreshing to see this particular kigo, "lengthening night," personified and used as the grammatical object in a single haiku. This unique perspective and deep insight into the kigo elevate the haiku to a poem of high purity. The honest workmanship of the janitor, likely an elderly person, is also visible. This haiku, imbued with a sense of *sabi*, is truly thought-provoking. (Hiroyuki)

### 2<sup>nd</sup> Prize

**gathered round the fire  
our inner circle shrinking  
in the longer night**

**Mariya Gusev**

It is the scene of a campfire. People gather around the fire, forming a circle. A large night envelops them. However, if it were just these elements, in a sense it would be an ordinary scene at a campfire. The advantage of this piece lies in the word "shrinking." The circle of people around the fire gradually gets smaller. The way the conversation progresses, the way people look at the narrator, the changing expressions, the passage of time, and the change in temperature - all these things are beautifully condensed into this one word, "shrinking." It is a beautiful haiku that uses elements that seem almost ordinary but packs the richness of haiku into just one inserted word. (Yuzo)

### 3<sup>rd</sup> Prize

**with the first sunrise  
everything is forgiven—  
smell of fresh coffee**

**Priscilla Lignori**

This kigo, "first sunrise," signifies, at its core, the auspicious atmosphere of new beginnings. The author captures this well with the word "forgiven." The aroma of coffee enhances the scene's realism, making it vivid and relatable. Interestingly, it feels like this haiku is placed at the end of a tasteful novel, suggesting that everything begins anew. (Hiroyuki)

### 3<sup>rd</sup> Prize

**the violinist  
undoing her top button  
a summer concert**

**Marcia Burton**

There is a haiku-ish discovery focusing on the violinist's top button. Perhaps because of the heat, the hands making the music do something different for just a moment before returning to their original position. In the silence, when no music is being played, the violinist's movement, slightly different from that of the other musicians, accentuates the presence of her body and reveals the beauty of her arms and neck. When the subject matter is a concert, one tends to focus on the sound, but what is good about this piece is that it focuses on the beauty of the body in the silence. It is also interesting to make readers imagine the coming passage of time when that body will eventually produce a sound. (Yuzo)

### Honorable Mentions

rays bleach the writing  
on my hospital wristband  
first sunrise back home

Carissa Coane

Unexpected rain  
Tapping each one's umbrella—  
A summer concert

Ma. Milagros Dumdum

lengthening night just  
holding on a starfish waits  
for the tide to turn

Peter Free

autumn woods breakfast  
liverwurst and PBJ  
on a fallen log

Kathy Goldbach

the long trip ended  
a key under the door mat  
and cricket's greeting

Shelli Jankowski-Smith

an armless snowman  
watching the water dripping  
from the carrot's end

Lisa Anne Johnson

vegetable peeler  
stripping her warrior face  
down to a turnip

Lisa Anne Johnson

they soak up the rain  
a row of yellow tulips  
and the homeless man

Priscilla Lignori

granddaughter's visit  
in a hastily-washed jar  
a bunch of wild phlox

Marietta McGregor

free summer concert—  
we are invited to join  
in the last refrain

Neal Whitman

### Kiyoshi and Kiyoko Tokutomi Haiku Contest

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. 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.

### Contest Guidelines

This contest is for English language haiku written in the traditional form of three lines using a 5-7-5 syllabic pattern. Each poem is required to contain one (and only one) season word (kigo) from the following list chosen for this year's contest:

**New Year:** first sunrise  
**Spring:** balloon, tulip, artichoke  
**Summer:** billowing clouds/cloud peaks, summer concert, phlox  
**Autumn:** autumn woods, cricket(s), long night/lengthening night  
**Winter:** snowman/snowperson, winter bee, turnip

### Contest Judges 2024

**Hiroyuki Murakami** is a Japanese haiku poet living in Tokyo. He was a *dōjin* of Yukuharu Haiku Society to 2019 and has been a YTHS *dōjin* since 2022. Member of the Japanese Association of Haiku Poets and translator for *Haiku International*, the Haiku International Association's journal. Regularly contributes haiku and commentary to *Geppo* and YTHS members' anthologies. He published *Harvest Moon*, his own English/Japanese haiku collection in 2023.

**Yuzo Ono** is a haiku poet and writer based in Japan. He studied at the University of Tokyo (BA) and the Royal College of Art (MRes) in the UK. He won the Modern Haiku Association Award for Criticism in 2002 and the Modern Haiku Association New Talent Award (honorable mention) in 2005. He is a councilor of the Haiku International Association and a member of the British Haiku Society. website: <https://yuzo-ono.com/>

Artist and poet **kris moon kondo** is a longtime friend and participant in Yuki Teikei Haiku Society since 1992. She has been writing haiku and painting haiga style since she first arrived in Japan by ship in 1972.

**Contest Coordinator:** Kathabela Wilson

**Brochure Layout:** Rick Wilson

## Yuki Teikei Haiku Society



### Winners of the Kiyoshi and Kiyoko Tokutomi 2024 Haiku Contest

