

1st Prize

**unexpectedly
scraping frost from the windshield
with a credit card**

Barbara Mosbacher Anderson

Contrasting man-made objects generated by the latest technology and natural objects unchanged since ancient times is a common technique in modern haiku. In recent years, many haiku have been written about the internet, email, mobile phones, AI, and so on. However, in most of them, artificial and natural objects are simply juxtaposed in distant locations. In this haiku, however, the two objects have an obvious connection, both physically and causally. It is in the way this connection shows human movement and emotion that this haiku's appeal lies. The view from inside the car would also change dramatically after the frost is scraped away; the incorporation of such a drastic visual change is also fascinating. (Yuzo)

2nd Prize (a)

**room enough to float
a single white camellia
. . . the vase she left me**

Mimi Ahern

A quiet, subtle beauty rises from this haiku, and eventually it almost gives us the feeling that that beauty will envelop the entire world. Who is “she” in this haiku? Why did she leave? Was it a short or long leave? We don't know anything from this piece. However, this haiku captures the quiet time and space after she is gone. It evokes a sense of emptiness or vacancy;

yet, that vacancy is also filled with an exquisite emotion that is neither happiness nor sadness, but is to a degree somewhat close to both of them. (Yuzo)

2nd Prize (b)

**a white haired lady
sells the market's sweetest corn
few teeth of her own**

Jennifer Howse

When she smiles, the scantness of her teeth shows for a moment. That such a woman should be the vendor of the market's sweetest corn is quietly affecting. In her expression one senses a gentle human presence that has deepened with age, along with a sense of assurance that comes from years of tending her produce. I find myself drawn to the author's warm gaze, which comes through in this haiku. (Hiroyuki)

3rd Prize

**barefoot in the dew
a child with end-stage cancer
on her final walk**

Sandra Filippelli

A terminally ill child stands at this haiku's center. The sight of her walking barefoot across the dew-wet ground is moving in itself and may be something the poet witnessed firsthand. Yet one might also read this “child” as an adult returning to a childlike state at the end of life. Viewed in that light, a solemn, breath-catching depth arises, perhaps bringing a more transcendent kind of emotion. (Hiroyuki)

Honorable Mentions

dripping icicles
the voice on the radio
gives a bodycount

Edward Cody Huddleston

charred corn on the grill
a hard-to-please man tosses
kernels to a bird

Keiko Izawa

standing in the corn
passing sky from blade to blade
Iowa pinwheels

Lisa A Johnson

basking in the sun
a house cat spans the window
tail to ears to paws

Barrie Levine

two knocks in the woods
the woodpecker stops and stares
the boy knocks again

Priscilla Lignori

at the edge of town
years after the farm burnt down
fresh corn for sale sign

Priscilla Lignori

empty gym locker –
my New Year's resolution
still with the price tag

Cristian Matei

visiting hours end
as the sun begins to set
on the lizard's back

Jesus Santos

triple digit day
the leap of the grasshopper
creating a breeze

Jesus Santos

hawks on the light pole
airport parking lot home to
their first lovemaking

Jill Spealman

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). That kigo must be chosen from the 2026 list:

New Year: New Year card, first lovemaking, New Year's resolution

Spring: camellia, cat(s) in love, remaining snow

Summer: picnic, hydrangea, fireworks, lizard

Autumn: grasshopper, corn, dew, woodpecker

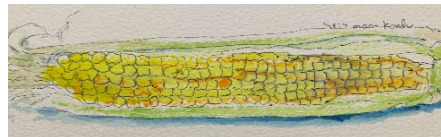
Winter: frost, basking in the sun, icicles

Contest Judges 2026

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/>

The cover art is by **kris moon kondo**, a longtime friend and member of 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



Frost photo by kris moon kondo

Winners of the Kiyoshi and Kiyoko Tokutomi 2026 Haiku Contest

