

Yoel Hoffmann as Japanologist: Japanese Death Poems

Janine Beichman

Introduction

Before he became known as a novelist, Yoel Hoffmann was a pioneer of Japanese poetry studies in Israel. Through his book *Japanese Death Poems*, which he translated into English from the original Hebrew, he also occupies an important place in English-language studies of traditional Japanese poetry. First published by Tuttle in 1986, this book is still in print and widely available. In addition, the well-known poet Eduardo Moga's Spanish translation was published in 2000 and by 2009 had gone through five printings.

Japanese Death Poems is a unique book, one of those unclassifiable treasures that are at once strongly individual and yet speak of universals. Sometimes books like this are forgotten then later rediscovered, but so far Hoffmann's book is if anything growing in popularity, particularly among those with a personal interest in haiku/short poems, Buddhism (especially Zen), or both. It has even spawned a Facebook page. This then seems a good time to reassess it.¹

As a researcher and translator of Japanese literature, especially poetry, I was on the fence about Hoffmann's book when I began to prepare this paper. I had known about it for years, but felt unable to judge it because the poems and stories seemed so distant from their original contexts. There was an entire section of poems by Zen monks that were, Hoffmann said, originally in Chinese.² Since he did not include the originals, I felt on thin ground there. In other cases, the original Japanese sources were given but they were first editions of pre-modern block-printed books without publisher or page numbers. And there were other cases, which I only discovered later, in which the original Japanese source was nowhere to be found.

Once embarked on this paper, however, I could no longer avoid making judgments, and to do so I had to investigate Hoffmann's original sources insofar as possible. Buoyed by the enthusiasm of my haiku friends, I sought out modern editions of the pre-modern books Hoffmann acknowledged and compared them to his own renditions. I also looked into the sources for the Chinese poems. As I dug deeper, I came to realize that while the death poem is a recognized genre in Japan, until very recently there were no collections devoted to it exclusively. Hoffmann had to wend his way through a mass of material picking out the works that served his vision.

Now I think of Hoffmann as drawing a rake through the rock garden of Japanese poetry, creating his own design. Stubbornly sticking to his own perspective, mining only what is gold for his subject, he let the rest fall away like dross, shaping and reshaping as he went, acting as translator, editor, and interpreter. It was the creative aspect of the book that had made me wary of it, but I came to realize that it was that very aspect that makes it so compelling.

Part One

Japanese Death Poems is divided into three parts: Introduction, Death Poems by Zen Monks, and Death Poems by Haiku Poets. The history of Japanese poetry that Hoffmann outlines in Part One gives less space than most accounts to the imperial anthologies of waka and zooms forward as quickly as possible to the haiku. It then shifts direction to a discussion of Japanese attitudes towards death. This is followed by examples of several different kinds of death poems in various forms, ranging from poems by warriors, women, and others, to parodies of the very genre itself, and then to poems which are not usually defined as death poems but which “are more forceful” for all that.

Having given this exhaustive survey in the brief compass of 40 pages (43-83), Hoffmann suddenly shifts direction, leaping from humorous poems about death to a profoundly serious question. “How,” he asks,

is a person’s poetry linked to his life? What can it tell of his death? One poet may search in vain for a poem as long as he lives; another repeats one poem again and again; yet another lives and dies in every poem that he creates. Before his death, Joha said that if someone writing a poem prior to his at a renga-composition gathering had only suggested the phrase ‘a little of the sea,’ he would have followed it with a phrase containing ‘Mount Osaka.’ ‘I wished,’ he wrote, ‘for the phrase long ago, but no one ever started out like that, and now I must leave this life without having composed my verse’(83).

Hoffmann’s own interpretation of Joha’s words follows at once: “Even if we were to analyze at length the images Joha wanted to combine, we would never understand the particular note he strove for all his life, a note only he could comprehend”.

A few pages later, coming to the end of Part One, Hoffmann returns to this theme, making a declaration regarding the mutual inability of individual human beings to understand each other, a declaration which I feel may be fundamental to his sensibility:

Let us not forget, however, that when someone dies, it is not a nation but an individual that is dying. A person can bequeath his property and even his opinions to his survivors, but he buries

his own name with him. And what stands behind that name, which belongs to the man alone, will never be understood by another (86-87).

For Hoffmann, what could better illustrate an idea than a poem? Thus he continues,

This is perhaps what a certain little-known poet named Tomoda Kinpei meant when he composed his death poem:

In life I never was	<i>Aru toki wa</i>
among the well-known flowers	<i>hana no kazu ni wa</i>
and yet, in withering	<i>taranu domo</i>
I am most certainly	<i>chiru ni wa morenu</i>
Tomoda Kinpei.	<i>Tomoda Kinpei (87)</i>

In a manner typical of the novelist Hoffmann would become, we are given an affirmation (when someone dies, it is not a nation but an individual), which leads to a negation (no one will ever be understood by another), and then to a poem that “perhaps” may mean what the prose has just said, or may not. We are offered certainty only to have it torn from our hands. And on that note, which ends the Introduction, we are left to turn the page and enter Part Two, the poems of Zen monks.

Part Two

Hoffmann is aware that it may seem strange to have early Zen monks writing in Chinese in Part Two of the book and then haiku poets of a later time writing in Japanese, in Part Three, since they have “no direct historical link” (17). But he explains that they are similar in several ways:

The attitude expressed by haiku poets, however, often reflects Zen Buddhist elements; indeed, many haiku poets took a deep interest in Zen Buddhism, some to the point of donning a robe and wandering up and down Japan begging rice from door to door, after the manner of Zen monks. Despite the historical gap and the consequent cultural differences, a strong spiritual kinship can be discerned between the farewell poems written in Chinese by Zen monks and many of the poems written by haiku poets. By contrast, tanka, at least with regard to death poems written in this genre, tend to reflect a rather different perception of the world (17-18).

Hoffmann, in other words, has begun with a diachronic—historical—approach in his charting of the history of Japanese poetry, but now returns to his real interest, which is synchronic, that is to say, thematic. This is a comparative literature approach: one compares authors who have a spiritual

or other kind of kinship but may never have known one another. Like the English novelist and critic E.M. Forster in *Aspects of the Novel* almost a century ago (1927), or the contemporary scholars of world literature (for example, David Damrosch) who are opening up the borders of comparative literature today, Hoffmann imagines all the writers in his world sitting around a table, transcending borders of time and space.

Bassui Tokusho:

In the Acknowledgments, Hoffmann says his sources for Part Two: Death Poems by Zen monks (89-129) were two books by the contemporary scholar Furuta Shokin, *Zenso no Yuige* (Last words of Zen monks) and *Zenso no Shoji* (Lives and deaths of Zen monks).³ Hoffmann describes both books as though they were anthologies of poems (7) but this is somewhat misleading. Both books consist of biographical sketches (in modern Japanese) of well-known Zen monks, and include quotations from their sayings and last words and, where they exist, their death poems. The quotations in Furuta's books were originally written in Sino-Japanese (or Chinese, as Hoffmann calls it), and Furuta, whose aim was to popularize Zen, gives them in both the original Sino-Japanese and then in modern Japanese translation. One has to agree with Hoffmann's decision not to provide original texts for the poems in Part Two.

In compiling the stories of Part Two, Hoffmann made extremely effective use of Furuta's work, radically condensing and reshaping it. As an example, take the account of Bassui Tokusho, which opens Part Two. Furuta's account of Bassui is eight pages long, Hoffmann's adapted version is a single page. For Furuta, the prose sentences that Bassui pronounced at death are memorable, but at the same time they are one element among many in Bassui's biography, and come where they came in his life, very near the end. In Hoffmann's account these words, reshaped as a poem, become the centerpiece, the place we begin:

Look straight ahead. What's there?
If you see it as it is
You will never err.

Furuta begins his account by saying of Bassui that "His role in the democratization of Zen [禪の民衆化] was very important" (Furuta, 46). Thus, Bassui's greatest achievement was his contribution to the spread of Zen teachings among the common people, which he accomplished by speaking in a way that all could understand. Furuta also gives many examples to illustrate that Bassui felt a "responsibility to educate the people of perhaps low intellectual level" who gathered around him

(Furuta, 51). Hoffmann whittles all this down to the single dramatic observation: "Bassui did not turn his back on the simple people, but taught them Zen in words they could understand."

Furuta's portrait is rich in detail and a valuable account of Bassui's life. However, it has a certain didactic, almost hagiographic quality that is lacking in Hoffmann's condensed and reshaped portrait. To put it another way, Hoffmann gets a lot done in a very small space, which of course resembles his short yet suggestive novels in which the mundanity of the everyday often bumps up against the infinite spaces of everything we cannot say. Hoffmann likes concision.

In Hoffmann's retelling, Bassui appears as an eccentric but extremely wise human being who on his own portrait wrote the mysterious declaration: "I teach with the voice of silence". Furuta's discussion suggests a more precise translation: "It would be better to teach with the voice of silence [instead of having to use words]".⁴ Yet how lame that would be and how untrue to the strength and imagination of the original words. The original phrase itself compels because of the rich imagery and powerful concision of the Sino-Japanese. The mystery of silent words lies at its heart, as Furuta stresses. I would argue that keeping that sense of mystery, as Hoffmann's translation does, makes up for the loss in precision. As the Senegalese novelist Boris Boubacar Diop says, in translation loyalty is sometimes more important than fidelity.⁵

Part Three

Shisui:

In Part Two, we saw that Hoffmann arranged the words of prose that Bassui spoke just before death so that they became a poem. Moving on to Part Three: Death Poems by Haiku Poets, we find an even more radical editing in the story of the haiku poet Shisui. Here a picture substitutes for the words that Shisui refused to say.

The original context of Shisui's story is a work of 1771 titled *Haikai Kafu Shūi*,⁶ where it is a mere two lines of Sino-Japanese prose. These lines give Shisui's name, his surname, and the fact that his father was also called Shisui. Then come the date of Shisui's death and his age at death, and a single sentence describing his last moments.

Here is how Hoffmann edits this: he places the date of Shisui's death and his age at death beneath Shisui's name, omitting Shisui's surname and the fact that his father was also called Shisui. Then, adding: "The following has been written about Shisui's 'death poem'", he translates the sentence describing Shisui's last moments in a fashion at once literal and elegant:

During his last moments Shisui's followers requested that he write a death poem. He grasped his brush, painted a circle, cast the brush aside, and died (295).

To complete the entry, Hoffmann adds what the reader needs to know to make sense of Shisui's actions:

The circle (*enso*) is one of the most important symbols of Zen Buddhism. It indicates void—the essence of all things—and enlightenment. There is perhaps a connection between the figure of a circle and the shape of the full moon, another symbol of enlightenment (295).

And yet that is not all. At the beginning of the story, Hoffmann inserted a picture of a circle drawn with a brush. The original text does not have a picture of a circle, but it does say that Shisui drew one. By adding the circle, Hoffmann has restored the wholeness of the original event. It is almost as if we were there, seeing what the monk drew for his followers, and being encouraged to meditate on what the circle might mean.

Small but highly effective touches like this make one respond to *Japanese Death Poems* as a work of art based on a translation, rather than a translation only. Yes, we have translations and we have works of art, but we also have works of art whose first layer is translation. Perhaps only a translation that values loyalty above fidelity can become art.

Unrei:

Another story in Part Three concerns Unrei. The original context is *Wakan Bunso*, which as Hoffmann writes is “a collection of short pieces of poetry and prose with commentary”. In this Japanese work, Unrei's story, including the poem, is a little over three pages, about the length of a short-short story. Hoffmann makes it even shorter. Almost all proper nouns are excised. And the entire first page and a half, which details the years Unrei spent wandering about in the company of various haikai poets and has many place names that would mean nothing to most non-Japanese readers, is summarized in the single phrase “he took to wandering up and down Japan” (333). However, when Unrei settles in Izumozaki, where he intends to live out his days and where he dies, the details are translated in full.

In Hoffmann's reconstruction all that is left is Unrei's last poem, the moving and dramatic description of his preparations for death, and the moment of his expiration. It is almost as if Hoffmann were saying to us, “In his death he was most fully himself, and so that is what I have given you”. Again, we feel the sense of individuality that is so important to Hoffmann.

Above I have discussed how Hoffmann revised and reshaped his sources to create the brief but compelling poem-narratives of *Japanese Death Poems*. Next I will discuss two of the most

successful poem translations.

Yoel Hoffmann as Translator

Oroku:

The section called Death Poems by Lovers in Part One (57-65) has some of the finest translations in the book. Hoffmann writes:

In many of the death poems written by Japanese women, the reader may sense a longing for a place of refuge from the many hardships the women encounter. The following death poem belongs to a woman named Oroku and dates from the first part of the seventeenth century. Oroku marries a certain Sakon, the retainer of a provincial ruler, and bears him a male child. She is treated cruelly by her mother-in-law, however, and finally kills herself. This poem appears in her will:

And had my days been longer	<i>Nagaraete</i>
still the darkness	<i>kono yo no yami wa</i>
would not leave this world—	<i>yomo hareji</i>
along death's path, among the hills	<i>shide no yamaji no</i>
I shall behold the moon.	<i>iza tsuki wo min</i>

The moon symbolizes salvation in the world beyond the sufferings of the present life (65).

Even if she had chosen life, the darkness would never have lifted for her, Oroku says. Better to die, for in death she shall see the moon, symbol of salvation and relief from suffering.

The translation conveys the meaning faithfully and yet there are small inventive touches which have large effects. Beginning *in media res* with “And” makes the poem seem to flow from the thoughts expressed in her “will”. To unfold *shide no yamaji* into “along death's path, among the hills” lends concreteness to what is a set phrase in the original. To end with the word “moon” creates a sense of surprise that the original, being slave to Japanese noun-verb word order (*tsuki* means “moon,” *min* means “shall behold”), cannot duplicate.

Subtle sound patterns also contribute to the effect. The alliteration of “d” moves us from “days” to “darkness” to “death,” underscoring the opposition of light and dark. Then, having plunged to the very depths, the lisped, somehow sinister “th” of “death” is channeled into the “th” of “path,” only to open up into the silvery final “l” and “s” of “hills” and “behold”. At the very end, with that solo appearance of “m” at the beginning of a word (it has been used before, but only for the accessory words “my” and “among”) comes the moon, salvation and comfort at once. The extremes

of suffering and of joy, of death and birth, reside together in one poem.

Kagai:

Barren branches:	<i>Kare-eda ya</i>
the autumn left behind	<i>hakanaku nokoru</i>
a cicada's hollow cry.	<i>semi no koe</i>

Hoffmann does not cite the source of this poem.⁷ The entry is also unusual in that aside from the poet's date of death, which is 1778, there is neither commentary nor story. The translation, however, is remarkably effective.

Kare-eda is a winter season word, usually translated as “withered branch”, “dead branch”, or “bare branch”.⁸ Although not unprecedented, “barren branches” is an unusual translation for this word. It includes bareness but suggests sterility as well. Beneath the surface of the poem “barren” tangles with the “hollow” cry of the cicada, and its similar suggestions of sterility, mortality, and death. The branches are barren, sterile, nothing can be born of them—except the cicada's cry, which is hollow and faint. The trees evoke sight, the cicada's cries evoke ears, yet both signify the same thing. Sterile branches, sterile insect, sterile world.

“Branches” could be the singular “branch”, and “a cicada” could also be the plural “cicadas”, but using the plural for the branches and singular for the cicada creates the dramatic image of a large landscape within which there is one small cry.

Hoffmann adds the word “autumn” to ensure that the seasonality of *kare-eda*, always associated with early winter, is not lost. This results in nearly personifying the autumn, giving it agency, for “left behind” can be understood as an action. If the personification of autumn were obvious, it would injure the effect of the poem, but it is subtle.

In terms of sound, the alliteration of “b” in the first line, and then the reversal from “bar-” to “bra-,” and the partial rhyme of the long “i” of “behind” and “cry” create the subtle sound patterns that are especially important when translating short poems.

Hakanaku is usually translated as fleeting, empty, evanescent, passing, mortal. “Hollow” implies all this and at the same time echoes, with its “h,” the very sound of the original's *hakanaku*.

Meter also adds to the effect. The first line's trochaic meter (alternate strong and weak stress) changes in the next two lines to iambic (alternate weak and strong stress). The two opposite meters, helped by the sound repetitions, play against each other so that the first line firmly sketches out a static landscape, while the second and third lines fill it in with things that move, the vanishing

autumn and the crying insect.

Like Oroku's tanka, this haiku is a translation that turns into an English poem.

Conclusion

Hoffmann's novels are short and typically described as fragmented; words like "kaleidoscopic", "mysterious", and "mosaic-like" tend to be used about them. At first I imagined that such elements might have been inspired by his encounter with Japanese poetry. After my own encounter with him through *Japanese Death Poems*, I would instead suggest that the measure ran the other way. "I teach with the voice of silence": surely this is what Hoffmann himself, torn between words and no words, memory and forgetting, explanation and silence, would like to do.

As a translator, Hoffmann is being most himself when he has a genuine source and is being faithful to it but at the same time keeps it partly hidden from his readers. The distance—or shall we say the silence—so created leaves him free to perform the alchemy by which a translation becomes a poem.

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A Bibliographical Note:

In the text and notes of *Japanese Death Poems*, Hoffmann identifies the following sources:

Part One (as given in Notes, pp. 343-344, with my corrections in brackets):

Nishimura Hakucho, *Enka Kidan* [Hakucho should be Haku'u]

Muju, comp., *Shasekishu* [author's full name is Mujū Ichien]

Matsu'ura Seizan, *Kasshi Yawa* [Matsu'ura should be Matsura]

Nomori no Kagami

Ban Kokei, *Kanden Jihitsu*

Okanishi Ichu, *Ichijiken Zuihitsu*

Takukuwa Ranko, *Haikai Sesetsu*

Natsume Seibi, *Zuisai Kaiwa*

Momoi Tou, *Kyuai Zuihitsu*

Part Two (as in Bibliographical Notes, p. 347)

Furuta Shokin, *Zenso no Yuige*

Furuta Shokin, *Zenso no Shoji*

Part Three (as in Notes, pp. 344-345, and Bibliographical Notes, p. 347):

Hayakawa Joseki, comp., *Haikai Kafu*

Takarai Kikaku, *Zotanshu*

Hirose Jikko, comp., *Haikai Kafu Goshui*

Yamamoto Kakei, *Aranoshu*

Takarai Kikaku, *Hanatsumi*

Ishida Mitaku, *Hitomotogusa*

Naoe Mokudo, *Mizu no oto*

Takebe Ryotai, *Basho-o Zuda Monogatari*

Hirose Jikko, comp., *Haikai Kafu Shui*

Saida and Ennyu, comps., *Yugao no Uta*

Kamata Haruo, *Kinki Bosekiko*

Kagami Shiko, comp., *Wakan Bunso*

Bibliographical Notes (p. 347)

Hoji and Onishi Kazuto, *Shinsen Haikai Nempyo* (Osaka:Shoga Chimpon Zasshisha, 1923) [the index is in *iroha* order]

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For further research:

All the notes given in **Japanese Death Poems** for pre-modern Japanese sources refer to the first editions, which were block-printed books. Hoffmann does not make it clear whether he consulted the works in these difficult to read and relatively rare first editions, or if he consulted them in modern movable-type editions, or both. In any case, with the rise of online digital archives at the National Diet Library (NDL) and many university libraries, these sources may often be found online. The following series also contain many of them:

Kohaisho Bunko, Vol. 11, Tenseidō, 1925 古俳書文庫, 第11巻, 天青堂 has Natsume Seibi *Zuisai Kaiwa* 夏目成美 隨齋諧話.

Nihon Haisho Taikei, Nihon Haisho Taikei Kankōkai, Shunjūsha, 1926-1928 日本俳書大系, 日本俳書大系刊行会, 春秋社 has Takakuwa Rankō, *Haikai Sesetsu* 高桑闌更俳諧世説 and Hirose Jikkō, *Haikai Kafu Shūi* 広瀬十口俳諧家譜拾遺.

Nihon Kagaku Taikei, edited by Sasaki Nobutsuna, Kazama Shobō, 1956, Vol 4. 佐佐木信綱編、日本歌学大系、風間書房 has Nomori no Kagami 野守の鏡.

Nihon Koten Bungaku Taikei, Vol. 85, Iwanami Shoten, 1966 日本古典文学大系 岩波書店, has

Shasekishū 沙石集, with commentary and annotations. This 1966 edition is available online, and any university library in Japan will have the more recent revised edition. *Shasekishū* is a well known and studied work and also exists in other editions, as well as in English translation: Robert E. Morrell, *Sand and Pebbles (Shasekishu). The Tales of Muju Ichien. A Voice for Pluralism in Kamakura Buddhism*. State University of New York Press, 1985.

Nihon Zuihitsu Taisei, Yoshikawa Kōbunkan, 1929 日本随筆大成日本随筆大成刊行会, 吉川弘文館 has *Enka Kidan* 煙霞綺談, *Kasshi Yawa* 甲子夜話, *Kanden Jihitsu* 閑田次筆, and *Ichiji Zuihitsu* 一時随筆. “Table of Contents and Index to *Nihon Zuihitsu Taisei*,” compiled by Michael P. Williams and Alban M. Kojima, 2008 has the complete contents of old and new editions of this multi-volume work: (http://www.library.upenn.edu/docs/collections/japan/_NihonZuihitsu-j.pdf)

Shinsen Haikai Nempyo, edited by Hirabayashi Hōji and Ōnishi Kazuto, Shoga Chimpon Zasshisha, Osaka, 1923 新撰俳諧年表: 附・俳家人名録, 平林鳳二, 大西一外編, 書画珍本雑誌社 has some of the haiku in Part Three, according to Hoffmann, p.347. Digital copy at <http://dl.ndl.go.jp/info:ndljp/pid/969169>

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Notes

- 1 The Facebook page is <https://www.facebook.com/JapaneseDeathPoems> (accessed June 27, 2017). There are also sites about Buddhism, spirituality, and the samurai which incorporate material from the book, such as <https://www.samurai-archives.com/deathq.html>. (accessed June 27, 2017).
- 2 The poems are originally in *kambun*, a form of classical Chinese annotated so that it can be read as Japanese. Also translated as Sino-Japanese, *kambun* was widely used in Japan until modern times.
- 3 Here and elsewhere Hoffmann does not use macrons over long vowels. If he did, the titles would be *Zensō no Yuige* and *Zensō no Shōji* and the author's name Furuta Shōkin. However, Furuta himself apparently preferred to Anglicize his name. In the colophone of Furuta's two books his own name appears as “Shokin Furuta.”
- 4 「自らの像に賛した一偈に「雲樹陰中の一草、塩山峰下、千衆を累とつさいわす、咄哉、此の漢已むこ

とを獲ず、争でか黙声の塵利に通ずるに如かん」と。雲樹はいうまでもなく雲樹寺孤峰を指し、一種草とは抜隊自らを指そう。塩山にあつて千衆に説法する立場になったことは、やむを得ないめぐり合せであるとし、実際のところは黙声をもって塵利に教えを弘め通ずるにしくはないといっている。黙声は沈黙の声ということであり、黙の声とは矛盾するようであるが、無言の言むごんといった意味に等しかろう。塵利の塵は微塵であり、微塵、無数の国土ということである。対示説法を巧みにしたであろう抜隊が黙声をいっているこの一語は、抜隊の禅を理解する上に見落としてはならない。」(古田紹欽「禅僧の生死」春秋社、1971年、pp.53-54) As one can see from this, Hoffmann quotes only the central part of Bassui's original inscription.

- 5 Diop's remark was made during the 2015 PEN Translation Slam. See <https://www.youtube.com/watch?v=toeYE6yk8NI> (accessed June 26, 2017).
- 6 Note 13, p. 345 of *Japanese Death Poems* cites Hirose Jikko, comp. *Haikai Kafu Shui*, 1771, but with no publisher or page number. I cannot tell if Hoffmann actually used the original edition of this book or not, but it also exists in several modern editions. The one I consulted was contained in 日本俳書大系、第15巻（通編）（俳諧系譜逸話集 at the National Diet Library Digital Collections: (<http://dl.ndl.go.jp/info:ndljp/pid/1179401>) (accessed June 26, 2017). P. 137, コマ番号 86 has the poem.
- 7 In the bibliographical notes Hoffmann writes “Most of the poems whose sources are not stated in the Notes were taken from the biographical dictionary *Shinsen Haikai Nempyo*”(347). I searched this work, which consists of an index of names (arranged in *iroha* order) and of poets (arranged according to date of death, with death poems if they have one), for both the poet and the poem, but could find neither.
- 8 Elin Sütiste, “A Crow on a Bare Branch: A Comparison of Matsuo Bashō's Haiku “Kare-eda ni...” and Its English Translations,” in *Studia Humaniora Tartuensia, an international online journal of the classics and the humanities*. <https://www.ut.ee/klassik/sht/2001/sytiste1.pdf> (accessed June 27, 2017). Only two of the 22 translations discussed by Sütiste use “barren” for *kare-eda*.