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【研究資料】

The essence of the swordfighting techniques of Miyamoto Musashi

—An interpretive translation of his "Heiho Sanjugokajo"—

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Abstract: The "Heiho Sanjugokajo" is alongside the "Gorin-no-sho" a text by MIYAMOTO Musashi which has been passed down through generations. Despite this, it has, due to obstinate prejudice, until now not been studied in detail, and was by some even regarded as a forgery. However a document was recently discovered that confirmed the historical fact that Musashi in his fifties, in which he in his own words realized the true way of the martial arts, really wrote this text. In this essay we have attempted to reconstruct a precise as possible basic text on the basis of thorough comparison of the various secondary texts of the "Niten-Ichi-Ryu School", "Enmei-Ryu School" and "Yagyu-Shinkage-Ryu School" and on this basis to translate this not always unambiguous old Japanese text into English (originally into German) from the perspective of the author, that is to say according to his practical interpretation. In this way this essay is intended to allow not only Japanese but also non-Japanese to study the essence of the unrivalled sword fighting techniques of Musashi at first hand. If this small work contributes to further discussion, the author would consider himself very fortunate indeed.

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一般教養系論文

1. Background

In February of the 18th year of Kanei (1641) MIYAMOTO Musashi[*1] wrote down the essentials of his sword fighting school in 36 articles and presented them to HOSOKAWA Tadatoshi, the feudal lord of Kumamoto, where he had lived as guest since August of the previous year and whom he had instructed together with his samurai in his unrivalled martial art. This monumental document is the "Heiho Sanjugokajo (35 Articles of Strategy)"[*2].

However this concise text, which the feudal lord[*3] who had already attained mastership of the "Yagyu-Shinkage-Ryu School" received, has until now not been extensively studied. The reasons for this are persistent prejudices such as: all thoughts of the Heiho Sanjugokajo are integrated in the "Gorin-no-sho (Book of Five Rings)" that Musashi began writing two years later (1643), so that the first text was regarded as a draft of the second text; that the Heiho Sanjugokajo, because it was written in a few days for the feudal lord who had fallen into a critical state of health since the beginning of the year, was imperfect and incomplete and could therefore not be regarded as a matured document; or even that the Heiho Sanjugokajo was a later summary of the Gorin-no-sho, and not written by Musashi himself but a forgery by one of his successors. In the light of this widespread bias the Heiho Sanjugokajo has merely been published as an addendum to the Gorin-no-sho and a full translation into modern Japanese has not been published, let alone German or English.

Most of the individual articles of the Heiho Sanjugokajo, 28 altogether, are included in the Gorin-no-sho under

the same or similar titles, but there are several articles that are not included but nevertheless handed down over generations in the "Niten-Ichi-Ryu School" as important teachings. If we ponder the fact that the Gorin-no-sho was most probably given to his student TERAO Magonojo as memento in the form of an incomplete manuscript, the missing articles could have initially been included and possibly later lost in the course of compiling a book.

After meticulous research a document was recently discovered, which confirms the historical fact that the Heiho Sanjugokajo was not written in 1641, but that approximately ten years earlier, when Musashi taught his former "Enmei-Ryu School" in Nagoya, an almost identical text existed. This document is included in the "Toho-roku", an extensive book of the martial arts of the Yagyu-Shinkage-Ryu School, under the title "Enmei Sanjugokajo no Uchi" and actually consists of 35 articles[*4]. This discovery means that this school, which was legitimised by the Tokugawa Shogunate to match the sword strategy of Musashi and if possible to overcome it, had covertly acquired his secret text and studied it in detail. The original text remains undiscovered but we can safely assume that the Heiho Sanjugokajo, which was written for the terminally ill feudal lord, was based upon this text of the Enmei-Ryu School in almost unchanged form[*5].

If the Heiho Sanjugokajo originated from his Enmei-Ryu School, the thoughts which are written down in it stem from Musashi's 50's, from which he states in the Gorin-no-sho that he "in search of the deeper laws" at last "came to realize the true way of strategy"[*6]. Therefore they should be regarded as an epoch making, historically irreplaceable text. The Heiho Sanjugokajo and the Gorin-no-sho should be regarded primarily as two individual manuscripts in their own right[*7]. Only after impartial, complete understanding of both texts can we come closer to the truth of Musashi.

2. About the text

The original of the Heiho Sanjugokajo is sadly lost. A handwritten copy that Musashi sent via one of his students, his third adopted son TAKEMURA Yoemon, at the Enmei-Ryu School in Nagoya as well as another copy that Musashi presented to his most trusted student TERAO Kumenosuke as memento seven days before his death (1645)[*8], are also both lost. The texts that we have are therefore handwritten copies of later generations.

If we study closely and compare the various secondary texts, which stem phylogenetically from the Niten-Ichi-Ryu School or the Enmei-Ryu School, and the above mentioned document in the book of the Yagyu-Shinkage-Ryu School, it becomes evident that these three texts, despite stylistic or terminological differences, clearly correspond in their content. So can we on the basis of this comparison reproduce the original text more precisely and decipher the true thoughts of Musashi from a closer perspective.

In order to reconstruct the text, we have consulted as working basis the articles in the book "Miyamoto Musashi", published by Miyamoto Musashi Iseki Kensho-kai, Kinkodo Shoseki Publishing, Tokyo 1909. This first edition of the Heiho Sanjugokajo is indeed also the basis of the currently available texts, however due to the fact that all versions that stem from it including the text in the most popular book "Gorin-no-sho", Iwanami Shoten Publishing, Tokyo 1985, have been altered many times without perceivable reason, we had to revert to this edition. Subsequently we corrected the text to the smallest detail taking into consideration the detailed text critic by UOZUMI Takashi[*9], and in comparison with the text of the Enmei-Ryu School constructed a preliminary text. Then we finally completed a basic text taking the document of the Yagyu-Shinkage-Ryu School into careful consideration.

In the following we present the translation of this basic text. All translations necessarily hang inseparably together with the understanding of the text or more precisely with the previous interpretation of the text. In order to approach the thoughts of Musashi, the interpreter should experience himself what Musashi himself experienced. This means not only the study of his texts, but also the practical exercise of his teaching, because, as is often repeated in the Gorin-no-sho, the truth of these thoughts can only be reached through continuous training. The truth that one unveils with this method varies depending on the level reached by the individual, however it is in the context of the interpreter by all means true. And so it is perhaps not unreasonable when the author, a student of the Niten-Ichi-Ryu School, Kendo 7th Dan, on the basis of his present understanding and in anticipation of future improvement, should here attempt a translation[*10].

3. The translation

<Preliminary notes>

** We have arranged the articles in the translation in series and numbered them "1–36".*

** The Japanese text is shown first and then its translation. Where necessary a commentary by the author of the translation is included in the explanatory notes.*

** Punctuation marks which were not used in the old texts are included in order to clarify the content of the Japanese text.*

** Old Chinese characters are, insofar they do not suffer changes of meaning, replaced with modern characters.*

** The character "一" before each article is derived from the word "one", which was often used to accentuate the individual articles in earlier times.*

** For the reader the relevant passages in the Gorin-no-sho are denoted in square brackets [ ]. Where there is no equivalent the symbols "***" are used to indicate this.*

** In order to remain as true as possible to the style of the original, several in principle ambiguous key words, specific phrases, as well as overlapping terms, are deliberately translated as they are, that is to say literally. This editorial principle can lead to a loss of fluency in parts of the translation.*

兵法二刀の一流数年鍛錬仕処，今初て筆紙にのせ申事，前後不足の言のみ難申分候へ共，常々仕覚候兵法之太刀筋心得以下，任存出大形書顕候者也。

(Foreword)

After many years of practice in my own school, the strategic methods ("Heiho") of which I developed through training with two swords, I wish to write down the main points for the first time. It is difficult to explain the individual content with the appropriate words, but I will try to write down the main parts of the continuously trained strategical techniques, the path of the sword, the attitude of the spirit and other knowledge in the order in which they come to mind.

一，此道二刀と名付事

此道二刀として太刀を二ツ持儀，左の手にさして心なし。太刀を片手にて取ならはせん為なり。片手にて持得，軍陳，馬上，沼川，細道，石原，人籠，かけはしり，若左に武道具持たる時，不如意に候へば，片手にて取なり。太刀を取候事，初はおもく覚れ共，後は自由に成候也。たとへば弓を射ならひて，其力つよく，馬に乗得ては，其力有。凡下之わざ水主はろかひを取て，其力有。土民はすきくはを取，其力強し。太刀も取習へば，力出来物也。但人々の強弱は，身に応じたる太刀を持べき物也。

1) Why I call this way the two swords

I name this way the two swords ("Ni-To") and let the students train with two swords in their hands. The left hand has less importance thereby. With this method they learn to wield the sword with one hand. The advantages of this style are apparent on the battlefield, when riding a horse, in a pond or river, on a narrow path, on a stoney surface, in a crowd and when running, therefore when a man has a weapon in the left hand and it is impossible to wield the sword with both hands, he must hold it in one hand. The one handed handling of the sword may at first be difficult, but later it will be possible to use the sword freely without hindrance. For example: Through training the necessary strength for archery is attained and through training the necessary strength for riding. Also with regard to the skills of the people: the mariner attains the strength for the rudder and oars and the farmer the great strength for the plow and the hoe. In the same way we can, with constant training, attain the necessary strength to control the sword with one hand. But it is important that each individual chooses a suitable sword for his strength, because there are people of greater or lesser strength. [Earth, 5]

一，兵法之道見立処之事

此道大分之兵法，一身之兵法に至迄，皆以て同意なるべし。今書付一身の兵法，たとへば心を大将とし，手足を

臣下郎等と思ひ，胴体を歩卒土民となし，国を治め身を修る事，大小共に，兵法の道におなじ。兵法之仕立様，惣躰一同にして余る所なく，不足なる処なく，不強不弱，頭より足のうら迄，ひとしく心をくばり，片つりなき様に仕立る事也。

2) How the way of strategy should be understood
The strategic principles (“Heiho”) should, in battles and single combat, always be viewed as identical. In the following I write about the strategy of single combat, but if we compare the spirit with the general, the arms and legs with the vassals and the knights, the torso with the infantry and inhabitants, the control over the country with that of the own body, it is understandable that in the way of strategy there is absolutely no difference between both. When fighting one should pay equal attention to the entire body from head to toe, namely not too much and not too little, not too strongly and not too weakly, so that no imbalance develops in the body. [Comp. Earth]

一，太刀取様之事
太刀之取様は，大指人さし指を請て，たけたか中，くすしゆびと小指をしめて持候也。太刀にも手にも，生死と云事有り。構る時，請る時，留る時などに，切る事をわすれて居付手，是れ死ぬると云也。生と云は，いつとなく，太刀も手も出合やすく，かたまらずして，切り能き様にやすらかなるを，是れ生る手と云也。手くびはからむ事なく，ひぢはのびすぎず，かゞみすぎず，うでの上筋弱く，下すぢ強く持也。能々吟味あるべし。

3) How the sword is held
To hold the sword correctly the forefinger and thumb should hold lightly, the middle finger with medium strength, the ring finger and the little finger firmly. As with the sword there is life and death with the hand. The hand is dead which, when holding, parrying or stopping, forgets the actual aim of cutting the opponent and becomes rigid. The living hand is always relaxed and calm, in harmonious balance with the sword in preparedness to cut. When holding the sword the wrist should not be twisted, the elbow not stretched too much, but also not bent too much, the upper muscles of the arm should be relaxed and the lower muscles tensed. This should be carefully observed. [Water, 4]

一，身のかゝりの事
身のなり，顔はうつむかず，余りあをのかず，かたはさゝず，ひづまず，胸を出さずして，腹を出し，こしをかゞめず，ひざをかためず，身をまむきにして，はたばり広く見する物也。常住兵法與身，兵法常の身と云事，能々吟味在るべし。

4) The posture
The posture should be so that the face is not directed at the floor, but also not too far upwards and both shoulders should be neither stiff nor slouched. At the same time the stomach should be pushed forward instead of the chest, do not bend the hips, do not stiffen the knees and the straight body should be turned towards the face of the enemy so that it appears wider. It is necessary to always behave so that the everyday posture is the same as it is during combat and the fighting posture the same as it is in everyday life. This should be carefully observed. [Water, 2]

一，足ぶみの事
足づかひ時々により，大小遅速は有れ共，常にあゆむがごとし。足に嫌ふ事，飛足，うき足，ふみすゆる足，ぬく足，おくれ先立つ足，是皆嫌ふ足也。足場いか成る難所なりとも，構なき様に慥にふむべし。猶奥の書付にて能くしるゝ事也。

5) The gait
With regard to the gait during combat, irrespective of whether you make big or small, quick or slow steps, the accustomed gait should be adhered to. Such unreliable specific ways of walking as flowing, gliding, stamping,

creeping as well as forwards or backwards gait are all to be avoided. However difficult the ground may be, you should tread confidently. This will become more understandable later. [Comp. Water, 5 and Wind, 7]

一，目付之事
目を付と云所，昔は色々在るなれ共，今伝る処の目付は，大體顔に付るなり。目のおさめ様は，常の目よりもすこし細様にして，うらやかに見る也。目の玉を不動，敵合近く共，いか程も，遠く見る目也。其目にて見れば，敵のわざは不及申，両脇迄も見ゆる也。観見二ツの見様，観の目つよく，見の目よはく見るべし。若又敵に知らすると云目在り。意は目に付，心は不付物也。能々吟味有べし。

6) The gaze
A lot was said about the gaze in earlier times, these days it is taught that the gaze should be directed in general to the face of the opponent. With regard to the gaze during combat, both eyes should be made narrower than in everyday life and the opponent should be calmly observed. Thereby it is important that you see the opponent with unmoving eyes as if he were far away, even if he is very close. With this gaze you can not only perceive the beginning techniques of the opponent, but also see both sides. There are two kinds of gaze namely the recognising gaze (“Kan”) and the observing gaze (“Ken”). In combat the first should be held strongly and the second weakly. There is also a gaze that shows the opponent your mind. For this reason you should only direct your own external, intentional spirit (“I”) at the eyes of the opponent, but under no circumstances your own internal, decision making spirit (“Shin”). This should be carefully observed. [Water, 3][*11]

一，間積りの事
間を積る様，他には色々在れ共，兵法に居付心在によって，今伝る処，別の心あるべからず。何れの道なりとも，其事になるれば，能知る物なり。大形は我太刀人にあたる程の時は，人の太刀も，我にあたらんと思ふべし。人を討んとすれば，我身を忘るゝ物也。能々工夫あるべし。

7) Closing the distance
There are various teachings to the choice of distance to the opponent in other schools. Because people are inclined to be entangled by one strategic teaching or the other and thereby become immoveable in their spirits, I prefer to say nothing in particular about this now. Such things become easily understandable by themselves in various ways when we get used to them. Simply put: you should take care that the distance in which you can hit the opponent with your sword, is at the same time the distance in which you can be hit by the sword of the opponent. When attacking the opponent people tend to forget their own body. This should be thoroughly tried out. [***][*12]

一，心持之事
心の持様は，めらず，かゝらず，たくまず，おそれず，すぐに広くして，意のこゝろかろく，心のこゝろおもく，心を水にして，折にふれ，事に応ずる心也。水にへきたんの色あり，一滴もあり，滄海も在り。能々吟味あるべし。

8) The spiritual bearing
The spiritual bearing during combat should not be disheartened, not hasty, not artful, not fearful, but always straight and large. Thereby the outer spirit (“I-no-kokoro”) should be held light and the inner spirit (“Shin-no-kokoro”) heavy and you should adapt flexibly to each situation with a spirit like water. Water has various colours; it can be a drop in one moment and a blue sea in another. This should be carefully observed. [Water, 1]

一，兵法上中下の位を知る事
兵法に身構有り，太刀にも色々構を見せ，強く見へ，早く見ゆる兵法，是下段と知るべし。又兵法こまかに見へ，術をてらひ，拍子能様に見へ，其品きら在て，見事に見ゆる兵法，是中段の位也。上段之位の兵法は，不強不弱，かどらしからず，はやからず，見事にもなく，悪敷も見へず，大に直にして，静に見ゆる兵法，是上段也。能々吟味有べし。

9) The perception of the lower, middle and higher levels of the martial arts
Martial arts that display various sword positions with specific postures and thereby appear strong and fast are to be regarded as lowly. Such martial arts that while concentrating on the smallest details bring various techniques in accord with special rhythms and thereby appear magnificent and exceptional are to be regarded as middling. The martial arts of the higher level look neither strong nor weak, nor angular, nor fast, nor magnificent, nor bad, however they always appear large, straight and calm. This should be carefully deliberated upon. [***]

一，いとかねと云事
常に糸かねを心に持べし。相手毎に，いとを付て見れば，強き処，弱き処，直き所，ゆがむ所，はる所，たるむ所，我心をかねにして，すぐにして，いとを引あて見れば，人の心能しるゝ物也。其かねにて，円きにも，角なるにも，長きをも，短きをも，ゆがみたるをも，直なるをも，能知るべき也。工夫すべし。

10) The thread and yardstick
You should always have a thread and a yardstick in your spirit. When you join the thread to your opponent at any time and measure him with the yardstick of your own straight spirit, you can perceive the points where he is strong, weak, straight, crooked, tense or relaxed and what intentions your opponent has in his spirit. With the flexible thread and the straight yardstick you should measure round, angular, long, short crooked or straight things in your opponent and know your opponent well. This should be tested. [***]

一，太刀之道之事
太刀の道を能知らざれば，太刀心の儘に振りがたし。其上つよからず。太刀のむねひらを不弁，或は太刀を小刀に仕ひなし，或はそくいべらなどの様に仕付れば，かんじんの敵を切る時の心に出合がたし。常に太刀之道を弁へて，重き太刀の様に，太刀を静にして，敵に能あたる様に，鍛錬有べし。

11) The path of the sword
Until the path of the sword has been adequately studied, it is difficult to wield a sword freely at will. There is also inadequate strength. If you do not know the spine and the surface of the sword, if it is used as a knife or a spatula for rice paste, the sword will not be attuned to the essential aim of the spirit, cutting the opponent. In accordance with the path of the sword you should always train as if you had a heavy sword in your hand, calmly, to be able to strike your opponent well. [Water, 7]

一，打とあたると云事
打とあたると云事，何れの太刀にてもあれ，うち所を慥に覚へ，ためし物など切る様に，おもふさま打事なり。又あたると云事は，慥なる打見へざる時，いづれなりともあたる事有り。あたりにも，つよきはあれども，うつにはあらず。敵の身にあたりても，太刀にあたりても，あたりはづしても不苦。真のうちをせんとて，手足をおこしたつる心なり。能々工夫すべし。

12) Striking and hitting
Striking (“Utsu”) and hitting (“Ataru”) are different. Striking means, whatever path the sword may take, you must have a definite target in your mind and, as with test cutting, strike the target with all your strength and spirit. Hitting on the other hand means, if you are not able to strike properly, to hit with the sword any part of the opponent. However strong this hit may be, it is not the strike itself. Whether you hit the body of the opponent, or his sword, or even if you miss a target, hitting is not pointless. In short, hitting is a preceding attempt in order to carry out a real strike. This must be carefully practiced. [Water, 22]

一，三ツの先と云事
三ツの先と云は，一ツは，我敵の方へかゝりての先也，二ツには，敵我方へかかる時の先，又三ツには，我も懸り，敵も懸る時の先，是三ツの先なり。我かゝる時の先は，身は懸る身にして，足と心を中に残し，たるまず，は

らず，敵の心を動かす，是懸の先也。又敵懸り来る時の先は，我身に心なくして，程近き時，心をはなし，敵の動きに随ひ，其儘先に成べし。又互に懸り合時，我身をつよく，ろくにして，太刀にてなり共，身にて成共，足にて成共，心にて成共，先になるべし。先を取事，肝要也。

13) The three initiatives

There are three initiatives (“Sen”). The first concerns the situation, when you attack the opponent from your own side, the second concerns the situation when you are attacked by the opponent and the third when you and your opponent attack each other simultaneously. These are the three initiatives. When you attack, you should carry it out so that your body is poised to the outside prepared to attack, but at the same time hold both legs and the spirit back inside and neither relaxed nor tensed move the spirit of the opponent. This is Ken-no-sen. When an attack comes from the opponent, you should take it in hand so that you at first do not worry about your own body, then in the appropriate proximity release your spirit and therewith according to the movement of your opponent seize the initiative. And when you and your opponent attack simultaneously, you should keep your body upright and straight and with your sword, with your body, with your legs as well as with your spirit seize the initiative. Seizing the initiative is of utmost importance. [Fire, 2]*[13]

一，渡をこすと云事

敵も我も互にあたる程の時，我太刀を打懸て，との内こされんとおもはゞ，身も足もつれて，みぎはへ付べき也。とをこして，気遣はなき物也。此類跡先の書付にて，能々分別有るべし。

14) Surviving the critical moment

If you are at a distance in which the swords of both sides can strike at any time and you try to strike your opponent with your sword and see that this gives your opponent an advantage, that is to say that your opponent will be able to survive the critical moment (“To”) before you, you should overcome the moment before your opponent by clinging to the opponent with your body and legs. After you have survived the moment, you do not have to worry about yourself anymore. This should be considered with the previous and following chapters. [Fire, 4]

一，太刀にかはる身の事

太刀にかはる身と云は，太刀を打だす時は，身はつれぬ物也。又身を打と見する時は，太刀は迹より打心也。是空の心也。太刀と身と，心と一度に打事はなし。中に在心，中に在身，能々吟味すべし。

15) The body as representative of the sword

The body as representative of the sword describes the basic principle that when attacking you should not apply the sword and the body simultaneously against the opponent. To strike, the already prepared body usually advances as representative of the sword and after this the actual stroke of the sword follows. This strike should be carried out with a free spirit of the void (“Ku”). The sword, the body and the spirit do not advance simultaneously. You should consider: a spirit held back inside when striking; a body also held back inside. These relationships should be carefully observed. [Water, 21]

一，二ツの足と云事

二ツの足とは，太刀一ツ打内に，足は二ツはこぶ物也。太刀にのり，はづし，つぐもひくも，足は二ツの物也。足をつぐと云心是なり。太刀一ツに足一ツづゝふむは，居付はまる物也。二ツと思へば，常にあゆむ足也。能々工夫あるべし。

16) The two feet

The two feet are the teaching that in a sword stroke you should make two footsteps. When you push down the opponent’s sword with your own or evade it, or when you step forwards towards the opponent or back away from him, you should always make two steps with both feet. If you make only one step in a sword stroke you could eas-

ily become static. With the word two is meant the normal way of walking. This should be carefully tried out. [Water, 5]

一，剣をふむと云事
太刀の先を足にてふまゆると云心也。敵の打懸太刀之落つく処を，我左の足にてふまゆる心也。ふまゆる時，太刀にても，身にても，心にても，先を懸れば，いかやうにも勝位なり。此心なければ，とたんとたんとなりて，悪敷事也。足はくつろぐる事もあり。剣をふむ事度々にはあらず。能々吟味在るべし。

17) Treading down the sword
This is the strategic intention of treading on the point of your opponent's sword with your foot. More precisely it is the intention of treading on the sword of your opponent with your left foot immediately before it stops when he swings it. If you take the initiative here with your sword, with your body and with your spirit, you can easily win. Without this strategy an undesirable situation may develop, in which attack and counter attack constantly alternate. The movement of the foot can be slow. The opportunity to tread down a sword does not occur often. Ponder this carefully. [Fire, 6]

一，陰をおさゆると云事
陰のかげをおさゆると云事，敵の身の内を見るに，心の余りたる処もあり，不足の処も在り。我太刀も，心の余る処へ，気を付る様にして，たらぬ所のかげに，其儘つけば，敵拍子まがひて，勝能物也。されども，我心を残し打処を不忘所肝要なり。工夫あるべし。

18) Holding down the invisible shadow
Holding down the invisible, negative shadow ("Yin") is a method that, by means of observing the posture of the opponent, you can strike him at his anticipated weak points. If you observe the opponent closely, you can see the points to which he pays attention and also to which he does not. If you beware of the points to which he pays attention and at the same time, before he starts moving, aim at the shadows of the points to which he does not pay enough attention with the point of your sword, your opponent will lose his rhythm allowing you to win easily. It is important however to hold your spirit back and never forget your actual aim, to strike the opponent. This should be tried out. [Comp. Fire][*14]

一，影を動かすと云事
影は陽のかげ也。敵太刀をひかへ，身を出して構時，心は敵の太刀をおさへ，身を空にして，敵の出たる処を，太刀にてうてば，かならず敵の身動出なり。動出れば，勝事やすし。昔はなき事也。今は居付心を嫌て，出たる所を打也。能々工夫有べし。

19) Mobilising the visible shadow
Here the actual visible, positive shadow ("Yang") is meant. If your opponent holds his sword behind himself, so that you can only see his body, you should hold the hidden sword down with your spirit and at the same time empty your body, that is to say free it of all interference and strike with your sword at the protruding front of your opponent's body. If you do this, his body will doubtless begin to move. When this movement begins, it is easy to gain victory. This theory did not previously exist. You should strike at the protruding part in order to avoid stiffening of your spirit. This should be carefully tried out. [Comp. Fire, 11]

一，弦をはづすと云事
弦をはづすとは，敵も我も心ひつぱる事有り。身にても，太刀にても，足にても，心にても，はやくはづす物也。敵おもひよらざる処にて，能々はづるゝ物也。工夫在るべし。

20) Removing the Bowstring
Removing the bowstring is a method of releasing yourself from a deadlocked situation. During combat a situation sometimes develops whereby you and your opponent pull at each other simultaneously between both tensioned spirit strings, so that the fight becomes deadlocked. In such a case you should remove the string with your body, with the sword, with the legs or with the spirit as fast as possible. It is best removed in that you do something unexpected to the opponent. This should be tried out. [***]

一，小櫛のおしへの事
おぐしの心は，むすぼふるをとくと云ふ儀也。我心にくしを持て，敵のむすぼふらかす処を，それゞゝにしたがひ，とく心也。むすぼふるとひきはると，似たる事なれども，引はるは強き心，むすぼふるは弱き心，能々吟味有べし。

21) The small comb
The spirit of the small comb dispels confusion. If your opponent confuses the situation in any way, you should hold a small comb in your spirit and untangle the confused parts one after the other and rearrange them. Viewed from outside removing the bowstring and confusing are similar, but the former stems from a strong spirit and the latter from a weak one. This should be carefully considered. [***]

一，拍子の間を知ると云事
拍子の間を知るは，敵によりはやきも在り，遅きもあり，敵にしたがふ拍子也。心おそき敵には，太刀あひに成と，我身を動さず，太刀のおこりを知らせず，はやく空にあたる，是一拍子也。敵気のはやきには，我身と心をうち，敵動きの迹を打事，是二のこしと云也。又無念無相と云は，身を打様になし，心と太刀は残し，敵の気のあひを，空よりつよくうつ，是無念無相也。又おくれ拍子と云は，敵太刀にてはらんとし，請んとする時，いかにもおそく，中にてよどむ心にして，まを打事，おくれ拍子也。能々工夫あるべし。

22) The perception of the gap in the rhythms
Whether fast or slow your opponent always moves in a particular rhythm. The perception of the gap in the rhythm means to see through the gap in your opponent's rhythm, or to cause it and then use your own effective rhythm to attack him. If an opponent has a slow spirit, you should at close proximity, without moving your body, without showing the beginning of your sword stroke, with a free spirit of the void strike quickly. This rhythm is Ip-pyoshi. If an opponent is impatient, you should imply with your body and spirit that you wish to attack him immediately and when he responds with an attack, you should strike him after his movement. This rhythm is called Ni-no-koshi. Munen-muso means: always holding your body prepared to strike, but at the same time holding back your spirit and your sword, as soon as you see an opening in the spirit of your opponent you should strike him strongly with a free spirit of the void. This rhythm is called Munen-muso. There is also Okure-byoshi. This rhythm means that, when your opponent tries to block or parry your sword, you should, with quite a slow movement keeping your spirit stagnated in it, cause the intention of your opponent to fail and take advantage of the consequent opening to strike him. This should be carefully practiced. [Water, 14-17]

一，枕のおさへと云事
枕のおさへとは，敵太刀打ださんとする気ざしをうけ，うたんとおもふうの処のかしらを，空よりおさゆる也。おさへやう，心にてもおさへ，身にてもおさへ，太刀にてもおさゆる物也。此気ざしを知れば，敵を打に吉，入に吉，はづすに吉，先を懸るによし。いづれにも出やう心在り。鍛錬肝要也。

23) Holding down the pillow
Holding down the pillow is the teaching of perceiving the signs of your opponent's intention to strike and thereby suppressing the head of the strike, that is to say before the movement begins, with a free bearing of the void and reducing it to nothing. You should suppress the head with your spirit, with your body and with your sword.

When you perceive the signs, it is opportune to strike the opponent, to invade the opponent's distance, to intercept the opponent's attack and to seize the initiative. This teaching applies to all fighting situations. You should practice this thoroughly. [Fire, 3]

一，景気を知ると云事
景気を知ると云は，其場の景気，其敵の景気，浮沈，浅深，強弱の景気，能々見知べき者也。いとかねと云は常々の儀，景気は即座の事なり。時の景気に見請ては，前向てもかち，後向てもかつ。能々吟味有べし。

24) The perception of the situation
The perception of the situation teaches that you should perceive the actual situation exactly, that is to say the condition of the location as well as that of the opponent, whether he is high or low, deep or shallow, strong or weak. The teaching of the thread and yardstick should be continuously applied during the fight, the situation should be recognised immediately at any given time. If you perceive the situation correctly, you can always achieve victory whether to the fore or to the rear. This should be carefully tested. [Fire, 5]

一，敵に成と云事
我身敵にしておもふべし。或は一人取籠か，又は大敵か，其道達者なる者に会ふか，敵の心の難堪をおもひ取べし。敵の心の迷ふをば知らず，弱きをも強とおもひ，道不達者なる者も達者に見なし，小敵も大敵と見ゆる，敵は利なきに利を取付る事在り。敵に成て能く分別すべき事也。

25) Becoming your opponent
You should look inside your opponent and feel the weaknesses of his spirit. He can retreat inside a house, fight against a large number of opponents, or confront an expert of the martial arts. As long as you do not see through the weaknesses, you may often confuse his weaknesses with strengths. You may see an opponent who is inexperienced in the martial arts as an expert, an insignificant opponent as a dangerous enemy and attribute your opponent with non-existent strengths. You should thoroughly study your opponent from inside. [Fire, 8]

一，残心放心の事
残心放心は事により時にしたがふ物也。我太刀を取て，常は意のこゝろをはなち，心のこゝろをのこす物也。又敵を慥に打時は，心のこゝろをはなち，意のこゝろを残す。残心放心の見立，色々在物也。能々吟味すべし。

26) Holding back and letting go the spirit
Holding back the spirit ("Zan-shin") or letting go the spirit ("Ho-shin") should be used appropriately according to the existing objective as well as the temporal circumstances. Whilst holding the sword you should usually let go the outer spirit ("I-no-kokoro") and hold back the inner spirit ("Shin-no-kokoro"). But in the moment when you strike the opponent in earnest, you should let go the inner spirit and hold back inside the outer spirit. The methods of this holding back or letting go the spirit differ greatly depending on the various situations. This should be carefully considered. [***]

一，縁のあたりと云事
縁のあたりと云は，敵太刀切懸るあひ近き時は，我太刀にてはる事も在り，請る事も在り，あたる事も在り。請るもはるもあたるも，敵を打太刀の縁とおもふべし。乗るもはづすもつくも，皆うたんためなれば，我身も心も太刀も，常に打たる心也。能々吟味すべし。

27) The impact as opportunity
When the opponent attacks with his sword at close distance, it is possible to knock it away with your own sword, to parry or to hit. The impact as opportunity means that this knocking away, parrying or hitting should be seen as an opportunity to a subsequent strike. All counter measures are intended to strike the opponent, whether it is by

dominating the striking sword of the opponent from above, or by evading it, or by making it ineffective with a stroke of your own sword; body, spirit, and sword should always be prepared to strike. This should be carefully considered [Comp. Water, 18][*15]

一，しつかうのつきと云事
しつかうのつきとは，敵のみぎはへよりての事也。足腰顔迄も，透なく能つきて，漆膠にて，物を付るにたとへたり。身につかぬ所あれば，敵色々わざをする事在り。敵に付く拍子，枕のおさへにして静成る心なるべし。

28) Sticking with a body of glue and lacquer
Sticking with a body of glue and lacquer is a figurative instruction for fighting at close quarters. If you are struggling at close quarters, you should stick to your opponent, as if you had a body of lacquer and glue, with your legs, with your hips and also with your face, so that there is no space between both. If there are spaces between you, your opponent can apply various techniques. The rhythm of this sticking to your opponent is identical to holding down the pillow, namely it is to be carried out with a calm spirit. [Comp. Water, 24]

一，しうこうの身と云事
しうこうの身，敵に付時，左右の手なき心にして，敵の身に付べし。悪敷すれば，身はのき，手は出す物也。手を出せば，身はのく者也。若左の肩かひな迄は，役に立べし。手先に心あるべからず。敵に付拍子は，前におなじ。

29) The body of an autumn monkey
The teaching of the body of an autumn monkey says: if you try to stick to the body of your opponent, you should imagine that you have no arms. Without this attitude in your mind, you can easily distance yourself from the body of your opponent, so that it is necessary to stretch both arms. If your arms are stretched out, your body will move away from your opponent. When you are sticking, you could use your upper left arm to attack, you should however under no circumstances use your forearm. The rhythm of this sticking-to-your-opponent is the same as that of the previous article. [Water, 23][*16]

一，たけくらべと云事
たけをくらぶると云事，敵のみぎはに付時，敵とたけをくらぶる様にして我身をのばして，敵のたけよりは，我たけ高く成る心。身ぎはへ付拍子は，何も同意也。能々吟味有るべし。

30) Comparing heights
Comparing heights is the teaching that, if you are clinging to the body of your opponent, you should do this in such a manner as if you were wrestling for size, that is to say you should expand your body as strongly as possible, so that you appear larger than your opponent at all times. The rhythm of this clinging to the opponent's body is again identical with that of the previous article. This should be carefully considered. [Water, 25]

一，扉のおしへと云事
とぼその身と云は，敵の身に付く時，我身のはゞを広くすぐにして，敵の太刀も，身もたちかくすやうに成て，敵と我身の間の透のなき様に付べし。又身をそばめる時は，いかにもうすく，すぐに成て，敵の胸へ，我肩をつよくあつべし。敵を突たをす身也。工夫有べし。

31) The teaching of the folding door
Viewing the body as a folding door is a basic principle of hand to hand fighting. If you stick to your opponent's body, you should make your body wider and straight and thereby cover the sword of your opponent and also his body, so that there is no space between your body and that of your opponent. And if you hit your opponent with your body, you should make yourself thin and straight and hit him strongly in the chest with your shoulder so that he is thrown to the floor. This should be practiced. [***]

一，将卒のおしへの事
将卒と云は，兵法の利を身に請ては，敵を卒に見なし，我身将に成て，敵にすこしも自由をさせず，太刀をふらせんも，すくませんも，皆我心の下知につけて，敵の心にたくみをさせざる様にあるべし。此事肝要なり。

32) The teaching of the general and soldier
The general and soldier is a teaching that you should always see yourself as general and your opponent as your follower. However, this teaching is only then completely understandable in its entire meaning when you have experienced the complete logic of the martial arts through training. At all events you should, seeing yourself as a general and your opponent as a follower, not allow your opponent do anything he wishes. You should allow your opponent to swing his sword after your will at any time, confuse him as you wish and not allow him to forge schemes. This is very important. [Fire, 25]

一，うかうむかうと云事
有構無構と云は，太刀を取身の間に有事，いづれもかまへなれども，かまゆるこゝろ有によりて，太刀も身も居付者なり。所によりことにしたがひ，いづれに太刀は有とも，かまゆると思心なく，敵に相応の太刀なれば，上段のうちにも三色あり，中段にも下段にも三ツの心有り。左右の脇までも同事なり。爰をもつてみれば，かまへはなき心也。能々吟味有べし。

33) The position of non-position
The position of non-position applies to the mental attitude when holding a sword. To be sure there are set positions in my school, but when we assume a particular position, both the sword and the body tend to become rigid. For this reason you should free your spirit from the stipulated position and always hold your sword so that you can cut your opponent effectively in the existing surroundings and conditions. In the Jodan position there are three variations, the Chudan and Gedan positions also have three different spirits. The same goes for the Hidariwaki and Migiwaki positions. In short you should always hold your sword with the spirit of no position. This should be carefully considered. [Water, 13]

一，いわをの身と云事
岩尾の身と云は，うごく事なくして，つよく大なる心なり。身におのづから万里を得て，つきせぬ処なれば，生有者は，皆よくる心有る也。無心の草木迄も根ざしがたし。ふる雨，吹風もおなじこゝろなれば，此身能々吟味あるべし。

34) The body of a rock
The body of a rock should, with uninterrupted training, by and with an imperturbable, strong and large spirit be trained. A body which has become familiar with the entire truth of the martial arts is boundlessly powerful, so that all living things voluntarily try to evade him. Even the soulless grass and trees will naturally avoid spreading out their roots. Even the rain and the wind have the same tendency in his presence. You should strive diligently after this body. [Comp. Fire, 27]

一，期をしる事
期をしると云事は，早き期を知り，遅き期を知り，のがるゝ期を知り，のがれざる期を知る。一流に直通と云極意の太刀あり。此事品々口伝なり。

35) The perception of the inevitable moment
The perception of the inevitable moment teaches that, in each respective combat situation, you should perceive with certainty the resulting fateful moment in which you are too early or too late to do something or in which you can escape from something or not. With regard to the moment for striking with a sword, there is an esoteric principle in my school called Jiki-tsu. The details of this will be handed down verbally. [***]

一，万里一空の事
万里一空の所，書あらはしがたく候へば，おのづから御工夫なさるべきものなり。

36) The attainable void which can be reached by realisation of the entire truth
The attainable void which can be reached by realisation of the entire truth is very difficult to convey in writing. It is the ultimate condition after which you should strive tirelessly through everyday training. [Comp. Void]

右三十五箇条は，兵法之見立心持に至るまで，大概書記申候。若端々申残す処も，皆前に似たる事どもなり。又一流に一身仕得候太刀筋のしなゞゝ口伝等は，書付におよばず。猶御不審之処は，口上にて申あぐべき也。

寛永十八年二月吉日　　新免武蔵玄信

(Epilogue)
In the previous 35 articles I have described to a large extent the essence of my martial arts, from the application of the individual techniques to the spiritual attitude. The omitted small details are all very similar to the above mentioned teachings. I have consciously not put down on paper more about the sword techniques, which I try out myself in the school as well as the instructions that can only be verbally transmitted during training. If you have questions, I would be happy to answer them in person.

On the lucky day in February in the 18th year of Kanei　　SHIMMEN Musashi Genshin

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4. Closing remarks

The presented document was written about 380 years ago by a genius of the martial arts, it is however content-wise still fresh and instructive, most of the sword techniques described in the articles can even be applied in modern Kendo. The training is, in its true meaning of the Japanese word, an attempt, on the basis of thinking back to the past times as well as the old sages to embody or to experience the truths revealed by them. If this small essay contributes to the development of modern Kendo or to a starting point for further discussion about Musashi, the author would be extremely happy.

Due to the limitation of space several commentaries to the individual articles could unfortunately not be included. They will be published at another opportunity.

5. Notes

*1 As is customary in Japan all surnames in this essay are written before the Christian names. To differentiate both the surnames are written in capital letters.

*2 “Heiho Sanjugokajo” or “Hyoho Sanjugokajo” is the generally used title, which is so called because Musashi himself wrote in its epilogue “the previous 35 articles”. In fact this text contains altogether 36 articles. As is mentioned in the following, his other text of his Enmei-Ryu School contains 35 articles.

*3 HOSOKAWA Tadatoshi had four years earlier (1637) received the “Heiho Kadensho” (1632) from YAGYU Munenori and asked Musashi to write down the fighting techniques of his school. But as he died a month after he received the Heiho Sanjugokajo, it is not certain if he really read it.

*4 Comp. AKABANE, Tatsuo: “Musashi ‘Enmei-Ryu’ o Manabu”, Kendo-Nippon Publishing, Tokyo 2010, especially pages 100–125 and 219–267.

*5 After the style of the then already famous “Heiho Kadensho” several words as well as the order of the articles were changed, additionally the foreword and the epilogue were added for his lord. Comp. ibid.

*6 Comp. the Earth scroll of the Gorin-no-sho.

*7 In the two schools of Musashi which exist to this day, namely in the “Enmei-Ryu” and “Niten-Ichi-Ryu”, the Heiho Sanjugokajo is the main text of strategy and not the Gorin-no-sho, whereby in the latter school later, since the teacher NODA Ikkei [†1802], the Gorin-no-sho is also highly esteemed. In this sense one could say that the martial arts of Musashi, inasmuch as the sword fighting techniques are concerned, are complete with the Heiho Sanjugokajo.

*8 TERAO Kumenosuke, the younger brother of Magonojo, later omitted an article from this text, and added four arti-

cles from the inheritance and completed them as a legacy. These are the so called "Heiho Sanjukukajo". In this way he also edited the book "Heiho Shijunikajo" which was made up of 42 articles.

*9 Comp. UOZUMI, Takashi: "Teihon, Gorin-no-sho", Shin Jimbutsu Orai-sha Publishing, Tokyo 2005. This meticulous masterpiece will, together with his other book "Miyamoto Musashi, Nihonjin no Michi", most likely open a new horizon for research. The Gorin-no-sho that is published by him in this book is the very best reprint until now. Unfortunately his Heiho Sanjugokajo contains several overseen printing errors. Comp. e.g. page 198.

*10 For further understanding of Musashi's thinking comp. also the essay of the author: Die letzten Worte von Miyamoto Musashi, Ein Übersetzungsversuch seines „Dokkôdô", in the "Bulletin of Nippon Sport Science University", Vol. 36, No. 1, Tokyo 2006, page 105–120. (An English version is also available: The last words of Miyamoto Musashi, An attempt to translate his "Dokkôdô", in the "Bulletin of Nippon Sport Science University", Vol. 41, No. 2, Tokyo 2012, page 199–211).

*11 As with the division of sight in "Kan" and "Ken" Musashi also divides the spiritual function in two parts. These are mentioned in further articles and defined with the words "I-no-kokoro" and "Shin-no-kokoro". This division of the spiritual function is not included in the Gorin-no-sho.

*12 In this translation the word "hit" actually means to "cut" the opponent with the sword and not to club him. Because Musashi uses the word "cut" elsewhere in the text, we are obliged to use the word. The reader is requested to bear this in mind.

*13 The second and the third initiative are entitled respectively "Tai-no-sen" and "Taitai-no-sen" in the Gorin-no-sho. There are various verbal instructions on this subject in the Niten-Ichi-Ryu School. These are not due to an intention to keep the core secret but rather because such teachings can only be communicated in everyday training. Whilst reading, this should always be kept in mind. Holding back or letting go the spirit will be dealt with in a later article.

*14 This and the next article are both mentioned in the Gorin-no-sho, they are however laid out there in quite a different combination of the key words of the "positive" or "negative" shadow as well as "holding down" or "mobilising". If we compare both texts, a development in Musashi's thinking can be observed within this period of about ten years.

*15 The individual techniques of these counter measures are included in the form "Goho-no-kata". It is however difficult to communicate them in writing, and their intellectual understanding in itself has no meaning. A main point should be observed: this counter attack should be carried out to the end in one breath.

*16 In this teaching a "short armed" monkey is mentioned in most cases. One should however note that it actually stems from a famous old painting that depicts the story of a "long armed" monkey, which on an autumn day tried to grab the reflection of the moon in the calm water of a pond with its long arm, but accidentally fell from the tree into the water and drowned.

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