Traditional

Aikido

SWORD · STICK · BODY ARTS

VOL. 3 APPLIED TECHNIQUES

by Morihiro Saito · 8th dan

Saito

TRADITIONAL AIKIDO VOL. 3

Printed in Japan

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TRADITIONAL Aikido

As taught by the Founder to the Author, Aikido is an extremely efficient and versatile martial art. It does not rely upon a weapon or weapons but shows that the body movements are the same whether one holds a weapon or not.

The term riai means, literally, a blending of truths. By understanding Aikido through riai, one sees that the taijutsu techniques were developed from movements using the sword. Therefore, training with the sword will develop taijustu technique.

The Founder said that a weapon should be used as an extension of the body. However, he stressed that one should not develop a dependence upon a particular weapon. To build this feeling, one should practice the basic exercises of ken and jo suburi, tai no henko, and kokyu dosa consistently. A good understanding of these basic exercises will enable the practitioner to move smoothly and surely with or without weapons.

Explanations have purposely been kept at a minimum to encourage the reader to use the book as a guide to developing understanding through practice.

VOL. 1 BASIC TECHNIQUES

VOL. 2 ADVANCED TECHNIQUES

VOL. 3 APPLIED TECHNIQUES

About the Author

Mr. Morihiro Saito was born in Ibaraki Prefecture in March of 1928. In July of 1946, he met and became the student of Professor Morihei Ueshiba, the founder of Aikido, at the Ibaraki Outdoor Dojo in Iwama. He lived at the dojo and worked hard for the Founder even though he held a regular job. So complete was his desire to learn Aikido and his devotion to the Founder, that after his marriage, instead of a honeymoon trip, he left his bride to train with Professor Ueshiba.

At the New Year Celebration in 1959 he became an instructor at the Main Headquarters Dojo in Tokyo. Through his Sunday morning practices at the Headquarters Dojo, he attracted many students by his personal character and enthusiasm for Aikido.

He became head of the Ibaraki Dojo in April of 1969 after the death of the Founder. Together with his wife, he also cares for the Aiki Shrine next to the dojo. In addition, he also regularly instructs at Kanagawa, Ibaraki, Iwate, and Tohoku Gakuin Universities, the Miyagi Branch Dojo and the Japan Self Defense Force Army Weapons School in Tsuchiura. Other Aikido groups in Japan and from abroad also come to the Ibaraki Dojo for instruction.

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Traditional

AIKIDO

SWORD · STICK AND BODY ARTS

VOL.3 APPLIED TECHNIQUES

MORIHIRO SAITO

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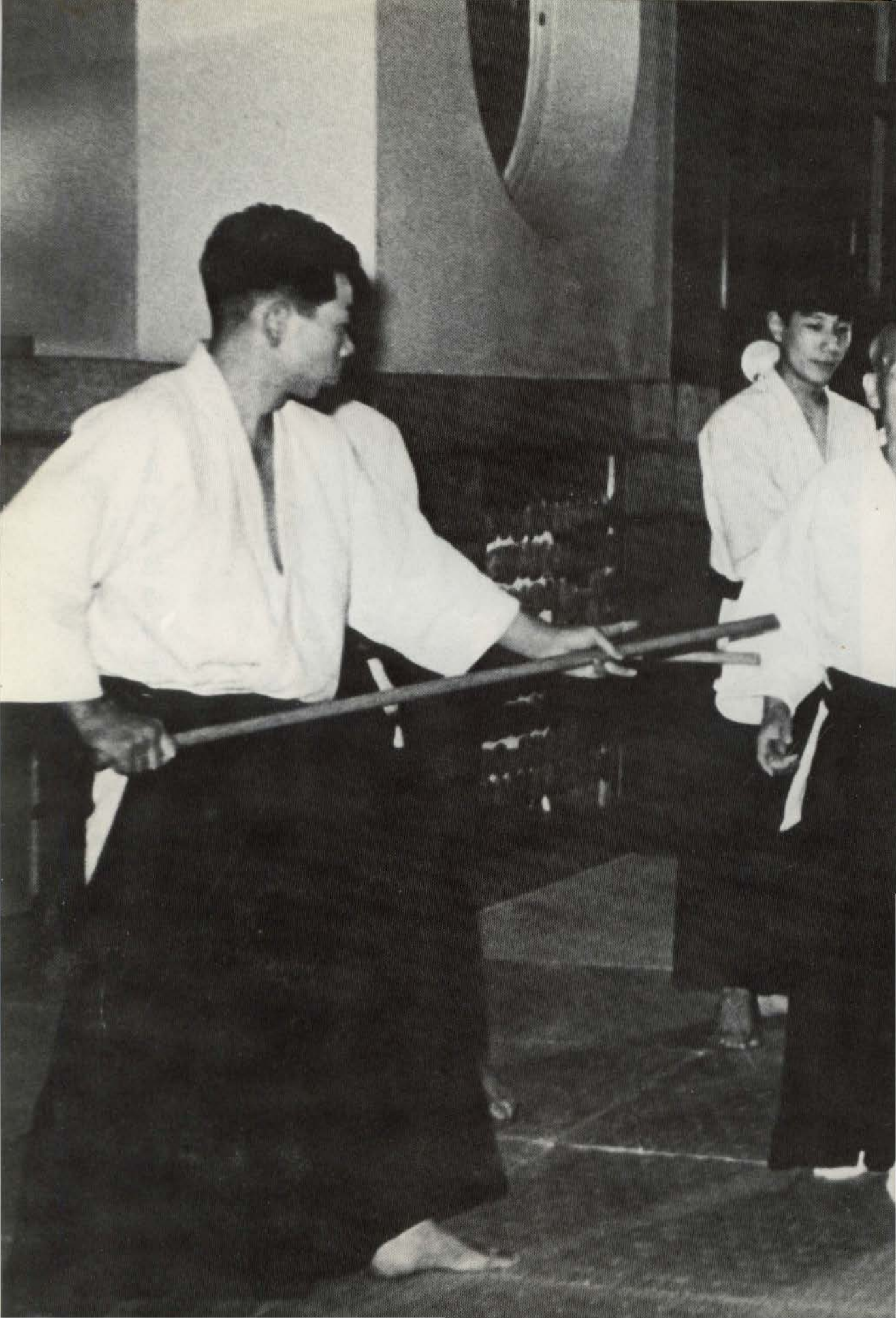
道歌

美しき　此の天地の御姿は
主の作りし
一家なりけり　盛平

Ode to AIKIDO

The heaven and earth look so serene and beautiful. This Universe has revealed itself as a family created by the omnipresent God.

Morihei Uyeshiba



体術の展開表　EMPTY-HANDED AIKIDO TECHNIQUES AND THEIR DEPLOYMENT

相手 Opponent / Technique 技 / Motion 動作		第一教 DAI-IKKYO			第二教 DAI-NIKYO			第三教 DAI-SANKYO			第四教 DAI-YONKYO			第五教 DAI-GOKYO			四方投げ SHIHO-NAGE		
		立	座	半	立	座	半	立	座	半	立	座	半	立	座	半	立	座	半
正面打ち SHOMEN-UCHI	表	○	○		○			○			○								
	裏	○	○		○			○			○								
横面打ち YOKOMEN-UCHI	表													○			○		
	裏													○					
片手取り KATATE-DORI	表																○		○
	裏																○		
両手取り RYOTE-DORI	表																○		○
	裏																		
諸手取り MOROTE-DORI	表																		
	裏																		
袖口取り SODEGUCHI -DORI	表																		
	裏																		
袖取り SODE-DORI	表																		
	裏																		
胸取り(片手) MUNA-DORI (KATATE)	表																		
	裏																		
胸取り(両手) MUNA-DORI (RYOTE)	表																		
	裏																		
肩取り KATA-DORI	表																○		
	裏																		
突き TSUKI	表																		
	裏																		
交差取り KOSA-DORI	表																		
	裏																		
後両手取り USHIRO RYOTE-DORI	表																		
	裏																		
後胸取り USHIRO MUNA-DORI	表																		
	裏																		
後襟取り USHIRO ERI-DORI	表	○															○		
	裏																		

Remarks: 1. Circle marks indicate the techniques discussed in this book. 2. TACHI 立, or standing, is an abbreviation for standing techniques. Similarly, ZA 座, or sitting, is short for sitting tech-

(注) (1). ○印は本書に掲載 (2). **立**は立技，**座**は座技，**半**は半身半立技の略。
(3). **表**は表技，**裏**は裏技の略 (4). それぞれに固い稽古（固体），柔い稽古（柔体）あり。

入身投げ IRIMI-NAGE			小手返し KOTE-GAESHI			回転投げ KAITEN-NAGE			腰投げ KOSHI-NAGE			天地投げ TENCHI-NAGE			十字絡み JUJI-GARAMI			呼吸投げ KOKYU-NAGE			変化投 HENKA-WAZA		
立	座	半	立	座	半	立	座	半	立	座	半	立	座	半	立	座	半	立	座	半			
○																							
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niques and HAN**半**, which literally means half, is an abbreviation for sitting vs. standing techniques. 3. OMOTE **表** is short for front techniques and URA **裏** for turning techniques. 4. Each technique involves two methods of training, one solid and the other fluid.

ま え が き

この第三巻は体術の紹介に終始した。体術の数はあまりにも多く，その総てを網羅することは不可能である。技の掲載したものについては，全く任意で取り上げたものであるが，前後の関連性を若干もたせたものもある。それ等の技は変化技として理解して戴いても差し支えない。

体術の説明に関しては，出来るだけ簡単明瞭であるように心掛けたつもりである。殊に開祖植芝盛平翁の残された言葉は，技の心を簡潔に述べておられるのでそのままお借りした。私の拙文を不要なものにしてくれる筈である。

昨年７月と９月に第一巻，第二巻の撮影を終えた頃，ＮＨＫの海外向番組「日本紹介」の中で合気道が取り上げられることになり，日本の伝統武道として10月にロケーションが行われた。

この企画はＮＨＫ国際局の大多和弘明氏，稲垣弘成氏の御尽力により実現したものと伺っている。お二人と撮影スタッフの皆様にもこの紙上を借りてお礼申し上げます。大多和氏の武道に対する御好意は一方ならぬものである。特に謝意を表すると共に，日本武道の海外普及に役立つよう念じている。

又，この企画を契機に，港リサーチ㈱からも私の技を八ミリ映画に収録し，教材として発表することになった。本書の不足を補う意味でご利用いただければ幸甚である。

昭和49年２月１日

茨城道場にて

斉藤守弘

FOREWORD

July, 1974

Volume 3 has been devoted exclusively to the introduction of AIKIDO techniques involving the use of the body. These techniques are almost unlimited in number and it was simply out of the question to include all of them in a book of this size. The techniques in this book were picked entirely at the discretion of the author who sought, in selecting them, to establish some contexual correlation between pertinent techniques. Some of the techniques may well be construed as derivatives from the standard AIKIDO repertory. The author attempted to make the explanations about the techniques as simple and as clearcut as possible. As an invaluable aid, I took the liberty of quoting the words bequeathed by Founder Morihei Uyeshiba, which represent the "heart of techniques" in such a concise and incisive manner. These quotes should make my remarks sound superfluous.

I recall that the filming of the first and second volumes was completed in July and September last year, respectively. It was around that time that NHK decided to take up AIKIDO as one of Japan's traditional martial arts in its overseas-oriented program titled "INTRODUCTION TO JAPAN". An NHK team visited our Dojo at Iwama, Ibaraki Prefecture, for the location filming. I am pleased to hear that this worthy project was successfully completed. I wish to thank Mr. Hiroaki Otawa and Mr. Hironari Inagaki of the NHK International Bureau, as well as the filming staff, for their fine work and contribution to the cause of AIKIDO. I am particularly grateful to Mr. Otawa, who is known to be dedicated, body and soul, to the world of martial arts. I sincerely wish him success in establishing a wider recognition of Japanese martial arts overseas.

In the meantime, I have learned that Minato Research & Publishing Co., Ltd. has decided to film my exercises in 8mm movies as a teaching aid. It is highly recommended that the readers use these movies as a supplemental aid to my books.

MORIHIRO SAITO
Ibaraki Dojo

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INTRODUCTION

“剣理”の体術的展開

人間の性質は一人一人違っていて同じではない。体格についても全く同じである。背の高い人・低い人，太った人・やせた人，力のある人・ない人，身体の柔軟な人・固い人，百人百様である。

体術はこのような当り前のことを認識し，それに対応し，技の中に巻き込む能力でなければならない。厳密に云えば，百人百様の術を必要とすると云うことである。体術の数が無限に拡大し，増加する理由もこの辺りにある。

例えば，入身と云う意味は一つである。この技は第一巻の中で“剣の理”を用いて示してある。相手の背後まで入り込むことであり，多人数攻撃の論から抜け出る方法である。ところが，この入身法が投げ技に応用される時には，正しく千変万化するのである。本書に掲載した技だけでも十種を数える。勿論，それが総てではない。

腰投げについても同様である。腰の上に乗せて投げるから腰投げである。しかし，必ずしも腰の上に乗せなくても腰投げの理は生かすことができる。他の投げ技への変化である。だから体術では，相手の気の変化，力の方向を肌身に触れて感じとらねばならない。否，むしろ自然に感じとるための方便である。変化の態様には二種類あり，一つは例えば腰投げから他の投げ技えの変化であり，今一つは，

正面打ち入身投げ……(1)

正面打ち入身投げ……(2)

正面打ち入身投げ……(3)

SHOMEN-UCHI IRIMI-NAGE

BODILY ADAPTATION OF “PRINCIPLE OF SWORDSMANSHIP”

Human nature differs individually. The same holds true for the physique. There are all sorts of people – tall or short, plump or skinny, muscularly strong or weak and flexible or inflexible in constitution.

Taijutsu (empty-handed exercise) takes into account such variables and must be able to adapt itself to the requirements of each individual trainee. Strictly speaking, individualized techniques must be devised for as many people as required. This is the reason why the techniques involved tend to increase almost infinitely, both in number and scope.

For instance, the word “Irimi” (entering) has only one meaning. This technique was illustrated in Vol. 1 by means of the “PRINCIPLE OF SWORDSMANSHIP”. Irimi is a way of slipping into the rear of your opponent and getting out, safe and sound, of the circle of multiple attack. However, when this Irimi method is applied to a throwing technique, it ramifies into countless variations. The variations taken up in this volume number 10 but they represent only the tip of an iceberg.

The same can be said about Koshi-nage (hip throw) which involves the loading of your opponent onto your hips and flipping him away. The principle of Koshi-nage however, can be employed profitably without necessarily lifting your opponent on your hips, since the same principle has varied applications in other techniques.

In performing Taijutsu, therefore, it is imperative to sense the changes in the sensorial extension of your opponent and the direction of his attacking force as if they were part of your body. Taijutsu is an expedient way to sense those

種々に持たされた状態から基本技えの帰納である。

話しを稽古の場に移し，片手取りの場合を考えてみよう。此方の手首を握っている相手は呼吸力もあり，“握り”の極意を体得した者であれば，此方が弱ければ当然身動きできなくなる。相手は単に握手を求めている訳ではないからだ。此方の身体全体を制するために手首を握っているのである。

“握り”の極意と申し上げたが，言葉で説明すれば，概略こんなことである。つまり，「親指は相手の手首の脈部に掛り，小指から徐々に握りしめる。その握力は臍下丹田から発せられ，力を抜いた肩を通って指先に現われる。この握力によって相手の全体を制するのである」。更に呼吸力の説明にまで及べば，もっと難かしくなる。

しかし，“握り”の極意は剣理に基づいたものであって，正しい素振りを行っている者にとっては，殊更むずかしく考えることではないのである。正しい稽古を正しく行えば自然に会得できるように，合気道の仕組は開祖植芝盛平翁によって完成されているのである。だから，剣理は正しく素直に学ぶべきである。

一方，手首を握られた場合の此方のなすべきことは，握られたことを意識せず，肩の力を抜き，指先に気力を張りつめ，握られた部分を動かさず，動く部分を動かして此方の体制を整え，相手の体制を崩し技に巻き込むことである。“握られたことを意識せず”とい

肩取り入身投げ……(1)

KATA-DORI IRIMI-NAGE

肩取り入身投げ……(2)

諸手取り入身投げ……(1)

MOROTE-DORI IRIMI-NAGE

factors in a natural way. There are two modes of variations. One is a transition to other throwing techniques from, say, Koshi-nage and the other is an induction to basic techniques from various hand (hands') held positions. Let's take an actual example, and study the case of a one-hand hold. If the opponent holding your wrist possessed strong abdominal breath power and had mastered the secrets of "holding", and you were less advanced in the art, chances are that you would be rendered completely immobile. Your opponent's hand is not on your wrist in a mere friendly "hand-shaking" fashion. His hand, in this particular instance, is functioning as an instrument to keep your entire body spellbound.

What are the secrets of the "holding" technique then? Words are not necessarily an all-inclusive vehicle of communication in attempting to explain this particular technique but I will try. The opponent's thumb is first hooked onto your pulse and the holding process starts with his little finger, followed gradually by three other fingers. The holding power is generated from the center of gravity (navel) in the lower abdomen. This power, once generated, wells up and travels through relaxed shoulders and down to the finger-tips and beyond. It is this power which ensures total supremacy over your opponent. If one tries to go deeper into explaining what abdominal breath power is (which is a pertinent subject of discussion here) a vastly increased difficulty is bound to arise.

The secrets of the holding technique, however, are based on the "PRINCIPLE OF SWORDSMANSHIP" and are, therefore, not particularly difficult to master for those who diligently engage in Suburi (Ref. Vol. I). AIKIDO was so perfectly structured by Founder Morihei Uyeshiba that the trainees, as long as they carry on their training in the correct form, can

うこのことだけでも，かなり高度な訓練である。たとえばの話しであるが，独りで禅を組み無我の境地になろうとするよりも，誰かが来て前から押し倒そうとするのを意識せず，無我の境地になる方が難かしいことは明らかであろう。だから稽古は，精神的にも肉体的にも素直に行わざるをえないのである。

斯くて，合気道は和合の道なりと説明せられる。相手の力とぶつかっていては，相手の握力によって全体を制せられてしまうからである。このように握り一つを把えてみても，剣理は広く展開されていることはお判りになると思う。

体術は百人百様に対応した“剣理の無限の展開”であるとすれば，稽古の方法も自ずから多くの人，やり憎い人を求めるようになるであろう。殊に合気道では得意技を作らず，左右裏表を均等に稽古するのを常としている。そして，どこまでも無理のない体捌きにより丸く技を極め，相手に刺激を与える。身心に蓄積されたカスを取り払う，理想的な健康法である。開祖植芝盛平翁の合気道観を引用し，結びにしたい。

『植芝の合気道には敵がないのです。相手があり敵があって，それより強くなりそれを倒すのが武道であると思ったら違います。真の武道には相手もない，敵もない。真の武道とは，宇宙そのものと一つになることなのです。宇宙の中心に帰一することなのです。合気道においては，強くなろう，相手を倒してやろうと錬磨するのではなく，世界人類の平和のため，少しでもお役に立とうと，自己を宇宙の中心に帰一すること，帰一しようとする心が必要なのです。合気道とは，各人に与えられた天命を完成させてあげる羅針盤であり，和合の道であり，愛の道なのです』。

半身半立 正面打ち入身投げ
HAMMI-HANDACHI
SHOMEN-UCHI IRIMI-NAGE

assimilate, as a matter of course, what the art has to offer. The “PRINCIPLE OF SWORDSMANSHIP” should be learned with an open mind and in a correct manner, for they are the base of AIKIDO.

What should be done when your opponent grasps your wrist in a “hold” pattern? Never mind the area grasped as if nothing had happened. Relax your shoulders, and charge your finger tips with centralized energy. Don't attempt to move the grasped wrist, move only your movable parts and align your posture in such a way that your opponent is thrown off balance and is subject to any of the techniques you wish to apply. It requires a considerably advanced degree of training to stay aloof and unaffected when your wrist is grasped. For instance, you will obviously find it much more difficult to remain completely self-possessed when you are sitting in Zen meditation and someone tries to push you down than when you can be left in meditation all by yourself and undisturbed. AIKIDO trainees are therefore required to devote themselves wholeheartedly to their training and attain this self-possessed stage of the art.

In this sense, AIKIDO may be called a way of achieving peace and harmony. You will find that if you run into conflict with the force of your opponent, you will be letting his grasping power gain a total control over you. It should be clear from the above “one-hand hold” example that the “PRINCIPLE OF SWORDSMANSHIP” permeates the whole range of AIKIDO techniques. Taijutsu embodies an unlimited deployment of the “PRINCIPLE OF SWORDSMANSHIP” applicable to all sorts of people in individually different situations. Consequently, it is only natural that you are encouraged to find your training partners in as many different people as possible, including those who are not particularly the type of people you wish to train with. In AIKIDO training, you should make it a rule not to indulge in training with only your favorite techniques. Try to carry out your exercises in a totally balanced and impartial manner as typified by alternating movements – left to right as well as front to rear. Your body movements must

BODY EXERCISES

体術 その無限の展開

AND THEIR UNLIMITED RAMIFICATIONS

always be smooth, thereby executing your techniques circularly and imparting impulses to your partner. AIKIDO is also an ideal way of maintaining and promoting good health because of its great effectiveness in removing the impurities accumulated in your body and mind. Let me conclude my remarks by citing Founder Morihei Uyeshiba's esoteric concept of AIKIDO.

"In Uyeshiba's AIKIDO, there is no enemy. It is wrong to assume that Budo is a way of enabling the practitioner to get the better of and felling an opponent or enemy. True Budo knows of no opponent nor an enemy. True Budo aims at blending completely with the Universe itself. It calls for a return to the centrum of the Universe to form a wholly integrated entity. In the world of AIKIDO, the purpose of training is not to get stronger and beat an opponent. The trainees are required to foster a mind with a leaning toward a return to the centrum of the Universe as a wholly integrated entity with the object of contributing their share to the peace of mankind in the world. AIKIDO is like a compass giving each individual directions towards the fulfilment of his life mission as decreed by the Divine spirit, and is a way of attaining peace and harmony and also is a way leading to Divine love."

Ⅰ．呼吸法の変化

呼吸法とは……

呼吸力を養う方法である。呼吸力の無い合気道は，力の入らない相撲のようなものである。腕力などの様な筋肉的な力と対象的なこの呼吸力は，剣の振り上げ（以下，「振りかぶり」と言う）・振りおろしに基いている。然し，単に剣を上げ下げするだけではなく，体術的に相手に手首を握らせた上で行うので非常に合理的な鍛練方法である。体術の良さは，相手の体格的な個人差を考慮しなければならないことと，相手の握った手が離れてしまわない様な手刀の用い方（結び）も会得できることである。

剣を振りかぶる時には極く自然に息を吸い込み，振りおろす時には息をはき出す。この無意識に行われる呼吸が，技を行う場合に必要な力となって大いに発揮されるのである。この呼吸法には，立って行う場合と座って行う場合の二通りがあるので，それぞれ簡単に説明してみよう。

1．座技・呼吸法

基本の呼吸法

向い合って座り，両手の側面から軽く握らせて（以下「持たせる」という）行うのが基本である。

先ず肩の力を抜き，お臍の力が指先に来るように指先を充分に開く。両手の間隔は自分の肩巾よりやや広めにする。そして剣の振りかぶる気持ちを両手におきかえて，手刀部分が相手の脇の下に当るように振りかぶる。

左に倒す場合は右ひざが，右に倒す場合には左ひざが崩れる相手にどこまでもついて行き，脇下に入る。両手の手刀はそのまゝくずさず，相手の身体に押しつけずに構える。相手の起き上ろうとする気を制するのである。

Ⅰ. VARIATIONS IN KOKYU-HO

KOKYU-HO

KOKYU-HO is how to train your kokyu-ryoku (abdominal breath power). AIKIDO without such power is like Sumo (traditional Japanese wrestling featuring bouts between giant wrestlers) lacking muscular strength. KOKYU-RYOKU, which presents a sharp contrast to the so-called muscular power, is based on the swinging movements, up and down, of the sword. This sword exercise is not intended as a mere swinging motion. It is combined with Taijutsu and the exercise is performed, with your wrist grasped by your opponent. This is, therefore, a highly reasonable training method. In executing Taijutsu, consideration must be given to the constitutional differences of your partners. The particular merit of this art lies in allowing you to learn how to use your Tegatana (knife-edge of the hand) in such a way that you will not let go of your partner's hand that is holding your wrist. This technique is called Musubi (tying yourself with your opponent).

As you swing up the sword, breathe in naturally. Breathe out as you swing down the sword. This breathing process, conducted unconsciously, provides the power necessary for fully performing AIKIDO techniques. KOKYU-HO is applicable to both standing and sitting exercises.

The following is how:

1. Sitting: KOKYU-HO

Basic KOKYU-HO

You sit face to face with your partner and let him grasp both your wrists lightly from the sides. This is the basic pattern. First, relax your shoulders and fully splay out your finger tips so that the "centralized" power can be channeled onto the tips and beyond. The spacing between your hands should be slightly wider than your shoulder span. Swing upward with your hands so that their edges cut into your partner's armpits. Your hand motion must be similar to the swinging upward of a sword.

As you bring your partner down to the left (right) your right (left) knee keeps on advancing to his right (left) armpit as he falls down. The Tegatana of both your hands should be kept in the proper place without pressing against your partner's body. This technique is designed to control the natural inclination of your partner to sit up.

下から支えるように持たれた時の呼吸法

このように持たれると力が入らないので，両手の掌を上に向け外側に返し相手の体制を崩す。崩れたら基本動作に移る。

KOKYU-HO when your wrists are held from below:

Turn your hands so the palms are facing upward and outside, thereby unbalancing your partner. Once the unbalancing is achieved, move into the basic pattern.

上から持たれた時の呼吸法

上から相手の体重が掛るので振りかぶりが困難である。身体を後方に反り気味にして，腰でつり上げるように浮せて基本動作に移る。

KOKYU-HO when your wrists are held from above:

You will find it difficult to start the upward swinging motion due to the descending weight of your partner. A way out may be found if you arch your body slightly backward, thereby lifting your partner with your hips as a fulcrum. Then you can proceed with the basic pattern.

上から押さえられた時の呼吸法

体を開き側面に相手の力を流し，そのまま手刀で起き上がろうとする相手の気を制する。

KOKYU-HO when your wrists are pinned from above:

Move your body obliquely to deflect your partner's force sideways and down. Then overwhelm him with Tegatana, thwarting his attempt to rise, and proceed with the basic pattern.

力一杯もたれた時の呼吸法

相手の側面に回りこみ，折り畳むように関節を制する。次に右手で顔面に当身を入れるように腰をひねって投げる。
投げ技に変化した呼吸法である。

KOKYU-HO when your wrists are held with full force:

Slide around to the side of your partner and control his joints as if folding them up. Then twist your hips, feigning a blow to his face with your right (left) hand, and throw him down. This is a KOKYU-HO turning throw technique.

肘関節を押さえこまれた時の呼吸法

身体を幾分うしろへ反り気味にして両手を伸す。それから基本動作に移る。

KOKYU-HO when your elbow joints are pinned:

Stretch both your hands while arching your body slightly backward. Then proceed with the basic pattern.

2．立技・呼吸法

Standing KOKYU-HO

基本の呼吸法

相手の側面に回りこむ。握られた手首を中心にして，**肩も肘も腰も気持ちも下げる**（口伝）と振りかぶりが出来る体制になる。

投げる時には相手の背後に一歩踏みこむ。肩に力を入れたり，持たれた手を意識することは最もよくない稽古である。

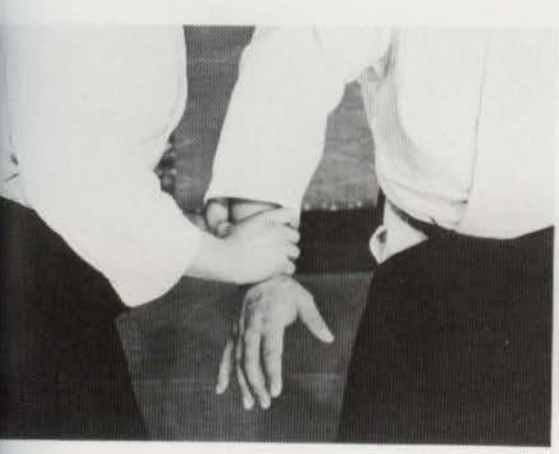
Basic KOKYU-HO:

Step around to the side of your partner.

"Lower your shoulders, joints, hips and mind"

KUDEN (Secrets of the art bequeathed orally by the Founder)

With your held wrist in the center of the motion, you will be in a position to perform an upward swing. Prior to the throw, take one step to the rear of your partner. Unrelaxed shoulders and nervousness about the hold on your hand will produce the worst results in training effectiveness.



↑
←　（手を意識すると肩に力が入り，動けなくなる）

(If you become nervous about the hold on your hand, your shoulders will get stiff and you will become immovable.)

（良い例）　↗
→

(Good example)

腕をねじって持たれた時の呼吸法

ねじられたならば抗わずに気を入れて，握られた手の甲へ袴の腰板を持って行く（口伝）。肘を脇腹から離さず腰と一緒に素早く回転し，肘を下げて基本動作に移る。

KOKYU-HO when your wrist is twisted:

"Don't resist the twisting attempt. Instead, charge your body with centralized energy and move the waist panel of your Hakama (divided training skirt or trousers) *into the back of your held hand."* (KUDEN)

Without letting your elbow leave the side of your chest, turn quickly with your hips as an axis, lower your elbow and proceed with the basic exercise.

持ち上げられた時の呼吸法

指先に力を入れると却って自分の身体を浮かせてしまう。だから，腕や肩の力を抜き，腰を下げると相手の体制が崩れ，振りかぶりに移ることが出来る。

KOKYU-HO when your wrist is held upward:

Unrelaxed finger-tips could only serve to having your body lifted. Therefore, relax your arms and shoulders, and lower your hips. This will cause your partner to lose his balance and you can start your upward swinging motion.

下におさえつけられた時の呼吸法

腰と肘を低く落し，肘を張って丸い大きな物を持ち上げるつもりで振りかぶると，容易に呼吸法を行なうことが出来る。

KOKYU-HO when your wrist is held downward:

Plunge your hips and elbow down, swing your arm upward with your elbows extended outward as if you were lifting a big round object. In this way KOKYU-HO can be executed easily.

手の甲をつかまれた時の呼吸法

指先全部に力を入れると，相手に全身をおさえられてしまう。 **手を握りしめて親指に気を入れること**(口伝)。それから累線状に手首を返して振りかぶるのである。

KOKYU-HO when the back of your hand is held:

Your partner will gain total control over your body if your finger-tips are not relaxed.

"Close your hand and charge the thumb with centralized energy." (KUDEN)

Then turn the wrist in a spiral fashion and commence the upward swinging motion.

①　②　③　④

「武道とは，腕力や凶器をふるって相手の人間を倒したり，兵器などで世界を破壊に導くことではない。真の武道とは，宇宙の気をととのえ，世界の平和をまもり，森羅万象を正しく生産し，まもり育てることである。

すなわち，武道の鍛錬とは，森羅万象を正しく産みまもり，育てる神の愛の力を，わが心身の内で鍛錬することである，と私は悟った。……」

——開祖講話より——

"Budo (a martial art) *is not a means of felling an opponent by force or by lethal instruments. Neither is it intended to lead the world to destruction by arms and other illegitimate means. True Budo calls for bringing the inner energy of the Universe to order, protecting the peace of the world and molding, as well as preserving, everything in nature in its right form.*

In other words, I have realized that training in Budo is tantamount to strengthening, within my body and soul, the love of God who begets, preserves and nurtures everything in nature . . . . . "

– an excerpt from the Founder's speech –

II．基本技の変化

VARIATIONS IN BASIC TECHNIQUES

1．座技・正面打ち第一教

表技　此方から先に打って行き，払いに来た手を取るのが基本である。相手の手を導き出すのである。従って，此方の手刀は垂直になっていなければならない。

右手で打って行く場合には，同時に右膝（足ではない）を相手の表（前面）に進める。**親指が脈部に接するように**（口伝）下から手首をしっかり握り，面の方へ，左足（こんどは膝ではない）を踏み入れて押さえ込む。左手も相手の肘を下から同じようにしっかり握っていなければならない。

表技は**大地から湧き上るように**（口伝），**何処までも進むように**（口伝）おさえこむのである。表技が終ったら，気を切らずに次の裏技を行う。

（肘もしっかり握ること）

(Grasp your partner's elbow firmly)

1. Sitting: **Shomen-uchi** (Straight strike at the head)
Dai-Ikkyo (Arm pin)

Omote-waza (Front technique): The basic rule calls for your initiating a strike of your own prior to your partner's and grabbing his hand as he tries to parry your blow. By taking the initiative you will be leading the hand of your partner out into your own sphere of action. Your Tegatana must be perpendicular to the mat when you do this.

When you launch the strike with your right hand, advance your right knee (not your foot) simultaneously out in front of your partner. Firmly grab your partner's hand from beneath, *"your thumb touching his pulse."* (KUDEN) Stride your left foot (not knee) in the direction of his head and pin him down. Your left hand must firmly grasp his elbow from below.

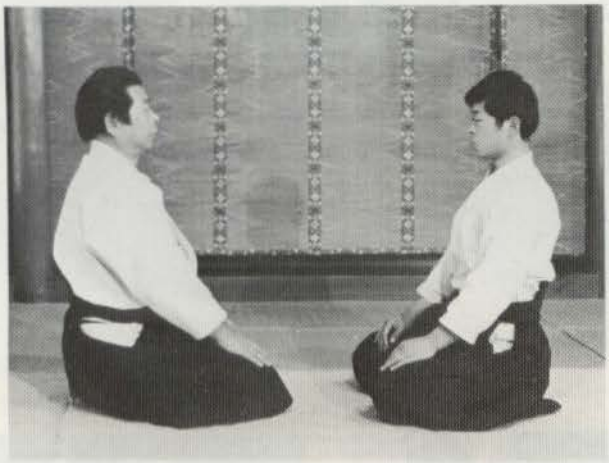
In executing Omote-waza, it is critical to pin down your partner with *"a spirit surging effusively from the earth and thrusting forward in an endless drive."* (KUDEN)

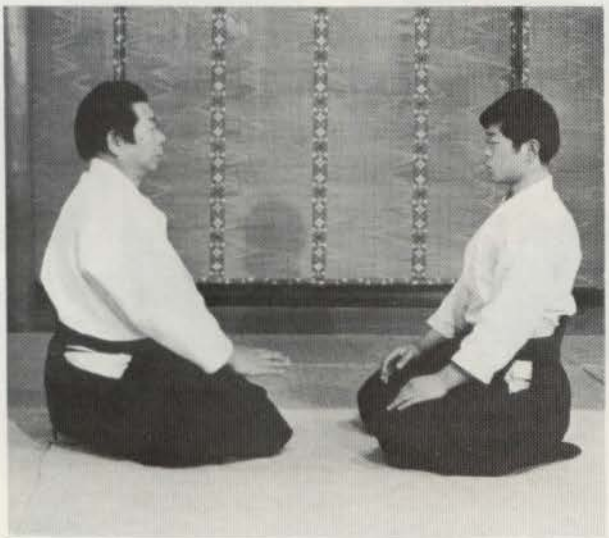
（良い例）　(Good example)

悪い例） (Bad example)　（悪い例） (Bad example)　（良い例） (Good example)

1．座技・正面打ち第一教

Sitting: Shomen-uchi Dai-Ikkyo





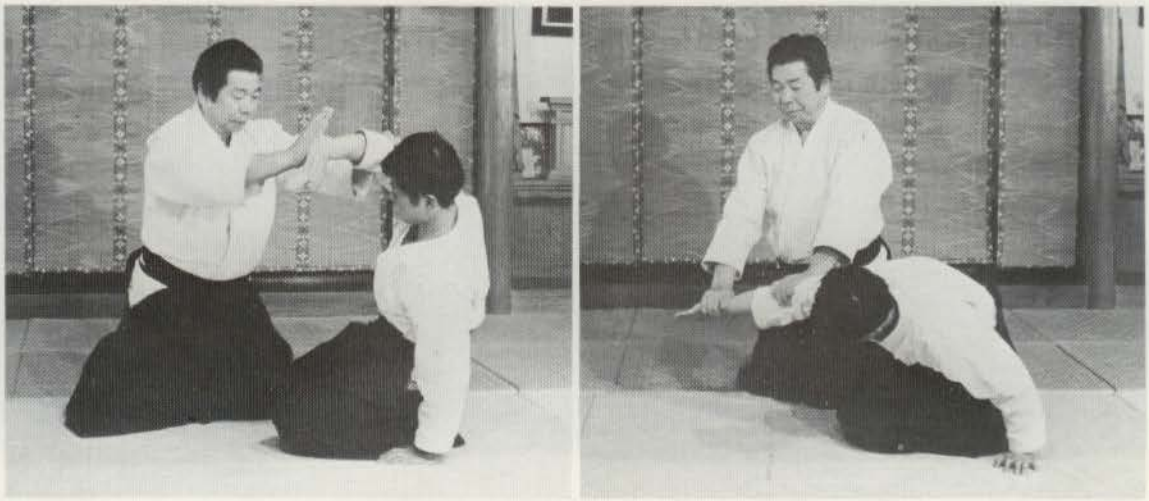
裏技　相手の手を導き出すと同時に，腰をひねりつつ膝と膝を合わせる。離れても深く入り過ぎても良くない。両手は**押し気味ねじり気味に丸くおさえる**（口伝）のが裏技の鉄則である。押してもねじっても良くないのである。合わせた膝を中心に体を開き，相手の裏（後方）に回りこんでおさえる。

表技，裏技ともに左右おなじように稽古する。又，どちらか一方が思うように出来ない場合には，その方の稽古量を増してみる。

Ura-waza (Turning technique) As you lead out the hand of your partner, turn your hips and align your knee with his. Don't let your knee be too far apart from your partner's. Neither should you slide your knee too close alongside your partner's. It is a cardinal rule of Ura-waza to *"pin the arm of your partner circularly, giving it a shade of a push and a twist."* (KUDEN) Don't push and twist your partner's in the literal sense of the word.

Using your knee that is aligned with your partner's as an axis, swivel your body partially, turning to the rear of your partner, and pin him down.

Both Omote-waza and Ura-waza must be practiced in two directions, left and right. If you feel you lack proficiency in either of these directions, increase your practice in that direction until you achieve a satisfactory measure of accomplishment.



（押しぎみねじり気味に丸くおさえる）

(Pin the arm of your partner circularly, giving it a shade of a push and a twist)

（膝が離れすぎている）

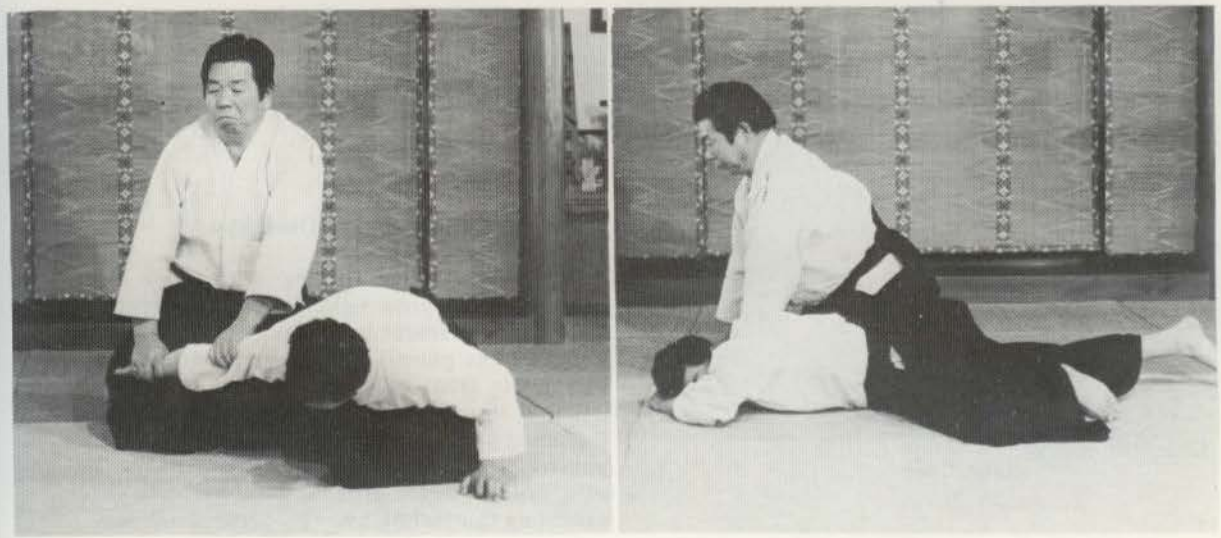
(The knee is too far apart)

（膝が入りすぎている）

(The knee is too deep alongside)

（腕が伸ていない）

(The arm is not extended enough)



2．立技・正面打ち第一教

表技　右手で打って行く場合には右足も同時に進む。手の要領は座技と同じ。押さえた手はお腹の前でなければならない。左足は深く突き飛ばすように入り，右足を引きつける。相手の周りを回らないように注意して下さい。

2. Standing: Shomen-uchi Dai-Ikkyo

Omote-waza: When striking with your right hand, advance your right foot simultaneously. The hand movement is the same as in the sitting exercise. The pinned hand of your partner must be right in front of your lower abdomen. Your left foot thrusts forward deeply and forcefully as if sending your partner whirling away. Then draw your right foot forward to align your stance. Be sure not to circle around your partner when executing this technique.

（図－１）
(EXHIBIT # 1)

第一教表技の注意点

図—１は突き飛ばすように押さえこんでいて正しい。図—２は相手から離れ過ぎており，図—３は相手の周りを回っている場合で，いずれも図—４の如く返される恐れがある。

Pointers regarding Dai-Ikkyo Omote-waza:

Exhibit # 1 shows the correct performance of pinning your partner's arm while thrusting him off balance. Exhibit # 2 shows a posture too far apart from your partner. Exhibit # 3 illustrates a movement circling around your partner. In both cases, your partner is likely to regain his balance and thus be able to perform an effective counter-arm pin.

（図－２）
(EXHIBIT # 2)

（図－３）
(EXHIBIT # 3)

（図－４）
(EXHIBIT # 4)

（図－５） (EXHIBIT #5)

（図－６） (EXHIBIT #6)

第一教裏技の注意点

図―５，６は，爪先を合わせ丸くおさえるところである。図―７は爪先が離れている場合，図―８は深く入り過ぎている場合で良くない。

Pointers regarding Dai-Ikkyo Ura-waza:

Exhibits #5 and #6 show the toes properly aligned and your partner's arm pinned circularly and effectively. Exhibit # 7 shows the toes too far apart and Exhibit #8 illustrates the knee too deep alongside your partner's. Both # 7 and #8 are wrong.

（図－７） (EXHIBIT #7)

（図－８） (EXHIBIT #8)

2．立技・正面打ち第一教

裏技　相手が深く進んで来れば此方は浅く合わせ，相手が浅く進んで来れば此方は深く入って爪先を合わせるのが要領である。

二・八―十なり，四・六―十なり，五・五―十なり（口伝）。これが其の表現である。

爪先を合わせた時には，既に腰の回転が始まっていなければならない。深く入り過ぎると，相手に頑張られた時に出来なくなる。

表技は相半身になった時，裏技は逆半身になった時に行う技である。

2. Standing: Shomen-uchi Dai-Ikkyo

Ura-waza: When your partner comes forward with a big stride, counter the move with a small stride. When your partner uses a small stride, move in with a big stride and your toes properly aligned. This is how to react to your partner's varied approaches. The point is expressed figuratively in the Founder's KUDEN: *"Two plus eight equal 10. Four plus six equal 10. Five plus five equal 10."* By the time your toes have been properly aligned, the rotation of your hips should already be under way. If you move in too deep, you will find it impossible to perform this technique effectively against your partner if he starts putting up resistance.

Omote-waza is a technique employed in a mutually oblique stance and Ura-waza is applied in the case of a reverse oblique stance.

3．立技・正面打ち第二教

表技　第二教は手首と肘と肩の各関節を順次刺激する技である。表技は，押さえた手がお腹の前に来てから，手刀で切るように持ち返しておさえこむ。（第一教から第五教までの技は，第一教が基本となっている）

押さえたら腕を丸く曲げ，膝を相手の首の辺りに進める。相手の**肘は自分のお腹にくっついているので，お腹が頭の上の方へ行くように腰をひねる**（口伝）と，肘と肩と関節を刺激できる。相手が首を上げたら襟をつかむこと。

he tries to raise his head, grasp his collar and thwart the attempt.

3. Standing: Shomen-uchi Dai-Nikyo (Wrist turn)

Omote-waza: Dai-Nikyo is a technique designed to inpart impulses to the joints of your partner's wrists, elbows, and shoulders. In performing Omote-waza, bring the hand you have captured to the front of your lower abdomen, turning the wrist in as if cutting it down with Tegatana and pin your partner down. (All the techniques encompassed by Dai-Ikkyo through Dai-Gokyo stem basically from Dai-Ikkyo.)

Once you have pinned your partner down, bend his arm circularly and launch your knee to his neck. *"Gluing his elbow to your lower abdomen, twist your hips and abdomen toward the head of your partner."* (KUDEN) By so doing, you can stimulate the joints of your partner's elbow and shoulder. If

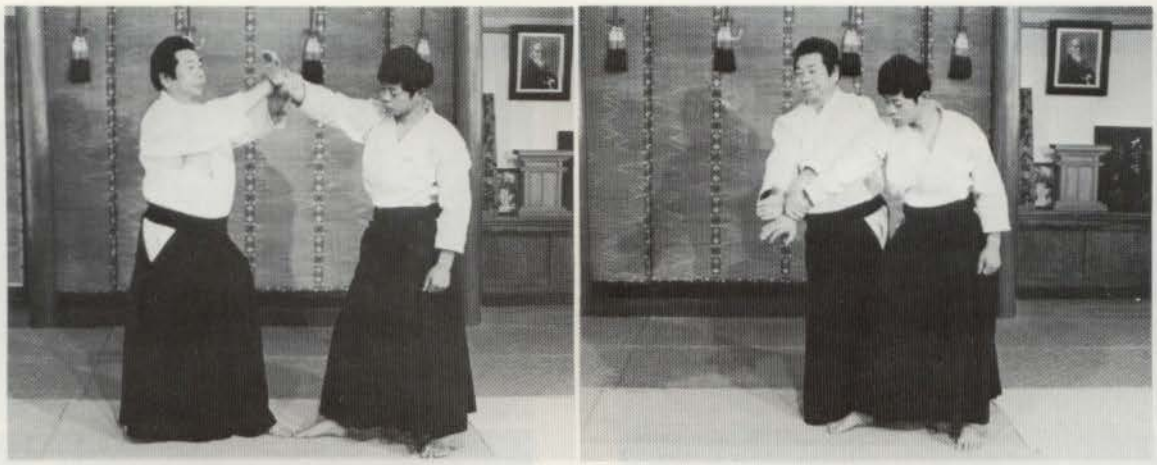
悪い例〉 (Bad techniques)

3．立技・正面打ち第二教

裏技　体を開きつつ左手で手首を握り，右手で手首を叩き落して手の甲を握る。左胸につけ，相手の**腕をくの字に曲げ，相手の小指が鼻の方を向くように**（口伝）腰をひねり刺激する（左手よりも右手で効かせるのが最良）。手の甲を胸につけたまま再度体を開き，手刀で相手の肘をお腹に巻きこむ。あとは表技と同じである。

3. Standing: Shomen-uchi Dai-Nikyo

Ura-waza: After turning your body obliquely, grasp your partner's wrist with your left hand, knock it down and grasp the back of his hand with your right hand. Lift the back of his hand up to your left lower lapel and twist your hips in an impulse-imparting motion. *"Bend his arm in the shape of <, causing his little finger to turn toward his nose."* (KUDEN) For the sake of effectiveness, your right hand, rather than your left hand, had better be implemented in applying the technique. While planting the back of your partner's hand on your lower lapel, turn your body obliquely again and "envelope" his elbow in the area of your lower abdomen with Tegatana. The rest of the technique is the same as in Omote-waza.



（正しい手首の取り方）　(The correct hold on your partner's wrist)

（左手で肘を握ると逃げられてしまう）

(If your left hand grasps your partner's elbow, he will elude the hold.)

手首の刺激

相手の腕をくの字に曲げ，相手の小指が相手の鼻の方へ向くように腰をひねる。この時，相手が肘を上げたら左手を肘に当てて寄り，手首を下から握る。腕を突張る場合は手刀を当てる。いずれの場合も腰をひねって極る。

Impulse to the wrist: Twist your hips while bending your partner's arm in the shape of < and causing his little finger to turn toward his nose. If your partner raises his elbow, edge toward him, with your left hand grasping his elbow from below. If he tries to stretch his arm, forestall the attempt with the Tegatana technique. In both cases, the exercise is concluded with a hip twisting motion.

（左手に頼ってはいけない）

(Don't depend on your left hand)

（右手で効かせるのが良い）

(Your right hand is a more effective implement.)

4．立技・正面打ち第三教

表技　お腹の前でおさえた手の指を握り，脇の方へねじり上げるように左手に持ちかえる。この時に左足を一歩出して，**相手と相並ぶこと**（口伝）が大切である（第二巻96頁参照）。　次に右手で顔面に当身を入れるようにして前に回りこみ，左足を引いておさえる。肘を丸く曲げて刺激する時，右手の小指がすり上ってくるようにして手首を握るのが特徴である。このようにすると，ゆるみなく持ち直すことができる。

4. Standing: Shomen-uchi Dai-Sankyo (Arm twist)

Omote-waza: Grasp with your right hand the fingers of your partner's hand that you have captured in front of your lower abdomen and shift your hold to your left hand while screwing his arm up toward his armpit. It is important, at this particular moment, for you to move your left foot one step forward and *"position yourself side by side with your partner"* (KUDEN) (Refer to p. 96, Vol. 2)

As the next step, slide circularly in front of your partner while feigning a blow to his face with your hand. Pin him down as you draw your left foot back in place. As you bend your partner's elbow circularly in an impulse-imparting motion, let the little finger of your right hand slide up and grasp his wrist together with other fingers. This hold, which is characteristic of Dai-Sankyo, permits a shift of your hands without loosening control of your partner.

4．立技・正面打ち第三教

裏技　第一教裏技の如く丸くおさえ，三教表技の如く左手に持ち替え，再び丸くおさえる。

4. Standing: Shomen-uchi Dai-Sankyo

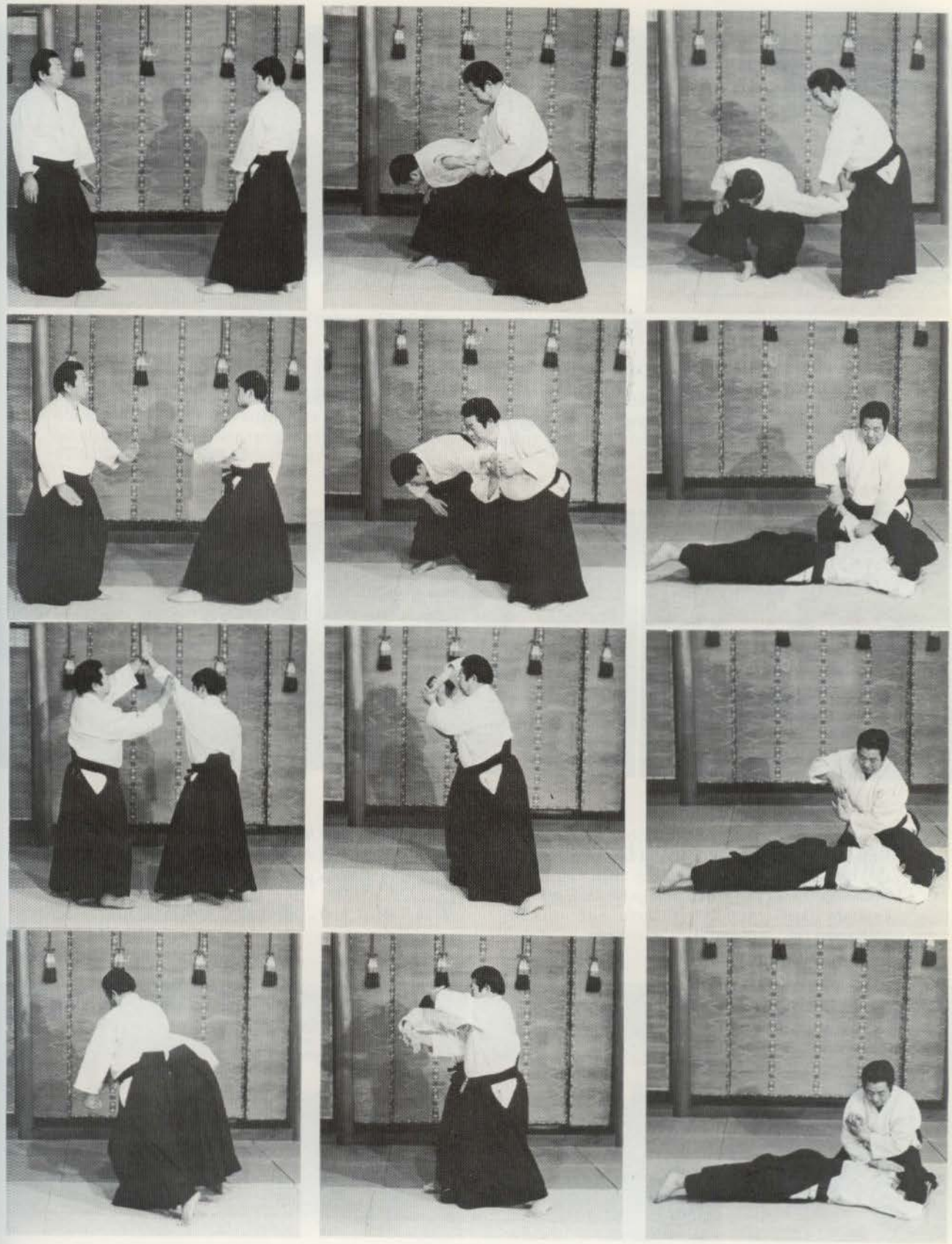
Ura-waza: Pin down your partner circularly following the pattern of Dai-Ikkyo Ura-waza, shift the hold as in Dai-Sankyo Omote-waza, and bring him down circularly.

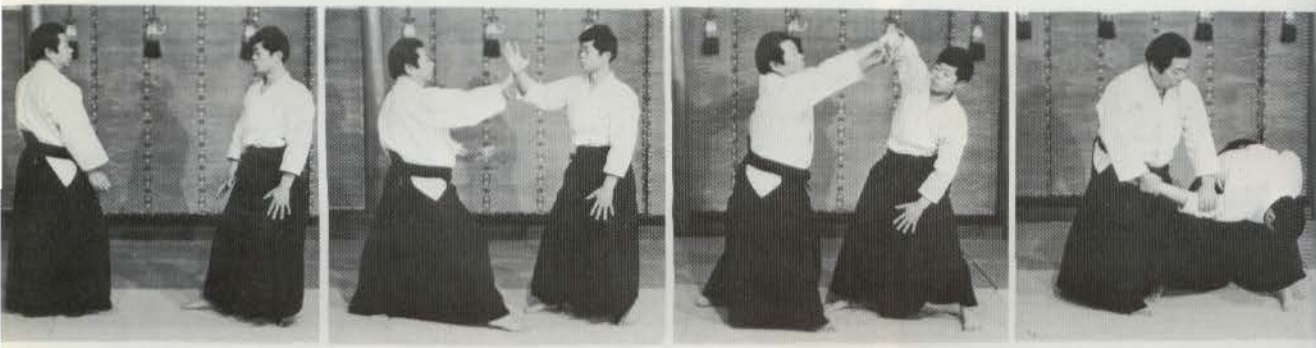
（裏技は丸くおさえる）

(Pin down your partner circularly in Ura-waza.)

（相手と相並ぶこと）

(Align yourself side by side with your partner.)



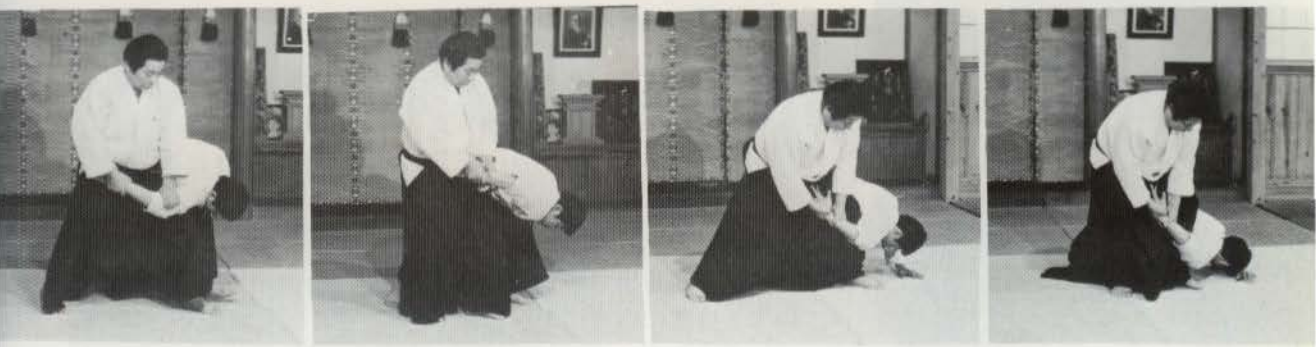


5．立技・正面打ち第四教

表技　第一教表技で相手の体制を崩してから，お腹の前で手首を握る。剣を持った時の要領で，人指し指の付け根が脈部に接するように小指から徐々に握りしめ，腰を入れて充分に手首を刺激する（第一巻37頁，第二巻96頁参照）。

5．立技・正面打ち第四教

裏技　第四教の裏技は，第一教裏技で丸くおさえ，左手で持ち替え第四教表技の握りの要領で刺激する。裏技はどこまでも丸くおさえること。



5. Standing: Shomen-uchi Dai-Yonkyo (Forearm pin)

Omote-waza: Put your partner off balance with the Dai-Ikkyo technique and grasp his wrist while holding it in front of your lower abdomen. As if holding a sword, grasp your partner's forearm with the root of your forefinger, touching his pulse and with your little finger starting a gripping hold, followed gradually by the other fingers. Then give his forearm ample pressure, using your hip power. (Refer to p. 37, Vol. 1 and p. 96, Vol. 2)

5. Standing: Shomen-uchi Dai-Yonkyo

Ura-waza: Pin down your partner circularly in the same manner as Dai-Ikkyo Ura-waza, shift the hold with your left hand and grasp his forearm following the Dai-Yonkyo Omote-waza pattern. The circular pin down from start to finish is particularly important in executing Ura-waza.

6．立技・横面打ち第五教

表技　第五教は短剣取りの技であり，第一教表技の要領で右手・右足から前面に入ることは危険である。

先ず相手の側面に入り（三角法で），振り上げた手を制する。それから第一教表技に移るのである（右手の握りに注意する）。

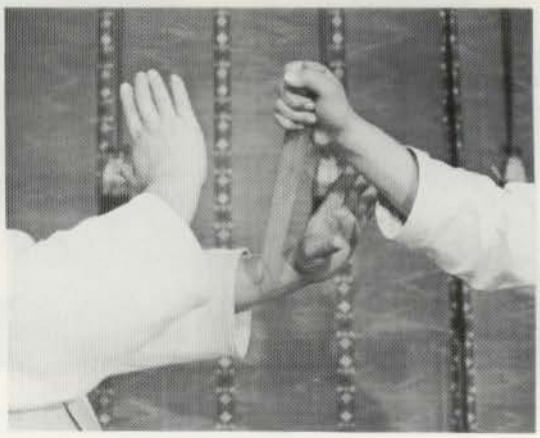
短剣を取る場合には手の甲を畳につけ，肘を曲げて上から押すと自然に指を開くので，簡単に短剣を取ることができる。

相手の前面に入って受けると短剣はお腹に向って来るので，下まで叩き落す気持ちを忘れないこと。

6. Standing: Yokomen-uchi (Circular strike at the head) **Dai-Gokyo** (Defense against an armed attack)

Omote-waza: Dai-Gokyo is designed to take a dagger away from your partner. In this technique, it is dangerous to get in front of your partner with your right hand and foot as was described in Dai-Ikkyo Omote-waza.

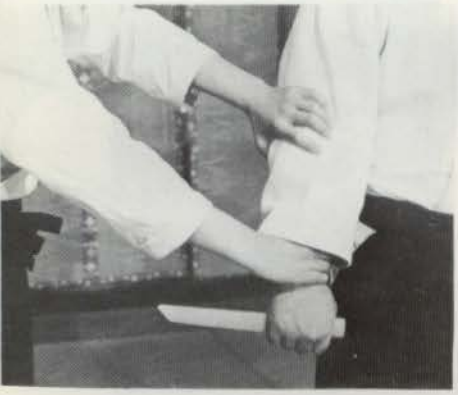
First, slide to the side of your partner in the triangular srance and control his up-swinging arm (Note the way the hand is held). You can take the dagger easily by placing the back of your partner's hand onto the mat, bending his elbow and pushing it from above. This action will cause his fingers to open up naturally. If you receive the attack directly in front of your partner, the dagger will inevitably hit your lower abdomen. Because of this danger, always remember to knock the dagger down to the mat.



（第一教表技では危険）　(Using Dai-Ikkyo Omote-waza is too risky to cope with the dagger attack)

（相手の前面に入ってしまったら，下まで叩き落す気持を忘れないこと。）

(If you are directly in front of your opponent, always remember to knock down the dagger.)



（第一数の要領で手首を握ると，短剣で引掛けられるので要注意）

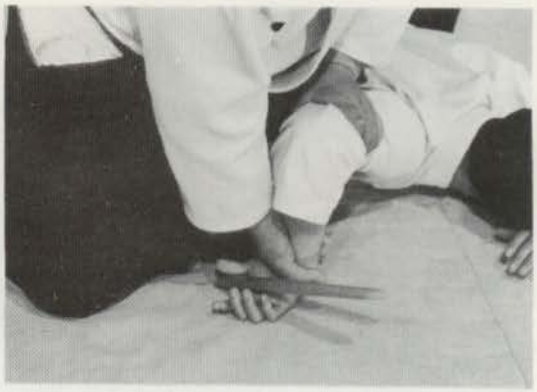
(You are cautioned not to grasp your opponent's wrist in the Dai-Ikkyo fashion because your hand could be cut by the dagger.)

6．立技・横面打ち第五教

裏技　裏技の鉄則を忘れずに，必らず爪先を合わせて体を**大波の如く**（口伝）開くこと。

6. Standing: Yokomen-uchi Dai-Gokyo

Ura-waza: Bearing in mind the ironbound rule of Ura-waza, align your toes and turn your body obliquely, *"like the movement of the billows."* (KUDEN)



〔短剣の取り方〕　(How to take the dagger)

7．立技・片手取り四方投げ

表技　握られた手の指先を開き，充分に気を入れる。逆半身から相手の側面に入って相半身となる。相手の手首を握り大上段に振りかぶり，体を転換し直真ぐ切りおろす。相手の手の下をくぐろうとしたり，身体の中心から外れた切りおろしは間違いである。又、不充分な体の転換は腕を折るので危険である。

7. Standing: **Katate-dori** (One-hand hold) **Shiho-nage** (Four-corner throw)

Omote-waza: Open the fingers of your held hand and send your centralized energy through your finger-tips. Slide into the side of your partner from a reverse oblique stance and assume a mutual oblique stance. Grasp your partner's wrist, swinging both your arms up to the apex of their height, and turn your body as you cut him down straight.

It is wrong to pass under the arm of your partner and swing your arms down in a cutting motion out of alignment with the center of your body. Inadequate turning of your body is also dangerous because it could cause a broken arm to your opponent.

（身体の中心に沿って真直ぐ振りかぶる）

(Swing the arm up straight in alignment with the center of your body.)

（切りおろしも真直ぐに）

(Swing it down straight)

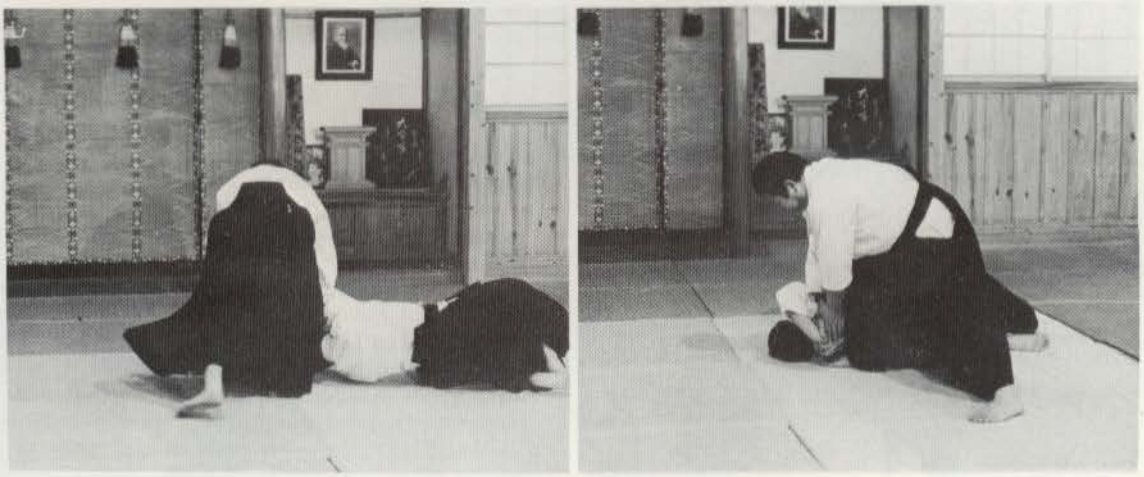
←（悪い例）
（手の下をくぐろうとするのは間違いである）

(Bad example)

(It is wrong to pass under the arm of your partner.)

（裏技は後方を切りはらいつつ手首を握る）

(In performing Urawaza, sweep to the rear in a cutting motion as you grasp your partner's wrist.)



7．立技・片手取り四方投げ

裏技　体を開きつつ相手の脈部をつかみ，大上段に振りかぶるように裏に入る。真直ぐ切りおろして投げる。

7. Standing: Katate-dori Shiho-nage

Ura-waza: Grasp your partner's wrist as you turn your body obliquely and swivel around to his rear while swinging your arms to the apex of their height. Throw your partner by swinging your arms down in a straight cutting motion.

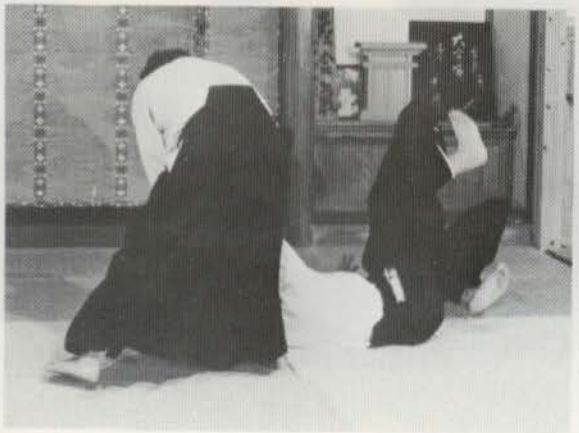
8．気の流れの稽古
（両手取り四方投げ）

相手の気を導き技に巻きこむ稽古である。静止した状態から始める堅い稽古に対し，気の流れの稽古は柔い稽古である。堅い稽古を充分に行うことにより，自ずから柔い技は会得できるものである。

8. Ki Flow and Blending:

Ryote-dori (Two-hand hold on both hands) **Shiho-nage**

This is an exercise which leads the ki of your partner and involve it in various techniques. In sharp contrast with solid techniques where the motion starts from a static state, this exercise features flexible and smooth movements. Mastery of solid techniques is a prerequisite to commanding this fluid technique.



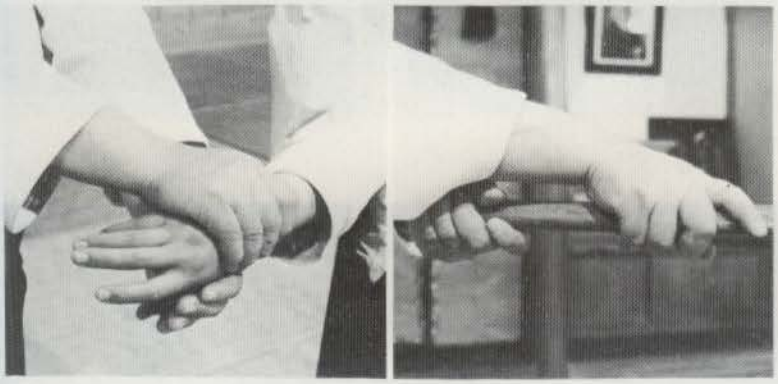
9．立技・横面打ち四方投げ

相手の表に入って打ってきた手を下まで叩き落す。その手で相手の手首を握り，下から胴を抜くように振りかぶり，体を転換して切りおろす。（口伝）相手の親指側の手は手前にして握れ。

9. Standing: Yokomen-uchi (Circular strike at the head) **Shiho-nage**

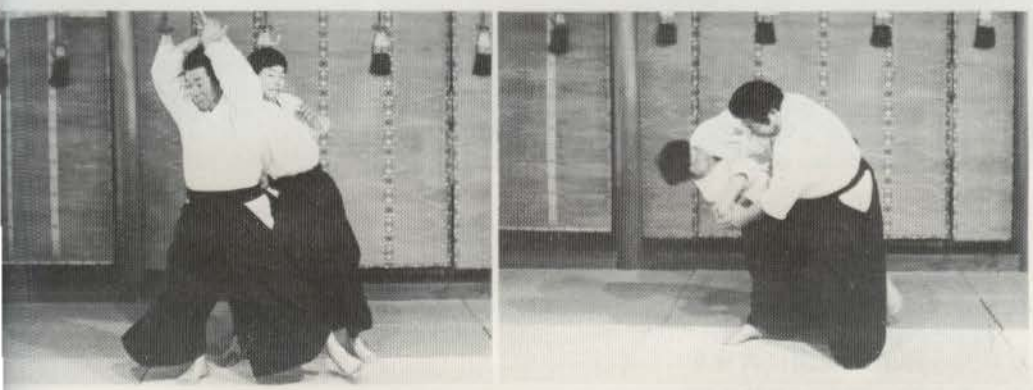
Surge forward to the front of your partner and slash his striking hand down with your opposite hand. Then grasp his wrist with your slashing hand and swing it laterally across his torso, then bring it upwards in a circular motion as you turn on your heels and flip him down. *"Grasp the wrist of your partner in such a way that the thumb side of his hand is led out in front of you."* (KUDEN)

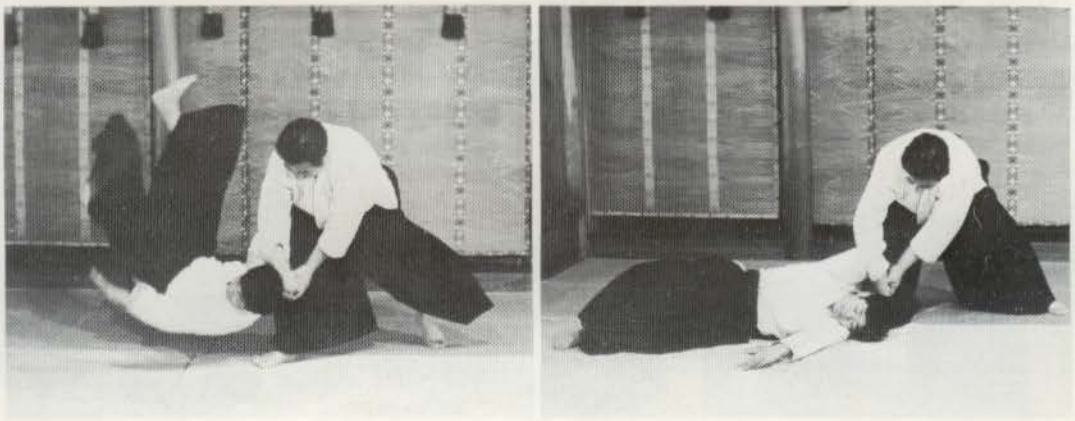
（左足が残らないように引きつけること） (Draw your left foot forward to keep it in place.)

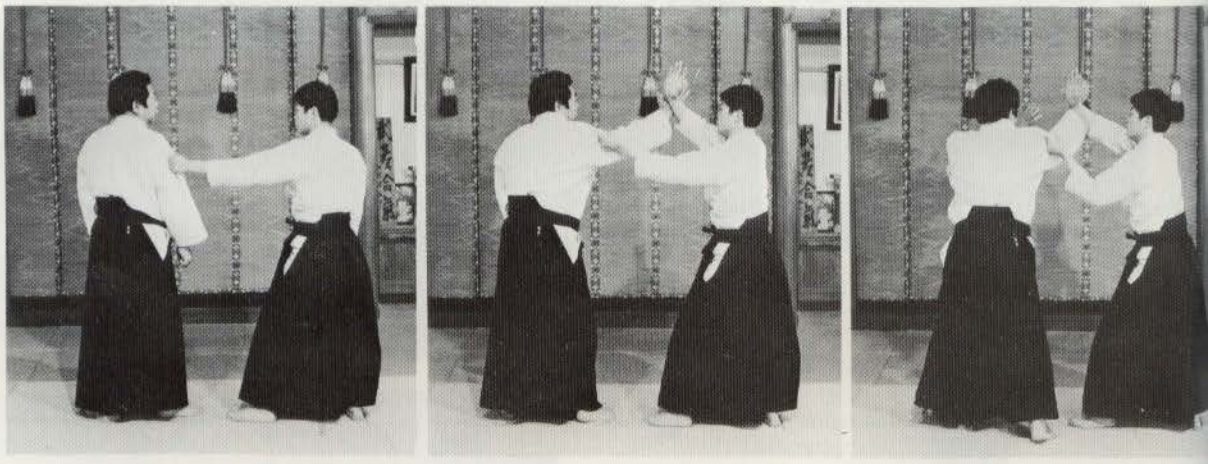


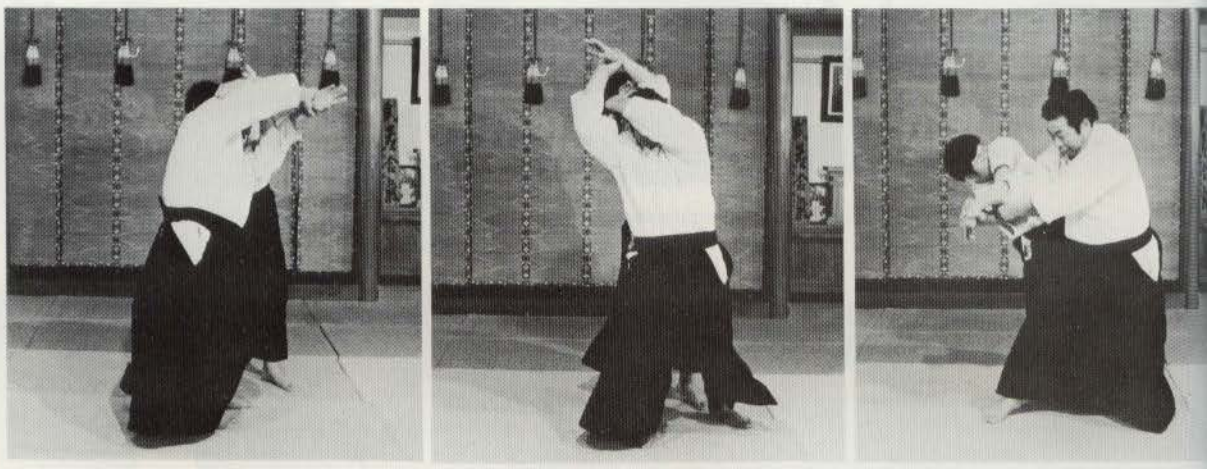
（正しい握り方） (Correct grasping method.)

（自分の左手が邪魔になる）
(Your left hand blocks the way.)









10．立技・肩取り四方投げ

表技　肩を取られたら即座に顔面に当身を入れる。相手がその手を抑えてきたら体を開いて受け流す。そのまま腰をひねって四方投げに移る。

10. Standing: Kata-dori (Shoulder hold) **Shiho-nage**

Omote-waza: The instant your partner grasps your shoulder, feign a blow to his face. If he tries to hold down your hand, turn your body obliquely to divert his holding attempt. Follow up with a twist of your hips and enter into Shiho-nage.

11．半身半立技・片手取り四方投げ

表技　相手の表に振りかぶりつつ入る時は足から入らず膝から入るのである。

11. Hanmi-handachi: (Sitting vs. standing) Kata-te-dori Shiho-nage

Omote-waza: It is your knee, not your foot, which initiates the entry into the front of your partner while swinging up your arms.

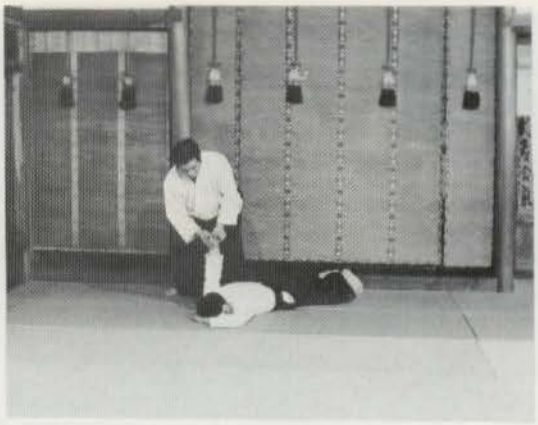
12．半身半立技・両手取り四方投げ

表技　相手の蹴りを防ぐように足を立てて表に入り，大上段に振りかぶり立ち上ってから後方を見て切りおろす。中腰で回ると後方にひっくり返される。

頑張られて体制が後方に反っている時には，**出足を一旦引き，体制をととのえてから再び一歩前に出して切りおろすこと**（口伝）。

12. Hanmi-handachi: Ryote-dori Shiho-nage

Omote-waza: Swinging up your arms, move into the front of your partner on your feet. This move is necessary to avoid his possible kick. After standing up, turn around and swing your arms down in a cutting motion. If you turn around without straightening yourself up, chances are that you will be whipped down backwards. If your partner mounts stubborn resistance, causing your body to arch backwards, *"pull back your foot, restructure your balance and take another step forward, thus downing him."* (KUDEN)



13．立技・横面打ち小手返し

まず横面打ちの手を叩き落す（横面打ち四方投げに同じ）。異るのは，右手が相手の右手の外側に掛る点である。左手で手首を握り右手で後方を切る。左手で小手を返す時には右手を上から重ねる。両手共，小指から握りしめて返す。受身をとった相手の小手は頭の方へ押さえこむ。

13. Standing: Yokomen-uchi Kotegaeshi (Wrist twist)

Hit the striking hand down (in the same manner as Yokomen-uchi Shiho-nage). The only difference is that in Kotegaeshi, your right hand is latched onto the outside of your partner's right hand. Grasp your partner's wrist with your left hand and cut the rear with your right hand. When turning your partner's wrist out with your left hand, overlay your right hand on the back of his hand. The gripping process of your hands in turning your partner's wrist out begins with the little finger, followed by the other fingers. In the final stage of the exercise, push the wrist of your partner toward his head.

上段は体の理　(Top: Principle of body exercises.)

下段は剣の理　(Bottom: Principle of Swordsmanship)

小手返しの注意点

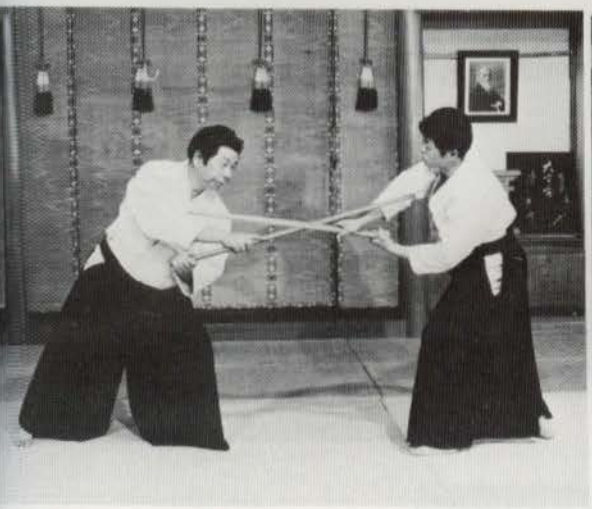
①後方を切り払う時はお臍の前から手を離さない。

②小手返しはお臍の前で行うこと。高過ぎると逆に返されてしまう。（口伝）小手返しは下の方で返す。

Pointers regarding Kotegaeshi:

(1) Don't remove your hand from the center of your body when sweeping through the rear with a cutting motion.

(2) Kotegaeshi should be performed right in front of your navel. If the grasping position is too high, you will fall a victim to counter throw. *"Kotegaeshi should be performed at a lower height."* (KUDEN)



（悪い例）

(Bad example)

14．立技・回転投げ（内回り）

片手を取られたら左手で顔面に当身を入れる。受け払われたら抗わずに内回りする。

体を転換し，相手の握った手が離れないように切りおろす。右足は同時に引き，相手の頭が下がったところで頭（首ではなく）をおさえる。手首を相手の方へ突き出し，引いた足を再び出す。

14. Standing: Kaiten-nage (Rotary throw)

Inward: The instant your right hand is grasped, feign a blow to your partner's face with your left hand. Your blow may be blocked, but it insures your safe passage to the rear. Turn around inwardly and cut your partner down, seeing to it that his hand does not lose its grip but remains attached all the way through. Your right foot simultaneously draws into place. Hold down your partner's head (Not his neck) as it sinks down. Push your wrist towards him and step out with your foot, once drawn, again.

①

（回転投げの足捌きは三角に入るのが基本である。）

回転投げは三角に入れ（口伝）

The triangular approach is the basic footwork required in Kaiten-nage. *"Triangular entry is essential to the Rotary Throw."* (KUDEN)

②

（正しいおさえ方）

(Correct hold down method)

（高い位置で頭をおさえようとすると返されてしまう。）

③

(If you try to hold down your partner's head at a higher position, you will be running a risk of his getting the better of you.)

15．立技・回転投げ（外回り）

内回りと異る点は，握られた手を手刀で外側から返すことである。従って体捌きは，内回りと逆に開いている。

15. Standing: Kaiten-nage

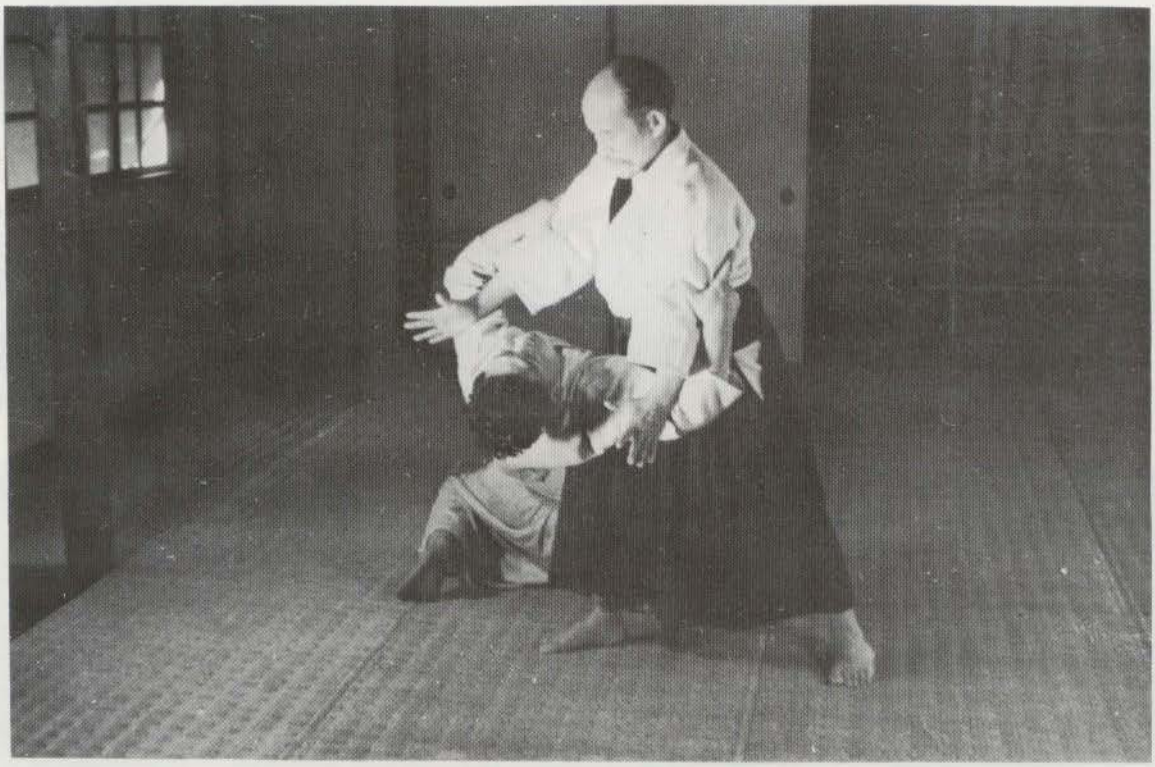
Outward: The difference between the inward and outward is that in the outward throw, the grasped hand turns your partner's hand counter-clockwise. This outward action requires your body to turn obliquely.

16．気の流れの稽古（内回り回転投げ）

体を変向して相手の気を流し，三角に入って投げる。

16. Ki Flow and Blending: Kaiten-nage (inward throw)

Turn your body so that the flow of your partner's Ki is guided off the intended target, take a triangular stance and throw him.



ありし日の開祖 植芝盛平翁　　(Old master Morihei Uyeshiba, Founder of AIKIDO)

17. 正面打ち入身投げ……(1)

此方から打って行き，指手の払いに来た手を叩き落す場合の正面打ち入身投げである。

17. Shomen-uchi Irimi-nage . . . (1) (Entering throw)

This technique calls for your initiating a strike before your partner's and whipping down his hand trying to parry the blow.

正面打ち入身投げ……(2)

打ってきたら体をかわして入る正面打ち入身投げ。

Irimi-nage . . . (2)

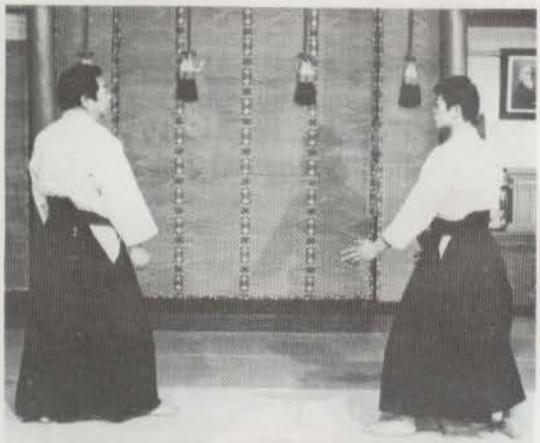
This technique calls for removing your body from the line of attack and then proceed with the prescribed exercise.

正面打ち入身投げ……(3)

相手の気を呼び出し，手を触れずに入る入身投げ。

Irimi-nage . . . (3)

This technique calls for enticing the ki of your partner out and executing Irimi-nage without touching his body with your hands.



入身投げの注意点

入身投げの稽古では，自分のお腹で相手の背中を見られるように，体が相手の背後に入っていなければならない。単に投げれば良いというだけでは他の投げ技になってしまう。

（1）此方から打って行き，相手の払いにきた手を叩き落して投げる。

（2）打ってきたら体をかわして投げる。

（3）此方から打って行き，相手の手を呼び出し，その手に触れずに投げる。

と云うように，色々な稽古を行って入身が完成される。

次の写真を見較べて悪い点を直して下さい。

（入身が不充分な時は，相手の手刀が腰にあたる）

(When the entering depth is insufficient, your partner' Tegatana will hit your waist)

Pointers regarding Irimi-nage:

In practicing Irimi-nage, your body must be behind your partner to such an extent that his back is within sight of your lower abdomen. If a mere throw is what is required of Irimi-nage, this particular exercise will be reduced to one which is no different from the other throwing techniques.

Irimi-nage can be mastered only through training in its varied forms, which are listed below:

(1) The case of delivering a strike ahead of your partner's, chopping down his parrying hand and throwing him down;

(2) The case of turning the body out of the line of attack and flipping him down;

(3) The case of initiating a strike, leading your partner's hand out and flipping him down without touching his hand;

Compare the following photos for a study of your possible deficiencies.

（投げることに気をとられると，首を抱きこんでしまいがちである。親指は下を向くように，腕は鉄の輪のように《口伝》）

(If you are absorbed in the throwing aspect only, you may tend to hold your partner's neck too firmly. Have your thumb point downward and *"tighten your arm like a ring of iron."* (KUDEN)

入身投げの稽古法

Methods of practicing Irimi-nage:

左手を使わない稽古

Practice without using your left hand:

右手を使わない稽古

Practice without using your right hand:

18．両手取り入身投げ

18. Ryote-dori Irimi-nage

両手取りの技は片手取りと全く同じである。相手の握りを切り離す場合に三通りがある。

上段での切り離し

体を開きつつ上段に振りかぶり，右手を下から差し込んで切り離し入身となる。

中段での切り離し

四方投げの裏技の如く体を開きつつ手首を握り入身となる。

下段での切り離し

体を開きつつ右手を上から差し込んで切り離し入身となる。

This technique is performed in exactly the same way as Katate-dori Irimi-nage. There are three ways of detaching your hands.

Detachment at the upper position: Swing your hands upward while turning your body obliquely, insert your right hand from beneath to effect the detachment and begin the Irimi process.

Detachment at the middle position: Turn your body in a manner similar to Shiho-nage Ura-waza, then grasp your partner's wrist and unleash Irimi.

Detachment at the lower position: Turn your body obliquely, insert your right hand from above to make the detachment possible and begin the Irimi process.

（上段での切り離し） (Detachment at the upper position)

（中段での切り離し） (Detachment at the middle position)

（下段での切り離し） (Detachment at the lower position)

19．肩取り入身投げ

Kata-dori Irimi-nage

右に受け流す場合

顔面に当身を入れ，その手を押さえてきたら体を開いて右に流し，入身投げに移る。

Diverting your partner rightward:

Feign a blow to your partner's face. If he tries to hold your hand, turn your body obliquely, deflecting his move rightward, and initiate Irimi-nage.

左に受け流す場合

肩をとられたら顔面に当身を入れる。相手がその手をおさえてきたら下に受け流し，入身投げに移る。

Diverting your partner leftward:

Feign a blow to your partner's face. If he tries to hold your hand, lead his move downward and apply Irimi-nage.

20．諸手取り入身投げ　Morote-dori (Two hands holding one) Irimi-nage

腕を上から回す場合

体を開いて振りかぶり，そのまま上から丸くおさえこんで入身となる。

Swinging your arm clockwise from above:

Swing your arm up straight and then clockwise while turning your body obliquely, hold your partner circularly and begin Irimi-nage.

腕を下から回す場合

爪先を合わせて体を開き，振りかぶり振りおろす。崩れた相手を巻きこみ，反対側に体を入れる。

Swinging counter-clockwise from below:

Align your toes while turning your body obliquely and swing your arm up and down. Lead your partner, who has lost his balance, spirally into your sphere of action and move to his opposite side.

21. 半身半立技・正面打ち入身投げ

この技は，背の高い人を投げる場合と同じである。（膝行により）体を開いて入身となり体制を崩す。そのまま横に開いて投げる。

背の高い人は畳んで投げろ（口伝）と云う言葉が残されている。

21. Hanmi-handachi: Shomen-uchi Irimi-nage

This technique is the same as that used when your partner is much taller than you. Turn your body obliquely (on your knees), maneuver into your partner's sphere and unbalance him. You then turn your body sideways and roll him over. *"In taking on a taller person, fold him up prior to the throw."* (KUDEN)

22．天地投げ

相手の側面に左手（地の方）左足を運び，右手を（天の方）に振りかぶりつつ，右足を相手の背後に進める。

22. **Tenchi-nage** (Heaven-to-Earth throw)

Shift your left hand (which represents EARTH in direction) and left foot to the side of your partner while circularly swinging up your right hand (HEAVEN) and slide your foot to his rear.

23. 呼吸投げ

Kokyu-nage (Abdominal breath power throw)

手首を取られた時の呼吸投げ

爪先を合せて体を開き相手と並ぶ。腰をひねりつつ振りかぶって倒す。

Kokyu-nage when your wrist is held:

Align your toes while turning your body obliquely and position yourself alongside of your partner. Then twist your hips, with your arms moving in an upward swinging circle, and throw him down.

袖口を取られた時の呼吸投げ

体を開き，腰をひねりつつ肘から振りかぶって倒す。握られた袖にこだわっていては力と力がぶつかり合い，振りかぶりが出来ない。

Kokyu-nage when your cuff is held:

Turn your body obliquely, twist your hips and swing up your arms, using your elbow as a fulcrum. The upward swinging motion will be impossible if you are overly concerned about the hold on your cuff.

袖を取られた時の呼吸投げ

体を開きつつ相手の肘を押さえ，折り畳むように巻きこむ。腰をひねり，足を背後に踏みこんで倒す。

Kokyu-nage when your sleeve is held:

Holding down your partner's elbow as you turn your body obliquely and spirally lead him into your sphere of action as if folding him up, launch your feet to his rear and flip him down.

ありし日の開祖 植芝盛平翁　The Late Founder Morihei Uyeshiba

The late Founder Morihei Uyeshiba

24．十字絡み（綾取り）

Jyuji-garami or **Ayadori** (Cross-twine throw)

胸取り十字絡み

左手で打って行き，払いにきた手をおさえて十字に絡め（肘と肘が接する程度に深く），両手を伸ばして投げる。

When your lower lapel is held:

Initiate a strike with your left hand, maneuver your partner's parrying hand into a cross-twine pattern (as deep as his elbows touching each other), extend both your hands and propel him down to the mat.

後両手取り十字絡み

お臍の前に両手を突き出して振りかぶる。体を完全に相手の前から抜き，両手首を握り十字に絡めて投げる。

Ushiro Ryote-dori (Both hands held from behind)

Project both your hands out in front of your navel and swing them up. Release your body completely from the front of your partner, grasp both his wrists and cross-twine his arms for a throw.

後胸取り十字絡み

握られた手を振りかぶり相手の手首を握る。両手を突き出すようにして十字に絡めて投げる。

Ushiro Muna-dori (Lower lapel held from behind)

Swing up your held hand and grab your partner's wrist. Project both your hands out, cross-twining his arms for a throw.

（お臍の前から振りかぶるのが正しい）　(Your swinging motion should be in front of your navel.)

（後方に引かれた場合（両手で）には腰を落し，一歩後退して振りかぶると容易に出来る。）

(When pulled backwards by your partner pulling both hands, sink your hips and draw your foot one step back to make your swinging motion easier.)

（手の握り方）　(How to grasp the hand.)

25．後襟取り第一教

表技　左足で側面に入りつつ両手で頭を覆う。頭を下げ腰を落してひねると肩が抜け，両手で相手の手を握ることができる。第一教表技は前述した通りである。第四教まで表技，裏技を通して稽古して下さい。

25. **Ushiro Eri-tori** (Collar held from behind) **Dai-Ikkyo**

Omote-waza: Cover your head with your hands as you slide to the side of your partner with your left foot. Lower your head, sink and twist your hips and you will find your shoulder released from his hold. Then you can continue with Dai-Ikkyo Omote-waza.

26．後呼吸投げ　Ushiro Kokyu-nage

後襟取り呼吸投げ……(１)

（呼吸投げと称している技は，未だ固有名詞を持たない技である。従って，掲載順に番号をつけて区別しておいた）

握られた襟を意識せず左足から側面に入る。腰をひねって振りかぶり，一歩背後に踏み込んで投げる。

Ushiro Eri-tori Kokyu-nage . . . (1)

(Kokyu-nage covers a wide range of varied techniques which are not named by individual proper nouns. For this reason, the techniques in this book have been indentified with numbers in the order of their appearance.)

Slide to the side of your partner with your left foot without paying attention to the hold on your collar. Twist your hips, synchronizing the motion with your swinging action, take one step behind your partner and whip him down.

後襟取り呼吸投げ……(2)

側面に回り込み，脇腹に当身を入れるように入って顎に手が掛り，下から突き上げる。

Ushiro Eri-tori Kokyu-nage . . . (2)

Step around to the side of your partner, hook your hand onto his chin while feigning a blow to his side and thrust your hand upward from below.

⇧昭和38年4月26日　ハワイへ出発する折の合気道開祖 植芝盛平翁。中央は現合気道主植芝吉祥丸先生。

Old Master Morihei Uyeshiba, Founder of AIKIDO, is shown leaving for Hawaii on April 26, 1963. In the center is Kisshomaru Uyeshiba, present Master of AIKIDO.

⇦

稽古後の一時を楽しまれる開祖。

The founder at his ease following his training.

開祖を囲んで。⇨
前列向って左磯山博七段，後列は入間基地の門下生のみなさん。右端筆者。

The Founder is shown with his disciples. At left in the front line is seven-dan holder Hiroshi Isoyama. At extreme right is the author. Disciples from the Iruma Base are shown in the background.

III．変化の態様

MODES OF VARIATIONS

昭和28年８月11日写す。

Photographed on August 11, 1953.

1．腰投げ変化技（他の技への変化）

Koshi-nage (Hip throw) **Henka-waza** (Varied techniques)

腰投げ……(1)

腰投げの場合，相手と十字を切り，腕を伸ばせば指先が柱（壁）の頂上（天井では良くない）を差すようであれば自然に肩が抜け，最も軽い状態で相手を投げることが出来る。（第二巻53頁参照）

Koshi-nage . . . (1)

Form a cross between your body and your partner's, extend your arm so that your fingertips are pointing to the top of the wall. Once this posture is attained, your shoulders will be free and you can execute the throw without encountering the slightest resistance from your partner. (Refer to p. 53, Vol. 2)

腰投げ……(２)

腰投げ……(１)と異るところは，相手の手首を取ることである。左手にも注意して下さい。

Koshi-nage . . . (2)

In this technique, you take your partner's wrist. Mark how the left hand operates.

腰投げ……(３)

この投げ技は腰投げを素早く行ったものである。腰は入っているが腰の上に乗せていない。どのような相手の状況に対応して変化しているか，次の技と比較し工夫して戴きたい。

Koshi-nage . . . (3)

This technique is a quickly executed version of Koshi-nage. The hips are well projected but your partner is not loaded onto them. Koshi-nage varies according to the situation. Compare this technique with the next one.

腰投げ……(4)

後方に引かれた場合には無理に前に出ようとせず，一歩後退すれば体制を立て直すことが出来る。

Koshi-nage . . . (4)

When pulled backwards, don't strain yourself to push forward. By taking one step backwards you can reconstruct your balance.

変化技……(5)

後方に引かれたら体をそのまま預けて行き，即座に相手の背後に回り込んで投げる。体制が瞬間的に逆転するところに面白さがある。右手の引きも忘れないように。

Varied techniques . . . (5)

When pulled backwards, let your body stay where it is and immediately circle around to the rear of your partner. Note how you can turn the table instantaneously. Don't forget to draw your right hand back.

変化技……(6)

この技も腰投げの変化技と考えて差し支えない。

Varied techniques . . . (6)

You may safely assume that this also is a derivative of Koshi-nage.

2．入身投げへの変化

Variations into Irimi-nage

後両手取り入身投げ

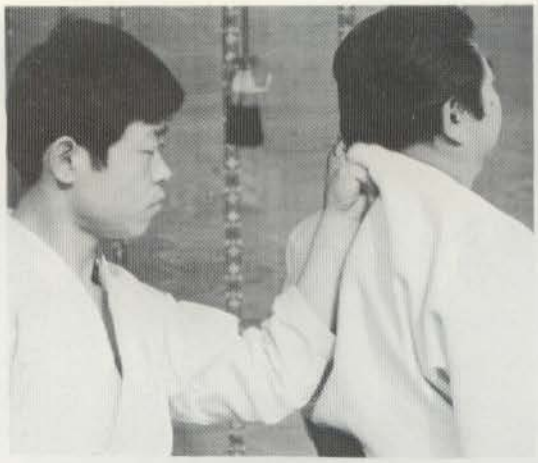
Ushiro Ryote-dori Irimi-nage

後襟取り入身投げ

Ushiro Eri-tori Irimi-nage

後襟取り入身投げ
（ねじって持たれた場合）

Ushiro Eri-tori Irimi-nage
(When twisted)



3．後技の変化

この変化は，後襟取りを基点にした変化である。25．後襟取り第一教も入身投げも含めることが出来る。

Derivatives of Ushiro-waza (Techniques against rear attacks):

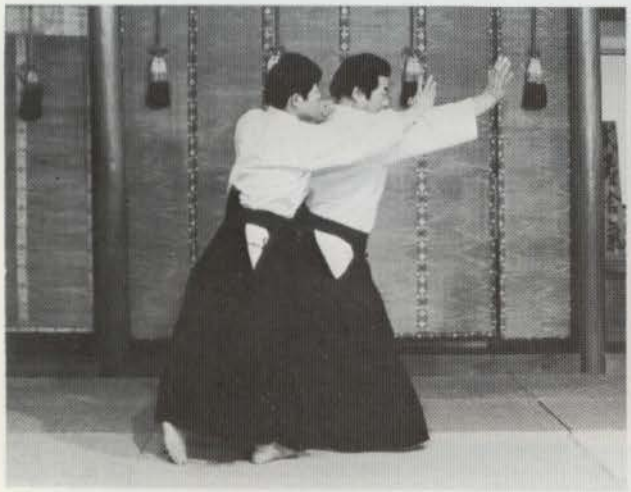
These techniques stem from Ushiro Eri-tori Irimi-nage. This category includes both Ushiro Eri-tori Dai-Ikkyo (# 25) and Irimi-nage.

後襟取り四方投げ

Ushiro Eri-tori Shiho-nage

後襟取り小手返し

Ushiro Eri-tori Kote-gaeshi



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