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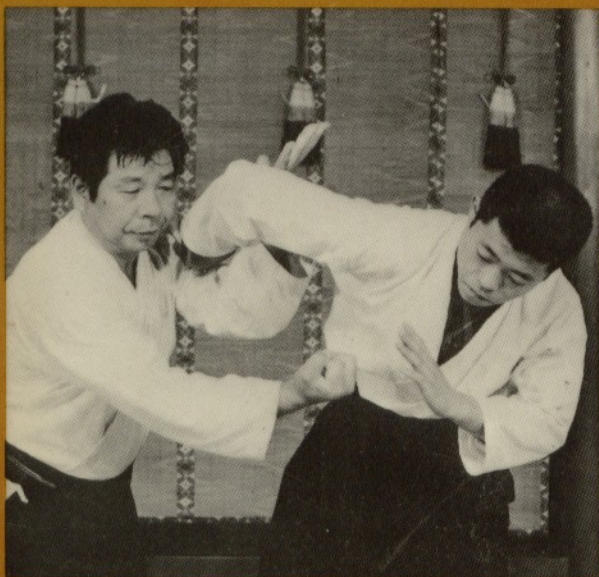
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VOL. 4 VITAL TECHNIQUES

TRADITIONAL AIKIDO

VOL. 4



by Morihiro Saito · 8th dan



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Traditional

AIKIDO

SWORD · STICK
AND BODY ARTS

VOL.4 **VITAL
TECHNIQUES**

MORIHIRO SAITO

Written by Morihiro Saito
Translated by Kyoichiro Nunokawa
Dennis N. Tatoian

Edited by Tetsutaka Sugawara
Photography by Sadao Hirata

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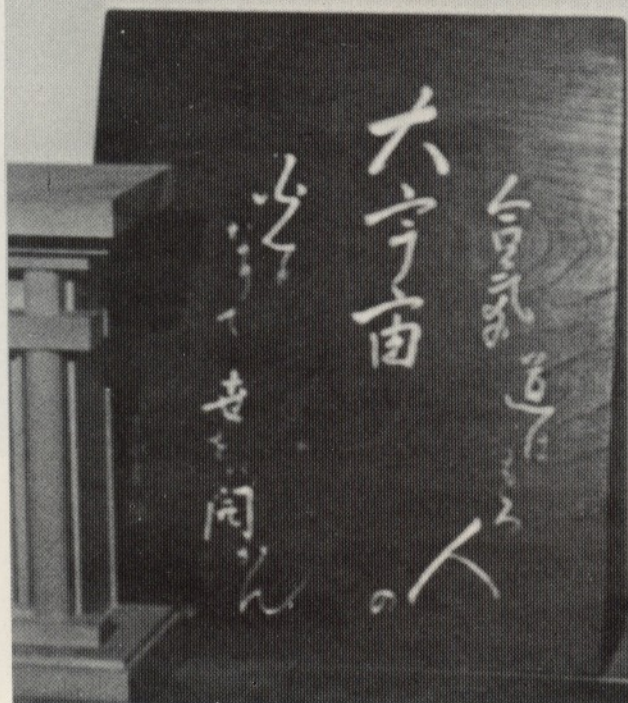
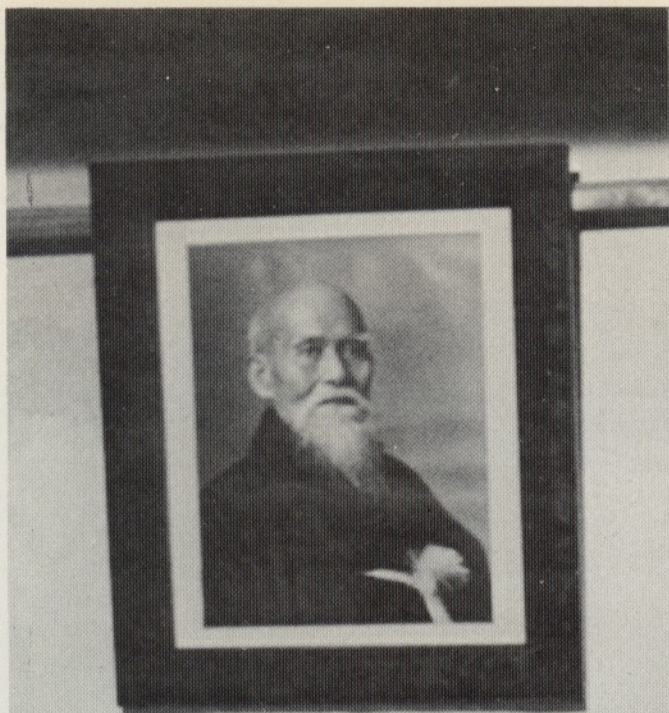
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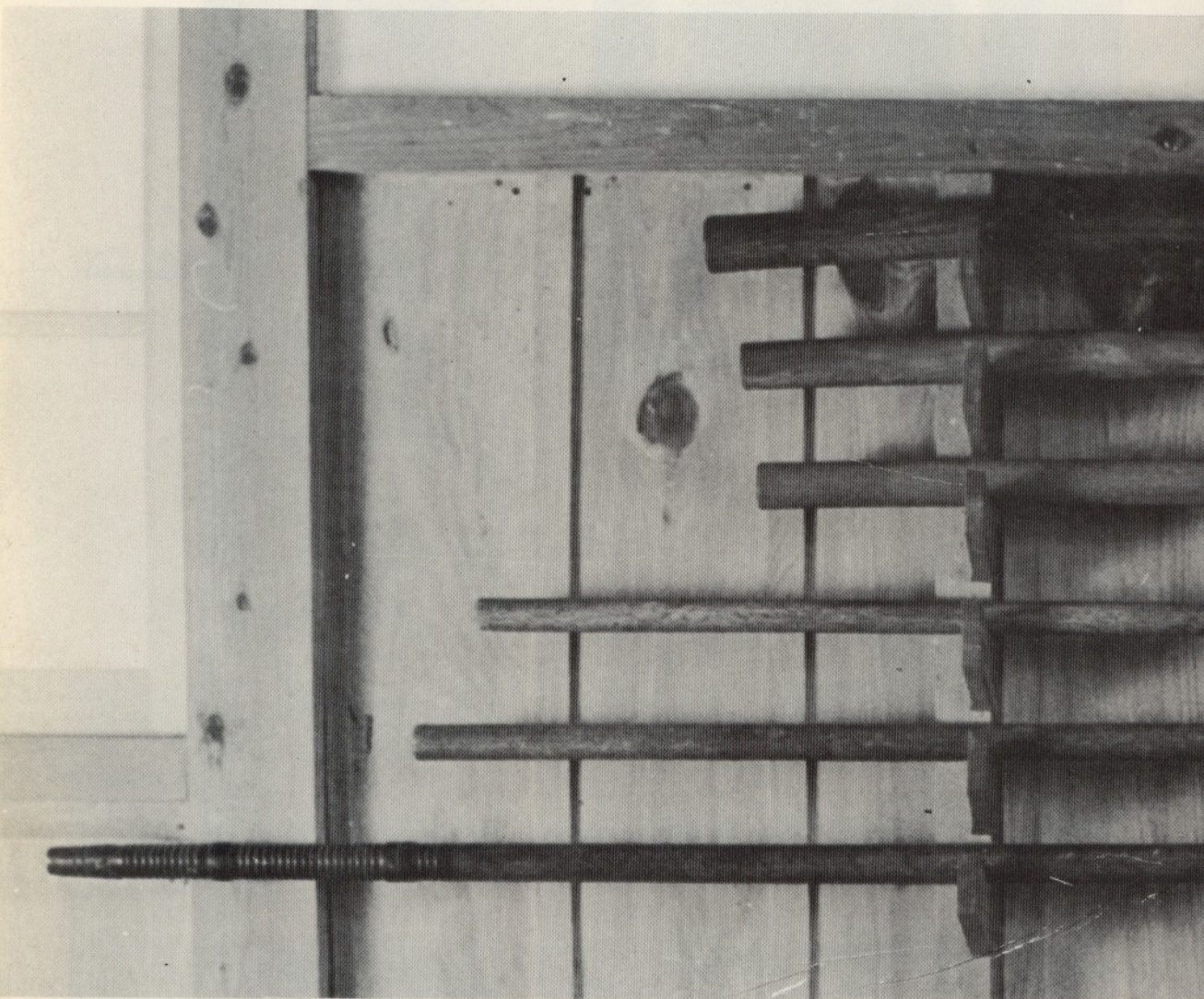
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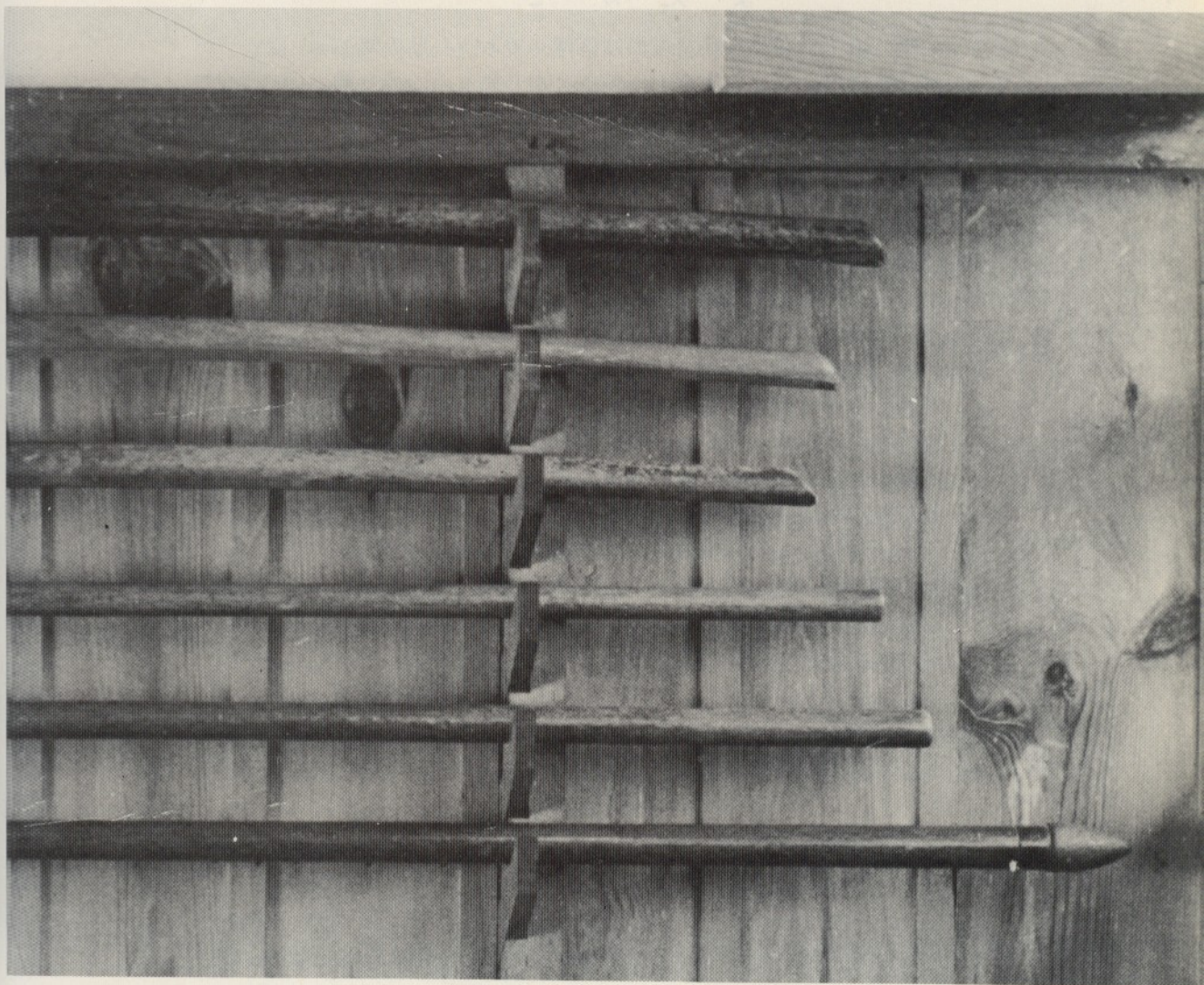


武
士
人
の
氣

植芝常盛(盛平)



FOREWORD



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まえがき

第三巻で一応の区切りをつける積りであった此の剣・杖・体術の理合も、出来上ってきた本を見ると、彼も載せるべきだった是も載せるべきだった、と必要不可欠の技を思い出し、第四巻の出版を余儀なくされた次第である。

撮影中、私の耳には開祖植芝盛平翁の言葉がまざまざと蘇ってきて、変化技が澁みなく出てきた。開祖を忘れてしまったら、其れ等のお言葉は再び蘇ってくることはないであろう。

本書の特徴は、当身の知識と荒稽古を随所に挿入し、体術における変化の過程を明らかにしている点にある。剣や杖、或いは体術でも、変化技を除いて合気道の本領を発揮することは不可能である。試合以上に変化応用技を縦横に駆使できるように稽古すべきである。

本書には、昔から指導者にだけ伝えられた「返し技」を掲載した。但し、その技の主旨を考慮して基本的なものに留めた。指導者の方は更に工夫を加え、指導の際に役立てて戴ければ幸甚である。

合気道の技は大系をなしているので、無限に展開する技も系統的に修練すべきである。機会があれば指導方法についても述べてみたいと考えているところである。

昭和49年10月1日

茨城道場にて

斉藤守弘

FOREWORD

October 1, 1974

The current series of books on AIKIDO entitled "Coordinated Relationships Between Ken (sword), Jo (stave) and Taijutsu (empty-handed techniques)" was to have been concluded with Volume 3. However, when I reviewed the supposedly last book in the series, my mind began to be filled with memories of a number of essential techniques which ought to have been included in it. Hence the inevitable publication of Volume 4.

Words of Old Master Morihei Uyeshiba, the late founder of AIKIDO, came ringing back in my ears while I was demonstrating the art for photographic purposes. A space of varied techniques, heretofore buried in my mind, then came flooding out. Had I forgotten the Founder, those words would never have come back.

Highlights of this Volume are the introduction of rigorous exercises and Atemi or delivering blows to the body prior to applying techniques, as well as the explanation of the process of variations in Taijutsu. AIKIDO without varied techniques is bound to lose its real essence in the application of the Ken, Jo, and Taijutsu. The trainees must therefore acquire a total command of such varied techniques to the degree of rendering a match meaningless.

This book covers "Kaeshi-waza" or counteractive techniques which have been handed down exclusively to AIKIDO instructors. Due to the nature of these techniques, however, the coverage has been limited only to the basic types. It is to be desired that the instructors concerned will give their own thought to these techniques and make good use of them in imparting the art to their trainees.

The AIKIDO techniques are arrayed in such a way that the unlimited ramifications of these techniques should be practiced systematically. If there is an opportunity in the future, I may wish to talk about teaching methods as well.

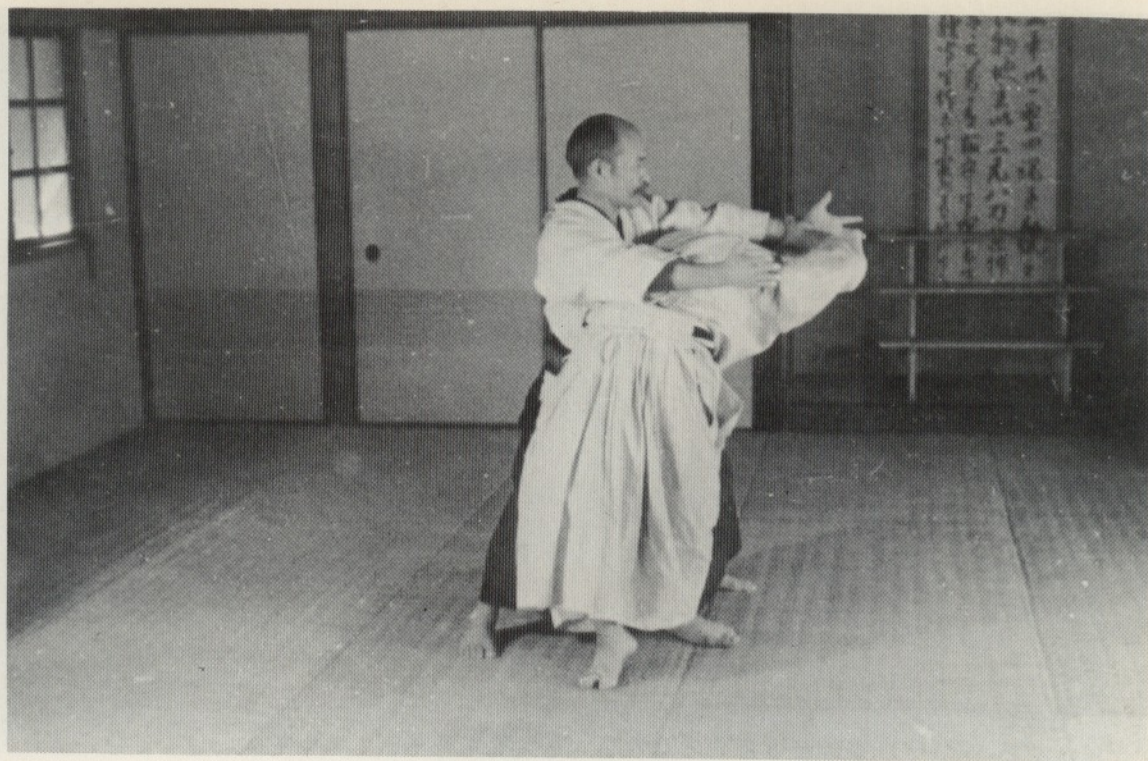
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Ibaraki Dojo



ありし日の開祖 植芝盛平翁

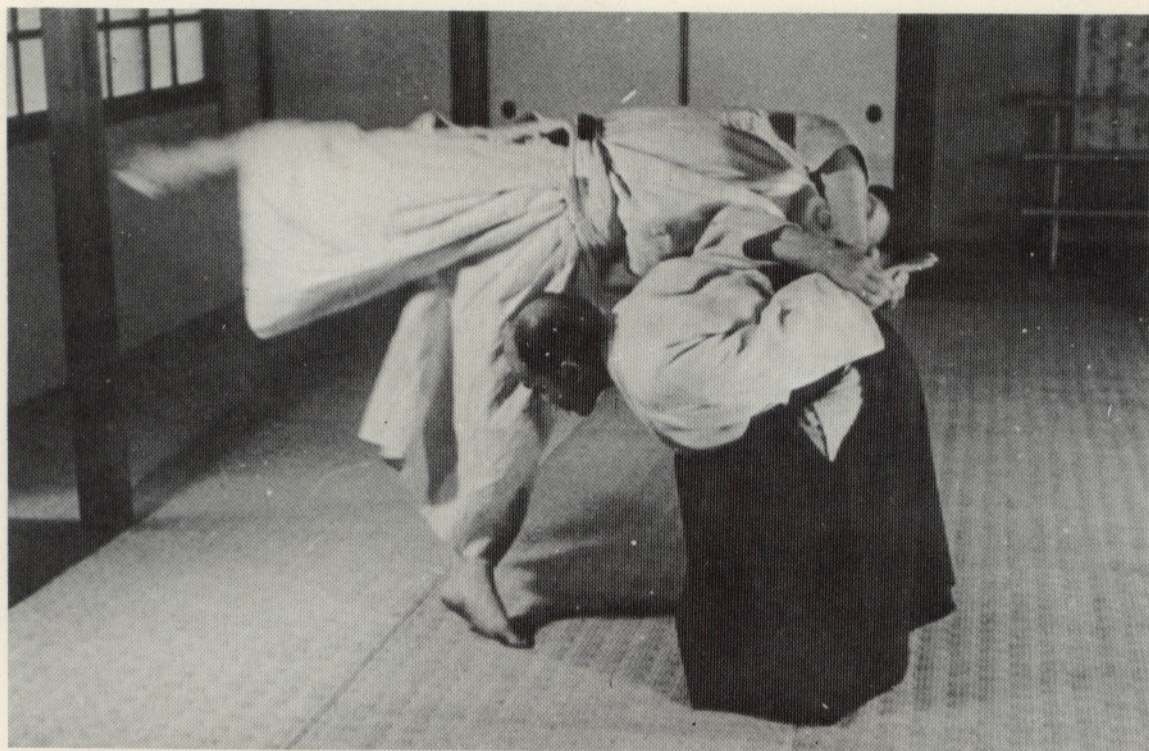
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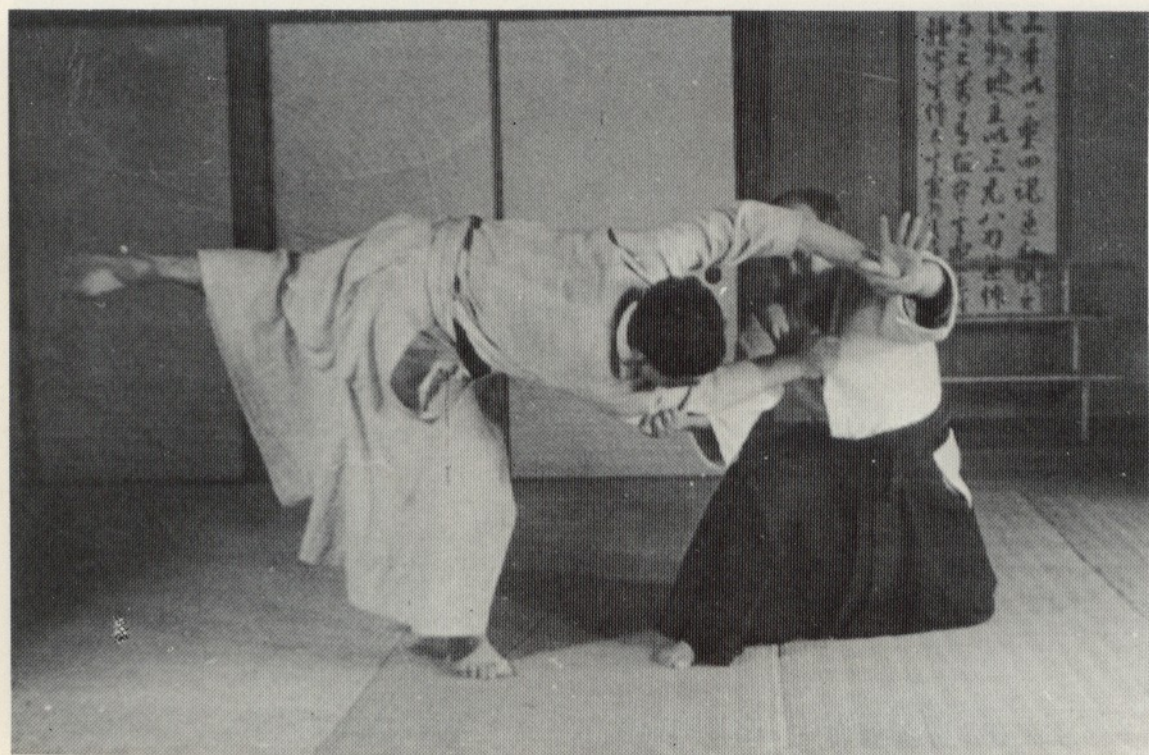


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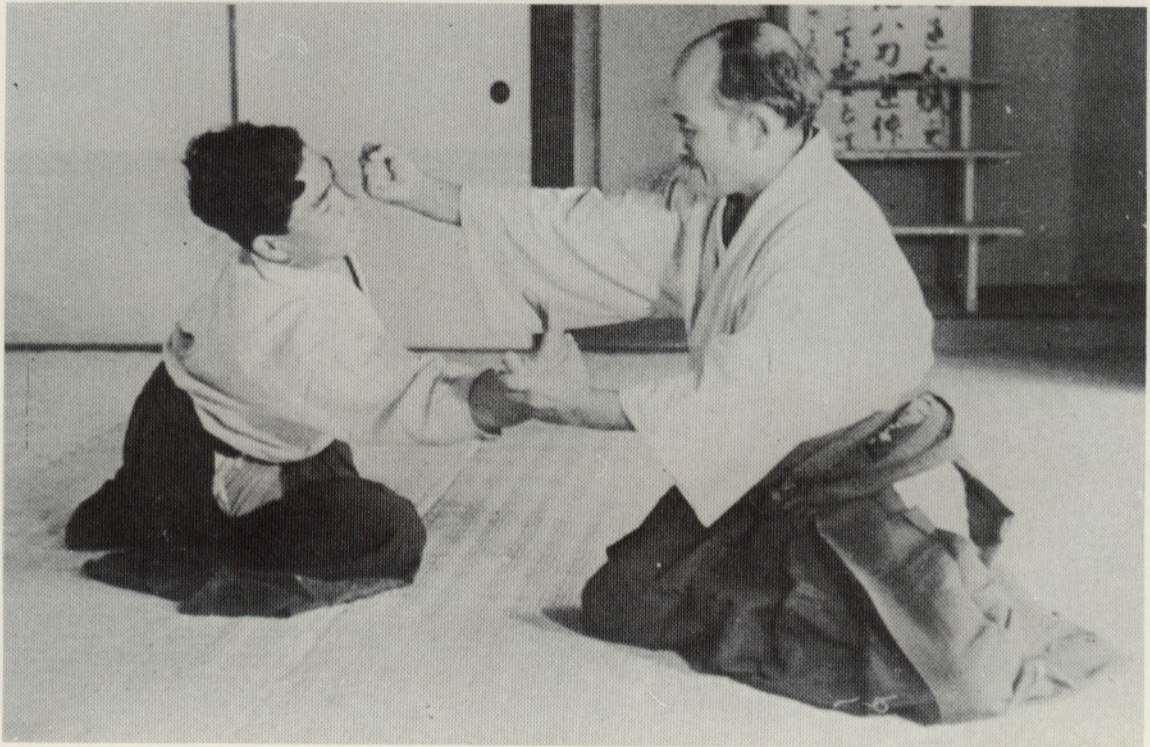


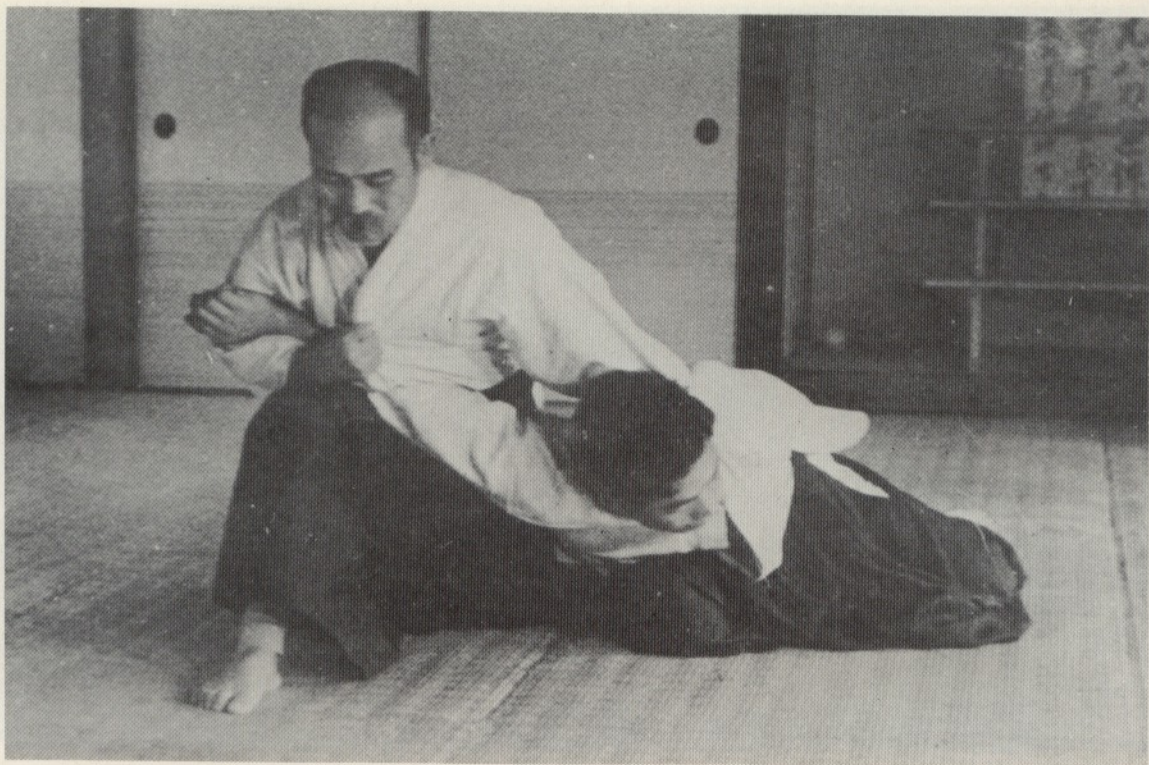
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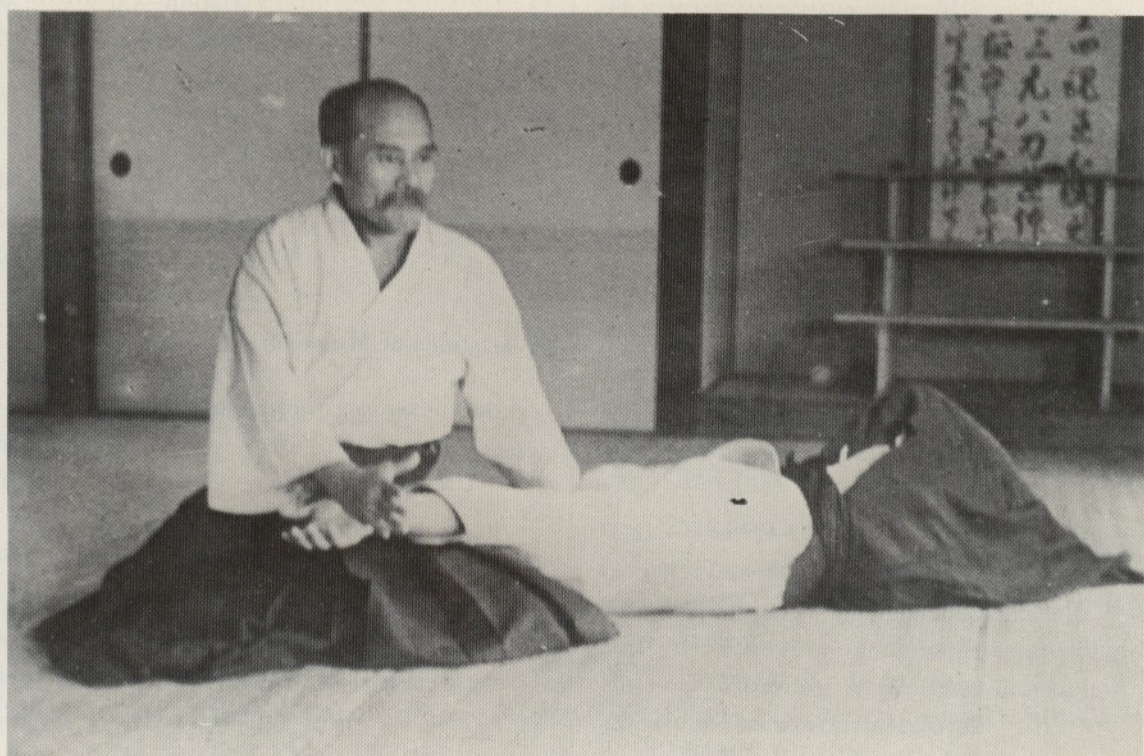
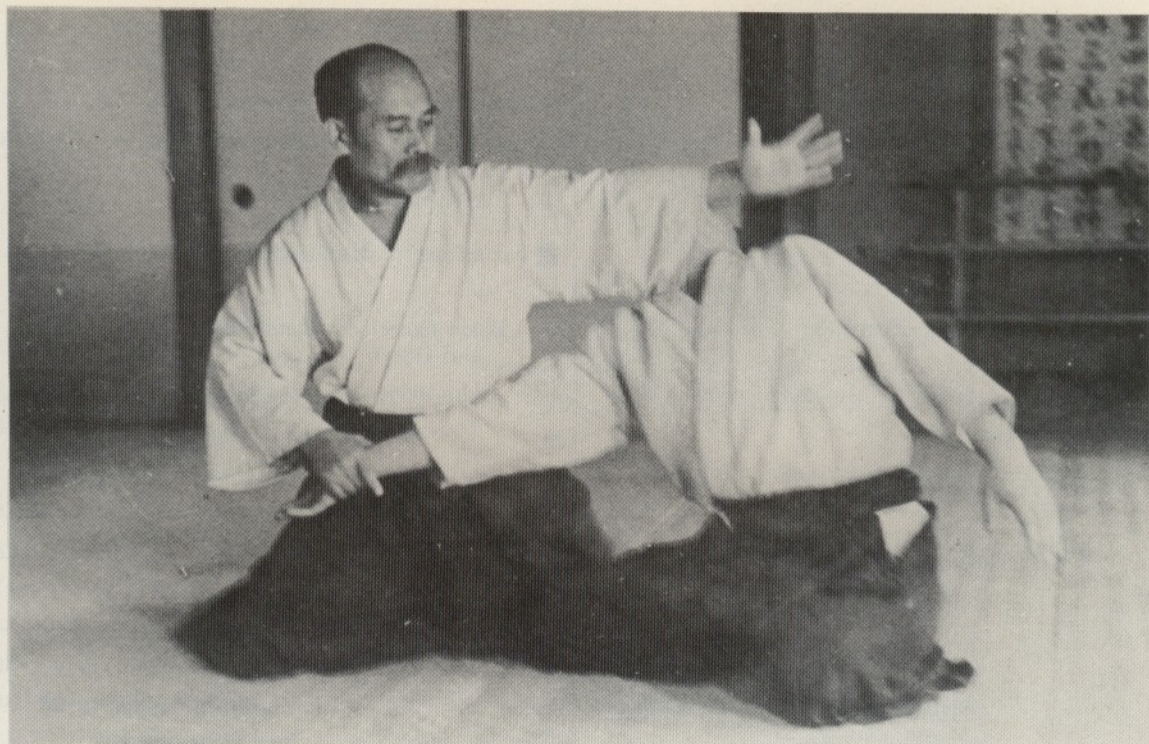




ありし日の開祖 植芝盛平翁

The Late Founder Morihei Uyeshiba





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INTRODUCTION

“武産合気”について

開祖植芝盛平翁に依れば、『合気道とは、天授の真理にして、武産の合気の妙用である』と説かれる。“武産合気を除けば、合気道は成立せず”ということに外ならない。となれば、合気道を修業する者にとって「武産合気」は、最大の関心事でなければならない筈である。

開祖は又、武産合気について次の如く述べておられるのである。『わが神典による武産とは、絶倫の日本の武である。しかれば、神変自在、神通千変万化のわざを生み出すのである』と。我々は此処に至り、千変万化の技を生み出す其の方法に注目することにより、初めて合気道の奥行きを垣間見るのである。

第三巻の中で強調した“剣理の無限の展開”

REMARKS ON TAKEMUSU AIKI

According to Old Master Morihei Uyeshiba, “AIKIDO is a divine truth which spells out a sophisticated implementation of TAKEMUSU AIKI.” This means “AIKIDO is nothing without TAKEMUSU AIKI”. Consequently, “TAKEMUSU AIKI” should be a matter of paramount concern to the AIKIDO trainees.

The AIKIDO Founder defined TAKEMUSU AIKI as follows: “TAKEMUSU, as identified in Shinto literature, is the unsurpassed martial art of Japan. The art therefore proliferates a multitude of techniques freely as Divine will sees fit.” Such being the case, only by focusing our attention on the root of the kaleidoscopic techniques will we be able to get a few glimpses of the unfathomable depth of AIKIDO.

“The unlimited ramifications of the principle of swordsmanship”, which received major attention in Volume 3, is explained in greater detail in this book. The process of technical variations becomes evident as the numerous techniques (varied techniques) created by the Founder are reproduced. Main emphasis therefore is laid on varied techniques in discussing Taijutsu in this Volume. Care has also been taken in editorial layout to enable to readers to compare the varied techniques with their basic counterparts.

To sum up, varied techniques are born of a blend with your partner. The Founder, however, strictly warned that “a technique will lose its effectiveness unless it is delivered with perfect

は、本書において更にその具体化した姿を見て戴くことが出来ると思う。つまり、開祖が無数に生み出した技（変化技）を再現することにより、変化の過程を明らかにするのである。従って、本書に掲載した体術は、主に変形技に重点を置いているのである。そして、それ等の技は基本技と比較出来るように配慮している。

一口で申せば、変化技は相手と調和をとる時に生れてくる。然し、『技は、一分一厘くるとても技にはならんぞよ』と開祖は厳しい戒めを残している。それ故に、この厳しい戒めを守り、基本を守り、相手と調和し、千変万化する時こそ、正しく武産合気と称することが出来るのではなからうか。其処には、いい加減な技の入り込む隙は無い筈である。

precision.” TAKEMUSU AIKI, in the real sense of the word, could only be mastered by observing the Founder's tenet in this regard, conforming with the ground rules and blending with your partner as a prerequisite to the execution of a host of varied techniques. There is no room for half-hearted techniques.

“Initiate your move first if you want to lead your partner,” a lesson which, in AIKIDO terms, means stepping to the side of your partner in the initial stage of executing a certain technique. There is a deeper meaning than that, however. The lesson also points out the mental attitude which should be assumed in practicing TAKEMUSU AIKI. Abiding by this lesson is the only way to master perfect techniques in the realm of TAKEMUSU AIKI. The principle of this lesson reflects itself progressively in a number of techniques in the form of a perfect Irimi or a perfect Shiho-nage. I myself make it a rule to adopt this lesson in my AIKIDO practice. This is because if the lesson slips my mind, my techniques will become imperfect. Then there will be no possibility of my performing kaleidoscopic Taijutsu. Nor will it be possible to effect the unlimited deployment of the principle of swordsmanship.

TAKEMUSU AIKI proliferates countless variations of techniques freely at “Divine” command. Its key is found in leading out and blending with your partner. It must be clearly remembered that TAKEMUSU AIKI is alien to

『人を導くには、先ず自分が動きなさい』という教えがある。これは技の始まりに際し、相手の側面に回り込むことを指している。然し、それだけではなく、武産合気を実践する時の心である、と考えるべきであろう。武産合気における此の言葉は、完璧な技を行い得る只ひとつの方法である。完全な入身であったり、完全な四方投げの体捌きであったり、此の言葉の原理は、非常に発展的に技の中で生きてくるのである。だから私自身、この言葉を忘れて合気道の稽古はしない。万一忘れた場合、技は不完全になり、千変万化する体術も、無限の剣理の展開もあり得ないと思うからである。

武産合気は、神変自在、神通千変万化の技を生み出す。それは相手を導き、調和すると

ころに実現するのである。調和を破る心、調和をとることの出来ない、いい加減な技の中には表現し得るものではない。この事を先ず明記しておきたいのである。

返し技において特に顕著なのは、体術の変化の妙である。掲載した技を見て頂く場合、相手の力がどのように作用し、それをどの方向に返しているか、細心の注意を払って見て戴く必要がある。

変化は理論的な分類とは無関係に、例えば、相手が上からおさえてくれば下に降りて返し、下から押し上げられれば舞い上がって上で返す。右から押されれば左に流して返し、左から押されれば右に流して返す。前から押されれば後に流し、後から押されれば前に返す。或いは、何れの場合も同一方向へ返す。

disharmonious mind and haphazard techniques which know no harmony.

What is most striking about Kaeshi-waza is the subtle changes which could take place in Tai-jutsu. In studying the pertinent techniques shown in this book, your close attention is invited to such areas as how the force of your partner functions and in which direction that force is counteracted.

Theoretical classification has no relevance to the variations. If, for instance, your partner tries to hold you down, lead the holding action downward and start counteracting. If you are held upward, let the upward motion continue up to a point where you can start your counteraction. If you are pushed from the right, divert the force leftward for counteraction. If the push comes from the left, the diversionary momentum is rightward. If pushed from the front, guide the momentum rearward. The push from the rear should be handled by giving it a forward momentum. In both cases, counteractions are indicated in the same direction as your partner's momentum.

These simple movements, when combined in a complicated pattern, will plot out spiral curves, sometimes clockwise and at other times counter-clockwise. Depending on the circumstances, the spiral curves are either centripetal or centrifugal. In other words, the variations could continue infinitely through a combination of three dimen-

sions – left and right, up and down and front and rear.

You might bear in mind the triangle Δ , circle \bigcirc , and square \square , which are the symbolic signs of AIKIDO, when you read this book with particular reference to stabilized body movements based on the so-called triangular pattern and the case of turning your body obliquely to pin down your partner in a circular movement. There are three traditional methods of AIKIDO training – SOLID, FLEXIBLE and Flowing (KI). These methods, however, could not be included in this book for space and other editorial reasons. If there is a demand for such information, I am prepared to put out a supplement covering that subject plus guidelines on how to cope with multiple attacks.

このような単純な動きも複雑に組み合わせたり、或る時は右回りに螺旋を描き、或る時は左回りに螺旋を描くのである。そうして、其の螺旋も中心に向う場合もあれば、外に向う場合もある。つまり変化は、左右、上下、前後の三つの次元の組み合わせにより、無限に展開するのである。

更に三角法による安定した体捌きや、体を開いて丸くおさえる場合など、△や○、□を頭において本書をご覧いただいてもよい。

稽古方法については、固・柔・流（気）の三つの方法が伝えられているが、本書では編集の都合上、掲載できなかったのも、ご希望があれば増補版により、多人数掛けの心構えなどと共に指導書を作る用意はしている。

扱、無限に生み出される武産の武技は、そ

れ等を総合化すると、ひとつの球体を形成する。調和の心とも称すべき丸い球である。この点を認識して稽古すれば、読者の変化技は一層円滑になり、思いも掛けぬ技が湧き出てくるようになるのである。その時の喜びを、私と共に、互いに分かち合えることを期待して止まない。

I. 武産合気

ここに掲載する技は、片手取り、袖取り、肩取り、胸取り、突き、正面打ちなどを基点に、そこから無限の技を生み出す変化、つまり武産合気を紹介するものである。

変形技は基本技と異り、表技・裏技の区別はつけられないので、体捌きに留意し、崩れた技にならないようにして頂きたい。

稽古は一つの技を中心に、例えば正面打ち第一教、横面打ち第一教、片手取り第一教、両手取り第一教、袖口取り、袖、肩、両肩、胸、突き、後技・両手取り第一教と云うように、技を中心にした場合も多い。このような稽古を充分に積んでいれば、片手取りを中心にした変化技も、崩れることなく出来るようになる。基本の出来ない初心者が変形技を行なえば、却って本人の弱点を相手に晒すことになりかねない。目にも止まらぬ早技こそ合気道の本領であるが、地道に築き上げる心が大切である。

I. TAKEMUSU AIKI

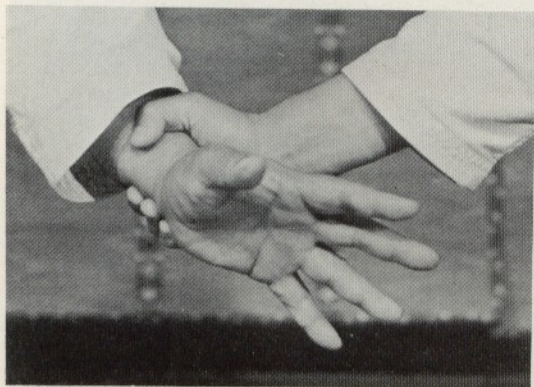
This section is designed to introduce TAKEMUSU AIKI which proliferates unlimited variations of techniques with Katate-dori, Sode-dori (cuff held), Kata-dori, Muna-dori, Tsuki, Shomen-uchi, and other basic techniques as primers. Unlike basic techniques, the distinction of Omote-waza and Ura-waza is hardly possible with these varied techniques. It is therefore important to pay close attention to the body movements so that the techniques you apply stay balanced.

Trainees are advised to concentrate their practice on one particular exercise. An example is Dai-Ikkyo in varied forms — Shomen-uchi, Yokomen-uchi, Katate-dori, Ryote-dori, Sodeguchi-dori, Sode-dori, Kata-dori, Ryo-kata-dori, Muna-dori, Tsuki, and Ushiro Ryote-dori. If a trainee successfully undergoes a sufficient amount of training of this kind, he should be able to perform variations, for instance, of Katate-dori techniques without losing balance. If the beginner, who is not familiar with basic techniques, ventures into varied techniques without preconditioning himself, he will only be exposing his weaknesses to his partner. What makes AIKIDO what it is comes from a surprisingly rapid execution of techniques. In order to attain this advanced stage, an attitude is required of devoting one's efforts steadily and unsparingly to the principle of TAKEMUSU AIKI.

Takemusu martial techniques, which are created one after another infinitely, form a sphere when they are compounded. This sphere is supposed to symbolize a mind of harmony. If you bear this in mind in your practice of AIKIDO, you will be able to carry out your varied techniques more smoothly. You will also find new and unexpected techniques welling up from sources beyond human perception. That pleasure I wish to share with all of you.

片手取りの変化

Variations of Katate-dori



基本技・片手取り第一教

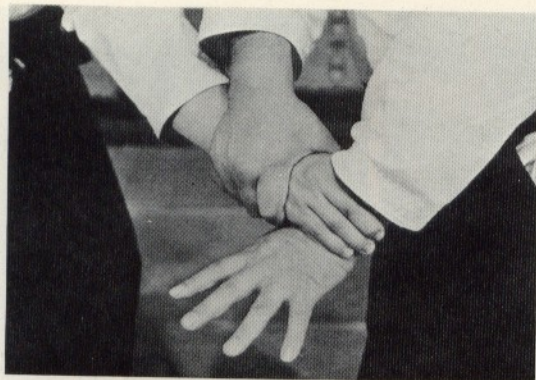
表技 手首を握られたら、必ず指先を充分に開いて気力を充実させる。相手の顔面に当身を入れつつ崩す時、握られた手は必ず足と一緒に相手の側面に進めることが大事である。相手の前面で一歩退るのは基本的な誤りである。



Basic exercise: Katate-dori Dai-Ikkyo

Omote-waza: When your wrist is held, be sure to fully splay your fingertips and charge them with your inner centralized energy. When unbalancing your partner feigning a blow to his face, it is important to move your held hand to your partner's side and in alignment with your feet. It is wrong to draw your foot a step backward in front of your partner.





(指先を充分に開き、肘を下げて相手の面の方へ返す)

(Open your fingertips fully, lower your elbow and counteract in the direction of your partner's face)

当身の知識

Information on Atemi



(相手の左手が届かないように側面に崩す。

胸取りの場合も同じ)

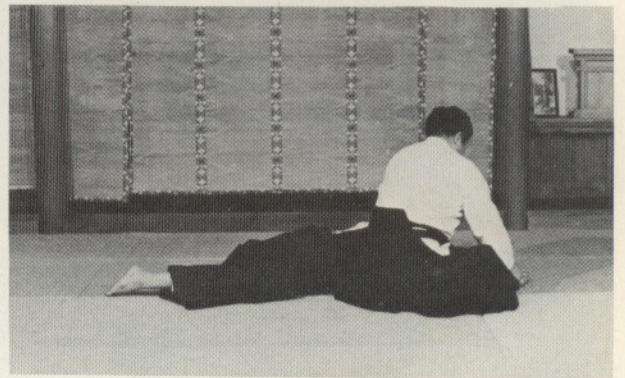
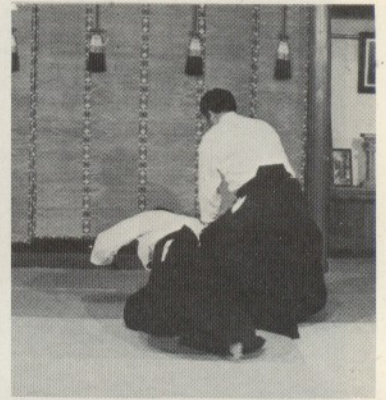
(Unbalance your partner sideways so that his left hand is kept out of reach of your body. The same holds true for the Muna-dori exercise.)

基本技・片手取り第一教

裏技 基本技では必らず瓜先を合わせ、丸くおさえる。

Basic exercise: Katate-dori Dai-Ikkyo

Ura-waza: In the basic exercise, it is mandatory to align your toes and pin your partner down circularly.



(悪い例—相手を側面に崩さずに握りを返すことは出来ない。最も危険な位置に立っているのである)

(Bad example — It is impossible to counteract the holding action without unbalancing your partner sideways because you are exposing yourself in a most vulnerable position.)





基本技・片手取り第二教

裏技 第二教以下第四教までは、第一教の片手取りの体捌きで基本通りに出来る。
(第三巻参照)

Basic exercise: Katate-dori Dai-Nikyo

Ura-waza: The basic Katate-dori Dai-Ikkyo movements are applicable to those of Dai-Nikyo through Dai-Yonkyo. (Refer to Volume 3)

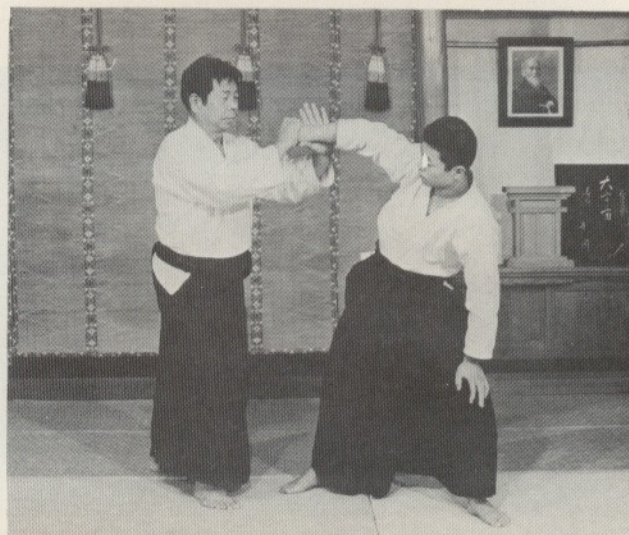
当身の知識

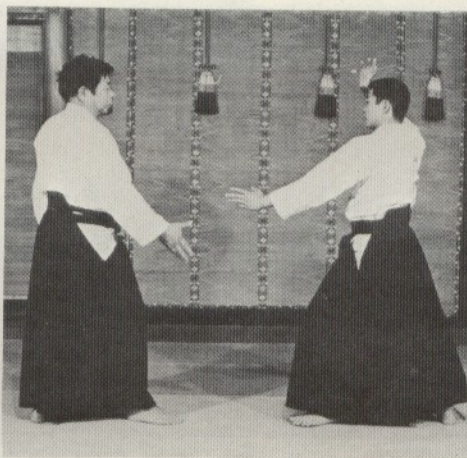
この技は袖取りの第二教裏技である。
裏拳による当身は、種々の二教に共通して用いることが出来る。

Information on Atemi

This technique is Ura-waza of Sode-dori Dai-Nikyo. Atemi with the back of your hand can be used in common for a variety of Dai-Nikyo techniques.







変形技・変化一(1)

第三教の応用取りである。

Varied exercise: Variation . . . (1)

This is the applied form of Dai-Sankyo.







変形技・変化—(2)

相手の右手の真上から押さえるように握って振りかぶり、切りおろしておさえこむ。

Varied exercise: Variation . . . (2)

Hold your partner's right hand down from above, initiate your upswinging motion and cut him down for a pinning hold.



当身の知識

この当身は、内回りの回転投げや、第三教、
の変化技の時には、必ず入れていなければ

ならない。投げる時に顔面に膝で当身。

Information on Atemi

This Atemi must be applied without fail when executing the inward Kaiten-nage and Dai-Sankyo variations. When throwing your partner, deliver Atemi to his face with your knee.

当身の知識

第三教基本技の当身である。

Information on Atemi

This Atemi is applicable to basic Dai-Sankyo techniques.





変形技・変化—(3)

呼吸投げの変化した技である。相手の腕を上段に返している。

Varied exercise: Variation . . . (3)

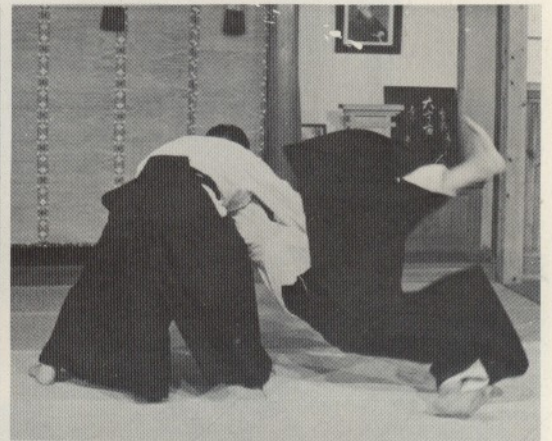
This is a variation of Kokyu-nage (abdominal breath throw). Note the opponent's arm is counteracted in the upper position.





(体を転換し相手の肘を制したら相手の真
後に三角(斜)に足を進めて投げる)

(After turning the body and controlling your partner's elbow, step forward triangularly to his rear for a throw.)



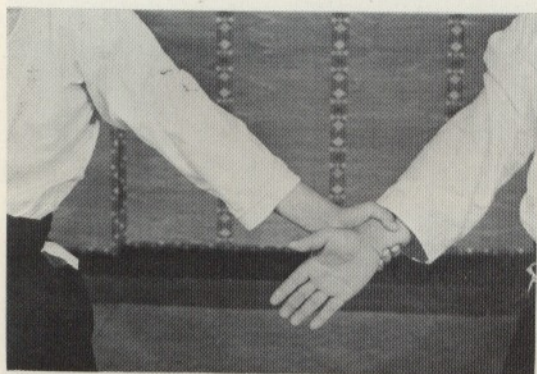
変形技・変化一(4)

この呼吸投げは、側面に入って相手を同一方向へ投げる技である。



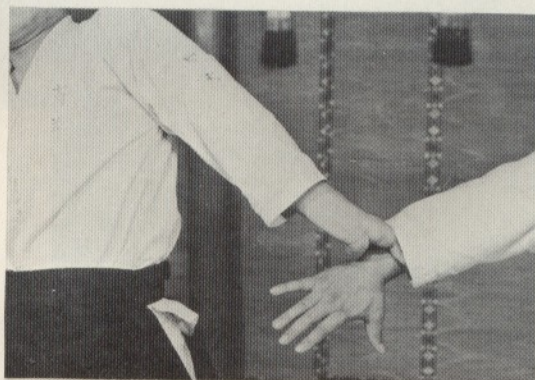
Varied exercise: Variation ... (4)

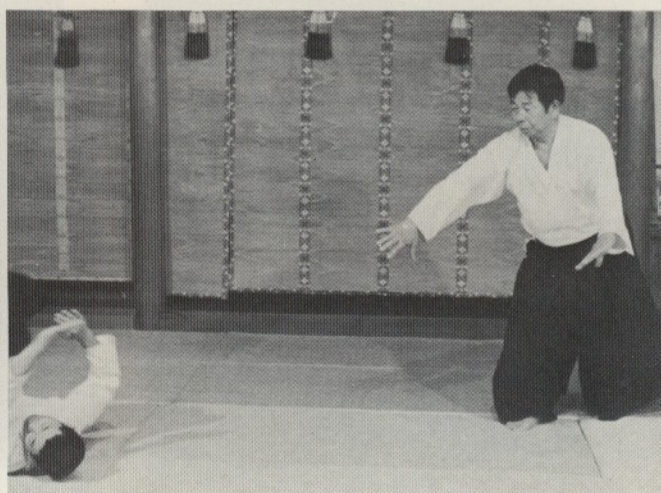
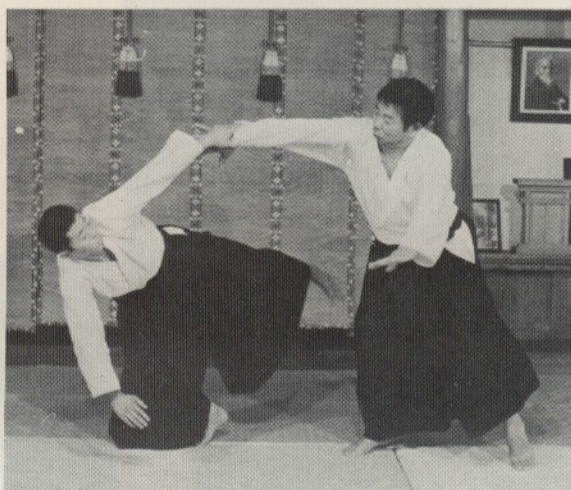
This Kokyo-nage is a technique whereby you step round to the side of your partner and throw him down in the direction he faces.



(相手の握った腕が真直ぐに伸びるように掌を返し、下から呼吸力で突き上げて投げる)

(Turn the palm of your partner's hand so as to extend his arm straight forward, push it up with abdominal breath power and throw him away.)







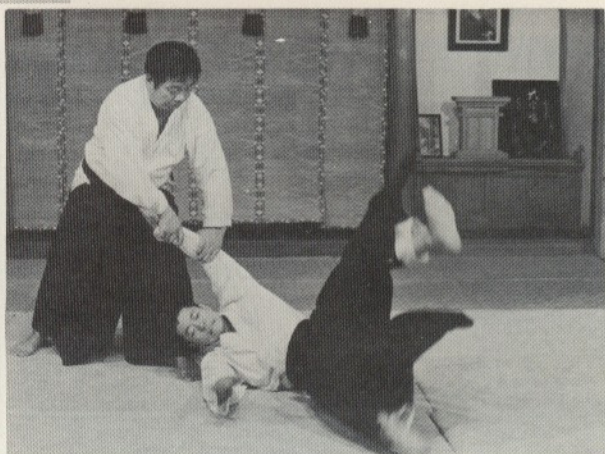
変形技・変化一(5)

この呼吸投げは、相手の腕の内側で手刀を振りかぶる場合の技である。左手で顔面に当身を入れ、次に肘を上から崩して投げる。

Varied exercise: Variation . . . (5)

This Kokyu-nage is applied by swinging your Tegatana (knife-edge of the hand) up inside the arm of your partner. Deliver a blow to his face and unbalance him using his elbow from above.



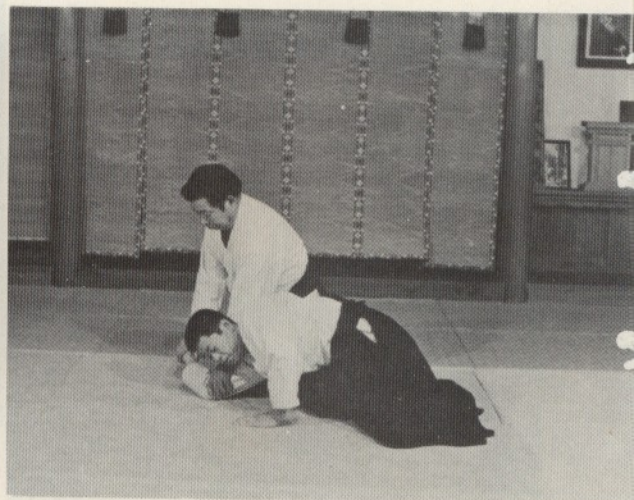
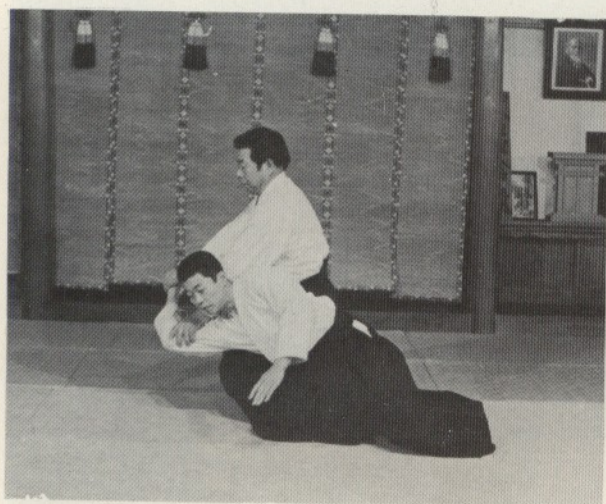
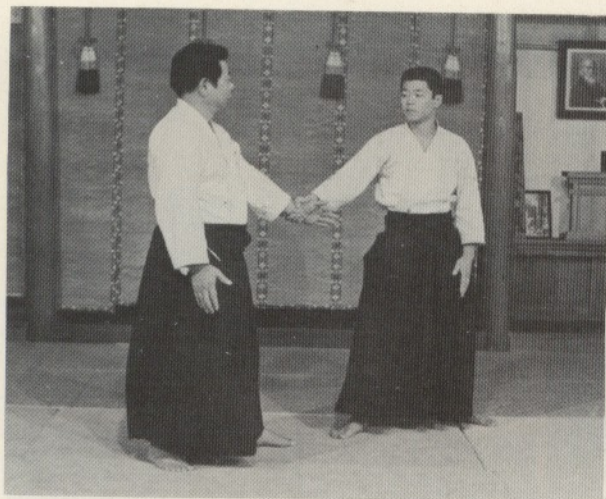


当身の知識

当身によってこの技は成り立っている。
当身を忘れると、自分の左脇の急所を相手に晒すことになるので注意を要する。

Information on Atemi

Atemi is the very essence of this technique. Don't forget about Atemi because if you do, you will be exposing the soft spot of your left side to your partner.



変形技・変化—(6)

四方投げ裏技(第三巻61頁参照)の要領で相手の手首を取り、左手を返して相手の握りを離し、肘を制する。

Varied exercise: Variation . . . (6)

Hold the wrist of your partner in the same manner as described on page 61 of Volume 3, which deals with Ura-waza of Shiho-nage, disengage his by turning your left hand and controlling his elbow.



(相手の握りを離す時には肘を下げ、掌を返すと簡単に外れる)

(Your partner's hold can easily be disengaged if you lower your elbow and turn your palm.)



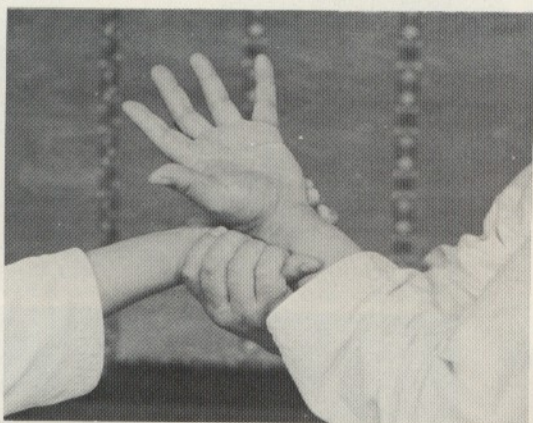


変形技・変化—(7)

小手返しの変形技である。握られた左手の下から相手の小手を返す場合、相手の親指をむしり取るように返し、上から押さえて投げる。

Varied exercise: Variation . . . (7)

This is a variation of Kote-gaeshi. When effecting Kote-gaeshi from below your grasped hand, turn your partner's wrist out as if plucking out his thumb and hold it down for a throw.



荒稽古について

荒稽古は、昔おこなわれた方法で現在は殆んど行われていない。然し、その技の本来の姿を示す実戦的な稽古法なので知っておく必要はある。唯、非常に危険なので手加減を忘れないようにしなければならない。

Remarks on rigorous training

Rigorous training was popular in olden times but is no longer so. This particular training method is combative in nature and you should know what it looks like. Because of the great dangers involved, its execution must be tempered with a great deal of caution.

荒技・変化—(1)

呼吸投げの荒技である。相手の右手や背骨を左足の上で折る危険な技である。

Rigorous exercise: Variation . . . (1)

This is the rigorous version of Kokyu-nage. It is a dangerous technique which can cause a broken hand or a sprain to the foot.



当身の知識 Information on Atemi





荒技・変化—(2)

呼吸投げの荒技である。帯をつかんで引き寄せ、顎を上から押さえ、頭を叩きつける技である。

Rigorous exercise: Variation ... (2)

This rigorous version of Kokyu-nage is a technique whereby you grasp your partner's belt and pull him toward you, push his chin from above knocking his head down on the mat.

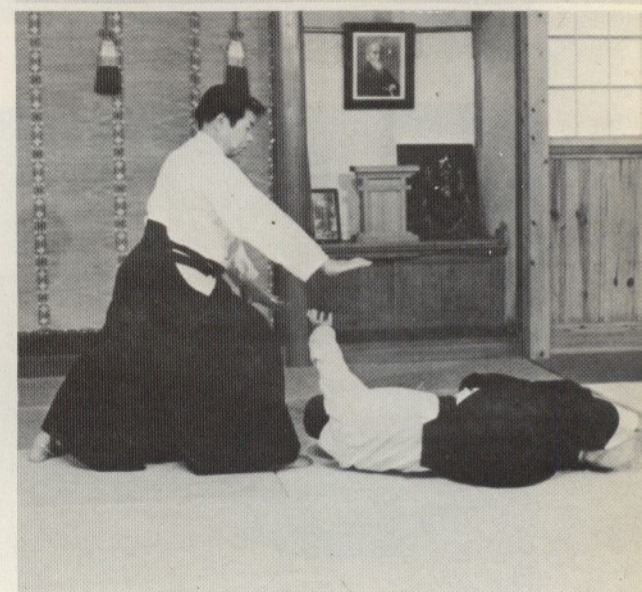


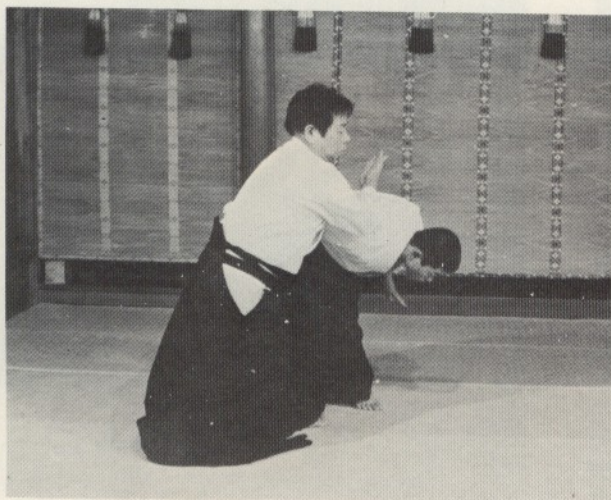
荒技・変化—(3)

呼吸投げの時に手を引かれたら、そのまま追って行き、顎を下から押し上げるように倒す。

Rigorous exercise: Variation ... (3)

If your partner pulls your hand while in the act of Kokyu-nage, follow his move without resistance and flip him down as if pushing his chin upwards.



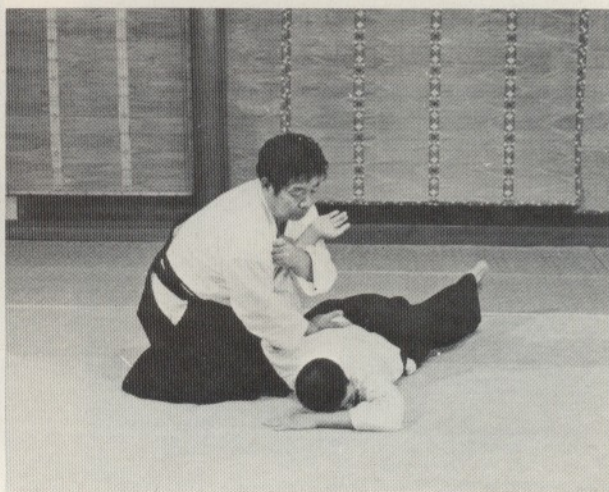
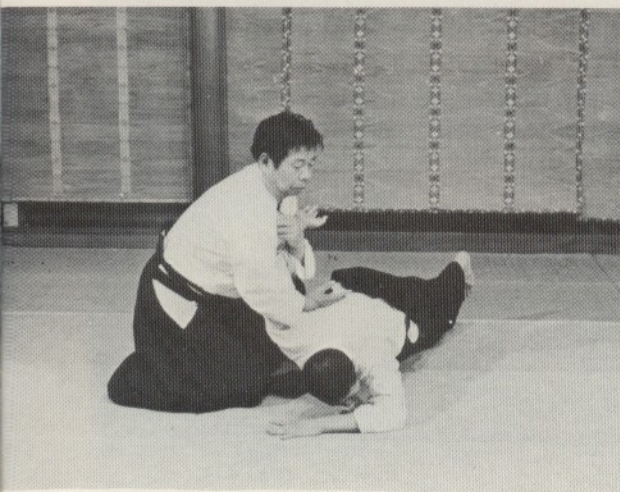


荒技・変化—(4)

顔面に当身を入れつつ側面に入って肘を制し、押さえ込む技である。

Rigorous exercise: Variation . . . (4)

This is a technique which calls for sliding to the side of your partner while delivering a strike at his face and controlling his elbow for a pindown.





肩取りの変化

基本技・肩取り第一教

表技 肩取りの場合の体捌きは片手取りと全く同じなので、第四教までは前頁を参照して稽古して戴きたい。



Variations of Kata-dori

Basic exercise: Kata-dori Dai-Ikkyo

Omote-waza: Body movements in the case of Kata-dori are exactly the same as Katate-dori. It is suggested that readers refer to the foregoing pages in practicing techniques ranging from Dai-Ikkyo to Dai-Yonkyo.





当身の知識

Information on Atemi



変形技・変化—(1)

肩を取られたら、肩で螺旋を描くように即座に手刀で肘を制しておさえこむ。これは高度な技であるが、むしろ、肩取りの基本形である。

Varied exercise: Variation . . . (1)

If your shoulder is held, control your partner's elbow instantly with your Tagatana and pin him down as if your shoulders were describing a spiral curve. This is an advanced technique but also constitutes the basic form of Kata-dori.





変形技・変化—(2)

座っての呼吸投げである。肩取りの総べての技を座って出来るようになれば、立技は非常に楽になる。それは、座技によって腰が練られるからである。



Varied exercise: Variation . . . (2)

Kokyu-nage in the sitting posture. If you master the sitting versions of all the Kata-dori techniques, you will find standing exercises extremely easy. This is because the sitting exercises help you train your hips.





(体を開き、必ず側面に入って投げる)

(Be sure to turn your body obliquely and slide to the side of your partner for the throw.)



胸取りの変化

基本技・胸取り第一教

表技 顔面に当身を入れつつ相手を側面に崩す。相手の腕を返す時に左足が早く出過ぎないように、完全に腰をひねり、突き飛ばすように斜に進んでおさえる。

Variations of Muna-dori

Basic exercise: Muna-dori Dai-Ikkyo

Omote-waza: Unbalance your partner sideways while feigning a blow to his face. As you turn his arm, don't let your foot step out too quickly. Turn your hips completely, advance obliquely in the manner of thrusting him away and pin him down.



(片手取り、肩取りと同様側面に相手を崩す)

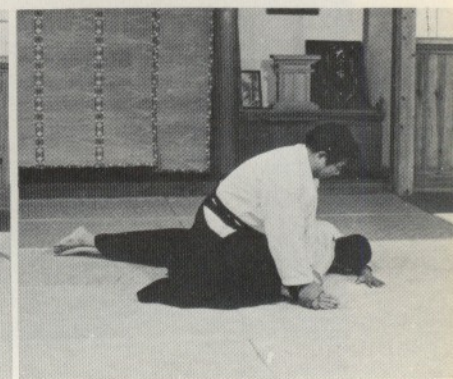
(Unbalance your partner sideways as in Katate-dori and Kata-dori.)



(悪い例—相手の当身を受ける位置で相手を崩すと危険である)

(Bad example — It is dangerous to unbalance your partner at a point where you are exposed to his Atemi.)







基本技・胸取り第一教

この技は裏技であるが、基本的には裏技はないのがほんとうである。相手の握りをもぎとれば出来るということである。

Basic exercise: Muna-dori Dai-Ikkyo

This is Ura-waza. Basically speaking, there is no Ura-waza as such in this exercise. The key to this exercise is to wrest your partner's hold off your body.



(Bad example — If you turn rearward without disengaging your partner's hold, your elbow will go up and you will find it impossible to pin him down circularly.)

(悪い例—手が離れない場合に裏に回ると、肘が上がって丸くおさえることが出来ない)



(相手の握りを挽ぎとれば裏技は出来る)

(Ura-waza can be performed by wresting your partner's hold off.)



(表技は相手の握りが離れない場合にも出来る)

(Omote-waza can be performed even when your partner's hold remains engaged.)



荒技・胸取り第二教

荒技の第二教には、次の三段階がある。

- ①相手の腕をくの字に曲げ、手前に引きつける
第一法。

Rigorous exercise: Muna-dori Dai-Nikyo

There are three methods of conducting this exercise:

1. Bend your partner's arm in the shape of "<" and draw it toward you.



- ②腰をひねって極める第二法。

2. Turn your hips and bring your partner to his knees.

- ③第一法、第二法を併用する第三法。

3. Use a combination of the foregoing methods.



変形技・変化—(1)

胸を取られたら左手で自分の襟をつかみ、右手に持ちかえ易くする。右手でその襟を握り、体をひねって極める。

Varied exercises: Variation ... (1)

When your lower lapel is held, hold your collar with your left hand in a manner which will make a shift of hands easier. This done, hold the collar with your right hand and turn your hips to clinch the exercise.



変形技・変化—(2)

手の甲をつかまず、両手で手首を握って極める稽古法である。

Varied exercise: Variation ... (2)

This exercise calls for holding your partner's wrist with both hands, not the back of the hands.





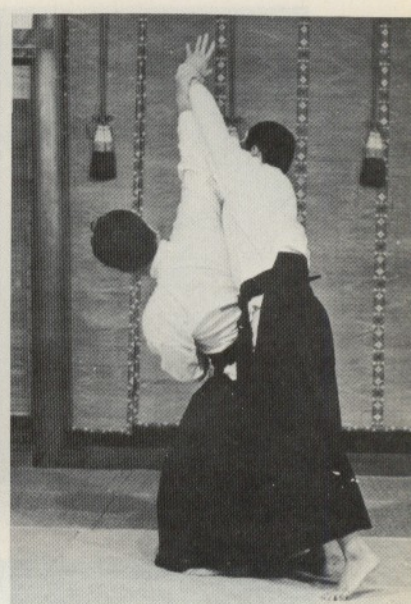
変形技・変化—(3)

胸倉を取られ、打ち込まれた時の腰投げである。

Varied exercise: Variation . . . (3)

This Koshi-nage is applied when you are seized by the collar and are about to be hit.







変形技・変化一(4)

相手が振じり上げるように胸を取ってきたら、即座に外側から肘を制し、呼吸投げに移るのである。

Varied exercise: Variation . . . (4)

The instant your partner tries to twist your lower lapel, control his elbow from the outside and proceed with the Kokyu-nage.



(相手の振じる方向へ腰をひねり、
相手の力を助けてやると容易で
ある)

(This exercise is made easier if you turn your hips
in keeping with and in support of your partner's
twisting momentum.)



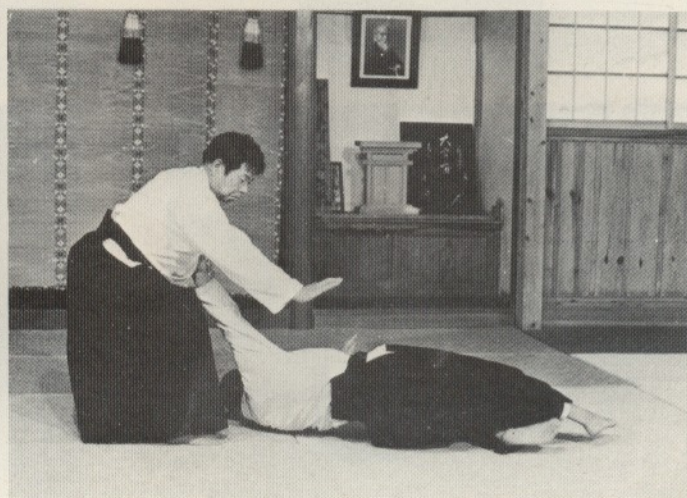
変形技・変化—(5)

小手返しの要領で左手で小手を返し、右手で相手の顎を下から突き上げるように倒す。右手の指は真直ぐに伸ばし、相手の目を潰さないように注意する。

Varied exercise: Variation . . . (5)

Turn your partner's wrist out in the same manner as Kote-gaeshi and whip him down, with your right hand describing a pattern of pushing his chin upward. Stretch the fingers of your hand out straight so as not to blind his eyes.









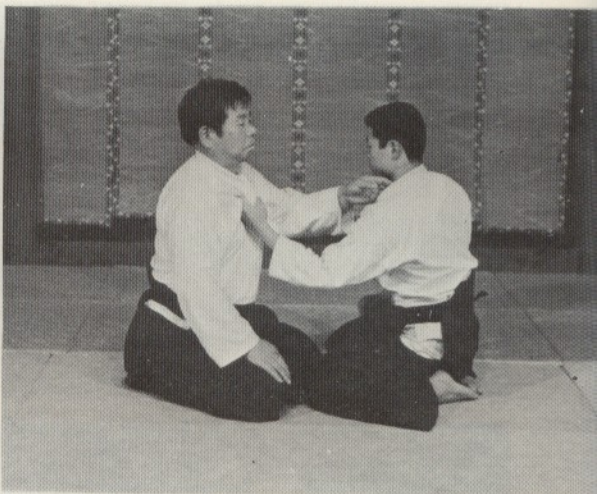
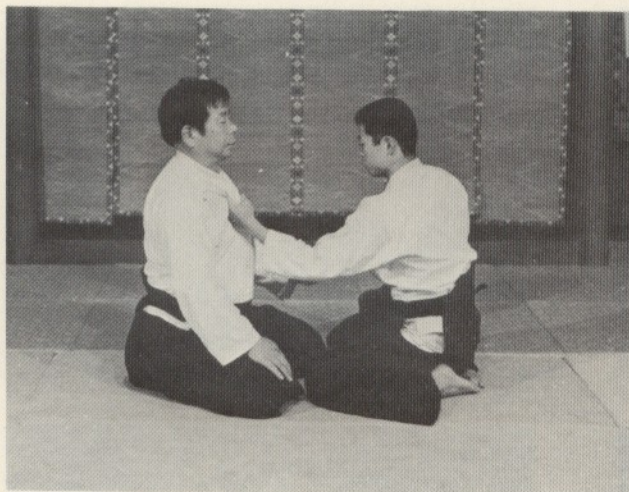
変形技・変化—(6)

自分の両手で襟をつかみ、相手の握りが動かないようにして体捌きで投げる技である。

Varied exercise: Variation . . . (6)

Grab your collar with both your hands to make your partner's hold immovable and maneuver your body for a throw.



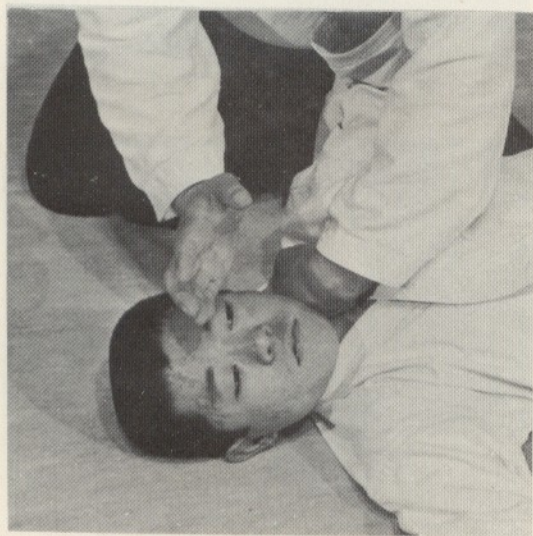


変形技・変化—(7)

相手がねじって持ってきたら、引きつけるように外側に倒す。

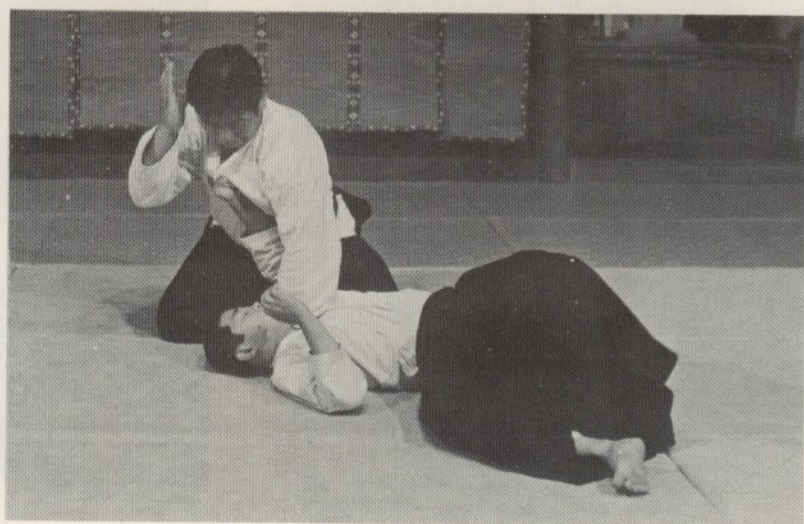
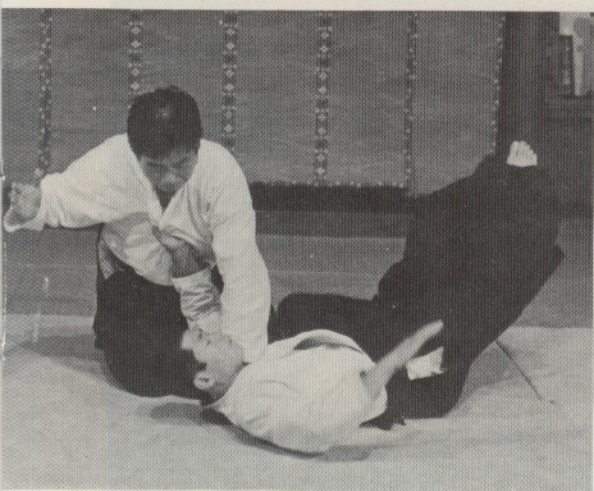
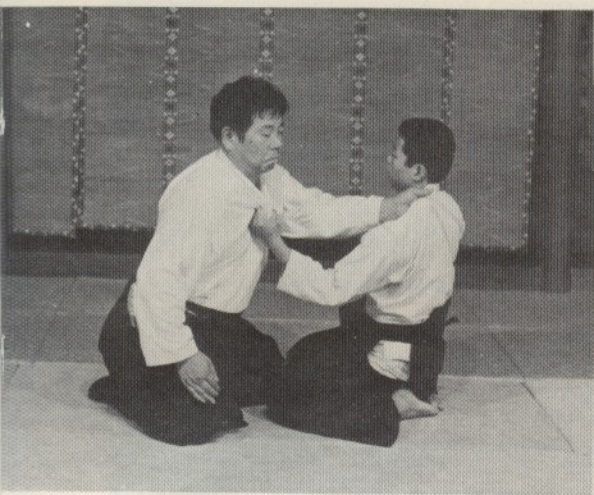
Varied exercise: Variation . . . (7)

When your partner tries to twist his hold, fell him outside as you maneuver to draw him to you.



(襟をつかんで倒したら、その手で相手の頸動脈を圧迫する)

(After bringing him to the mat with your hand on his collar, apply pressure to his carotid artery with that hand.)





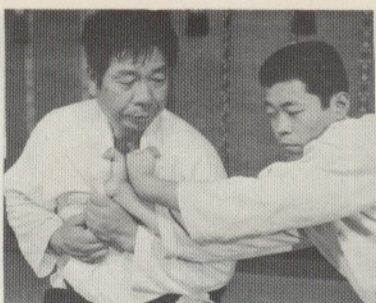
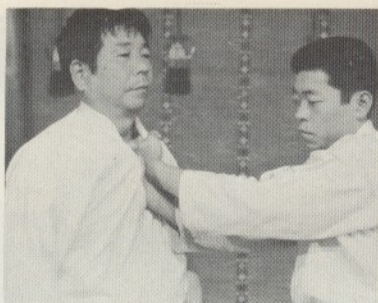
変形技・変化一(8)

相手が両手を交差させて襟をつかみ締め上げてくる時は、自分の両手で襟をつかみ、相手の両手を制するように体捌きで投げる。

Varied exercise: Variation ... (8)

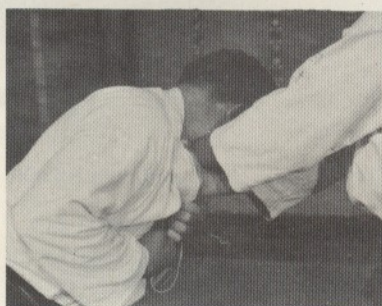
When your partner seizes your collar with his hands across each other and tightens his grip, grasp your collar with both hands, maneuver your body in such a way that his hands are held captive and unleash a throw.





(相手の高い方の手の下から入ること)

(Maneuver your way out under one of your partner's hands which is positioned higher than the other.)



(悪い例—相手の低い方の手の下から入ろうとすると、却って自分の首を締めることになる)

(Bad example — If you try to seek your way out under your partner's lower — positioned hand, you will have your neck throttled.)





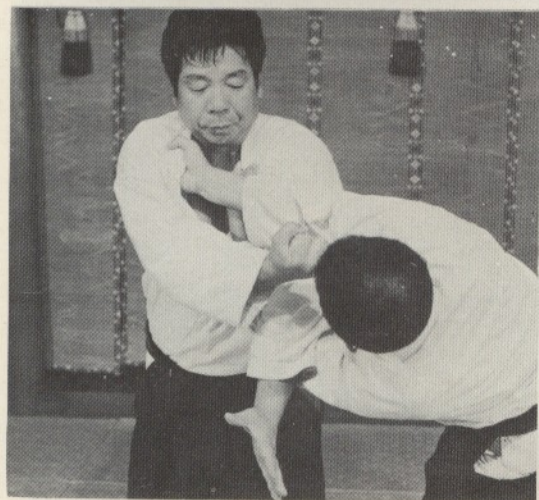
変形技・変化—(9)

相手の両腕の間から相手の顔面に当身を入れ、その手で相手の両肘を制して投げる。



当身の知識

Information on Atemi



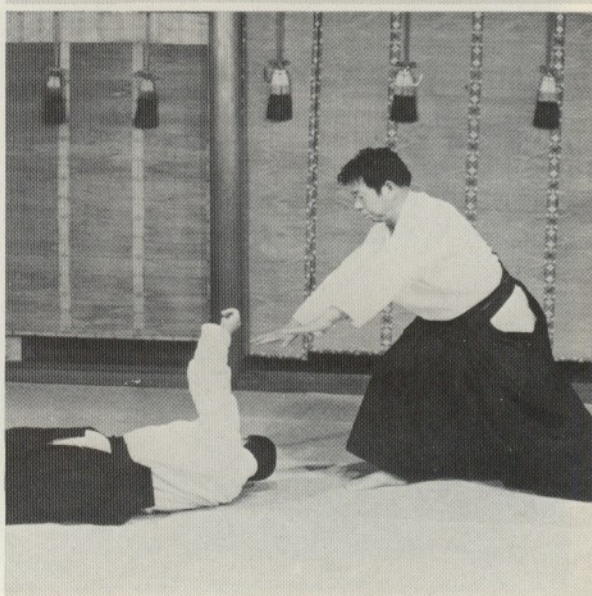


Varied exercise: Variation . . . (9)

Feign a blow to your partner's face from in between his arms and control his elbows with your striking hand prior to a throw.

(左手で相手の両肘を制する)

(It is your left hand that controls your partner's elbows.)



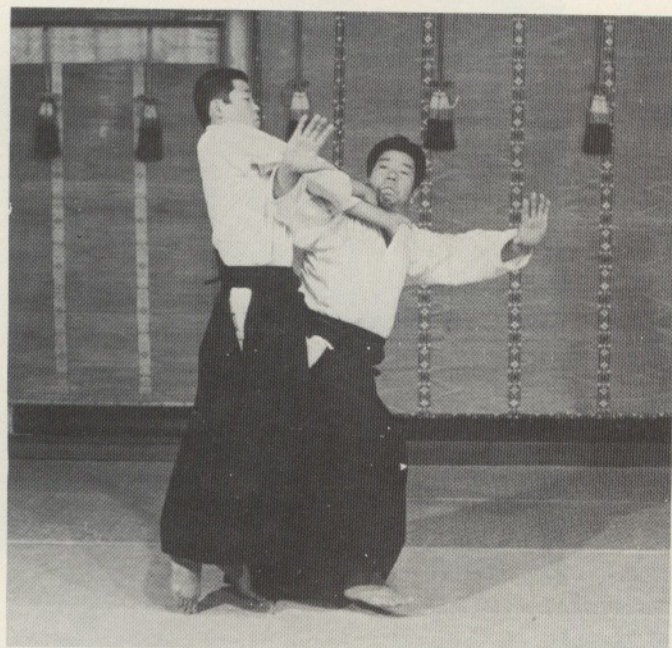


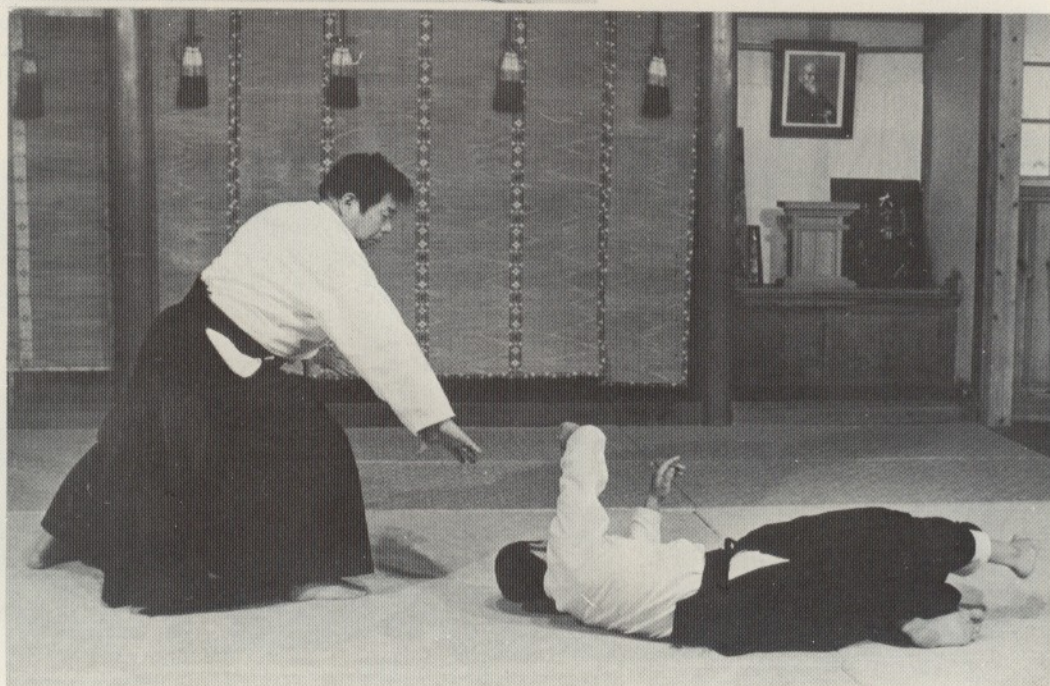
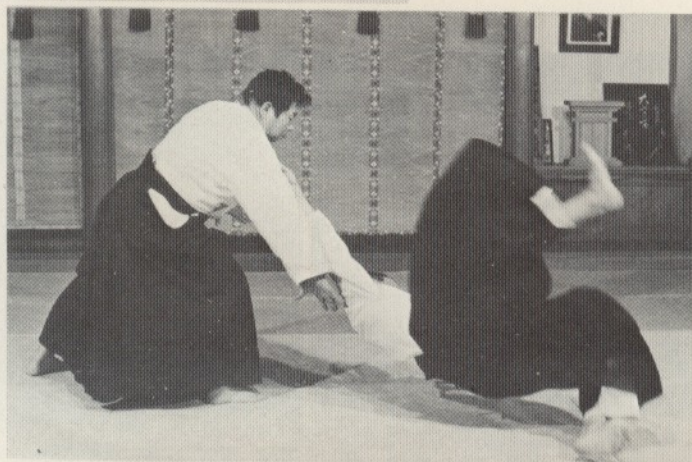
変形技・変化—(10)

相手の肘を制し、体を開いて側面に入って
投げる。

Varied exercise: Variation . . . (10)

While bringing your partner's elbows under
control, turn your body obliquely to slip to the
side and throw him down.





変形技・変化—(11)

相手の両腕の間に右手を差し込み、脇を締め相手の腕をはさみ込んで投げる。

Varied exercise: Variation ... (11)

Launch your right hand in between your partner's arms, tighten your arms to your side to lock up his arms and deliver a throw.



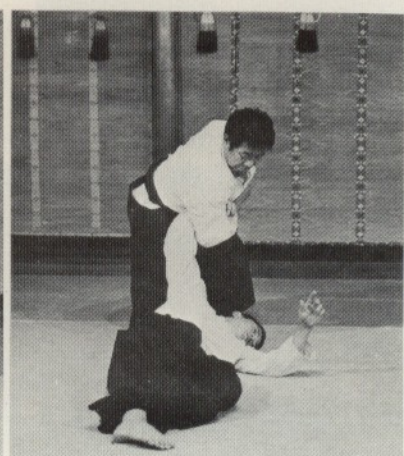
当身の知識

相手が両肩を取ってきたら、側面に相手を崩し（顔面に当身）、両手の間から頭をくぐらせて体を開き、相手の右足の甲に当身を入れる。

Information on Atemi

When your partner attempts to seize you by the shoulders, unbalance him sideways (while delivering an Atemi to his face), slip your head out between his hands and turn your body obliquely and do Atemi to the instep of his foot.





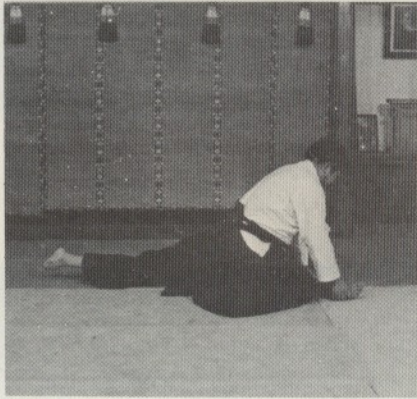




突きに対する変化

基本技・突き第一教

体を左に開く場合（中に入る場合）には、写真のように相手の左手の届かない位置で、相手の突きを下に叩き落して取り、第一教の表技でおさえこむ。表技は危険が多いので、次の技を主に行って頂きたい。



Variations against Tsuki

Basic exercise: Tsuki Dai-Ikkyo

When turning your body to the left (stepping inside the line of attack), knock your partner's thrust down at a point beyond the reach of his left hand, as shown in the photo, and follow it up with Dai-Ikkyo Omote-waza. Since Omote-waza is the most difficult technique to perform, it is therefore recommended that you concentrate on the following exercise.

（悪い例—相手の中に入って突きの手を取ろうとすれば、空いている手で脇を突かれる）

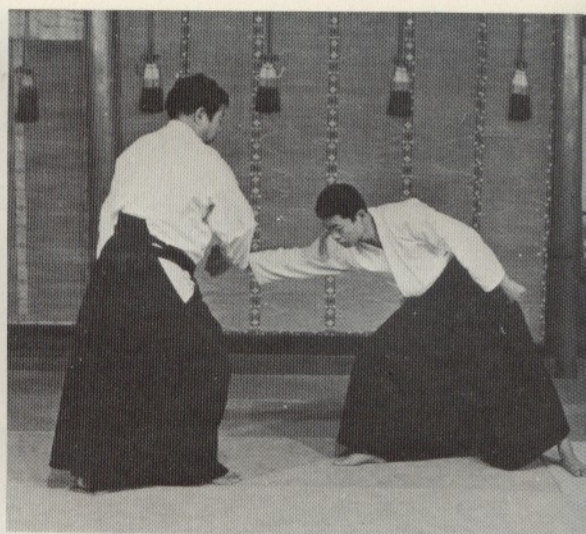
(Bad example — If you try to get hold of your partner's thrusting hand within his own sphere, he will thrust your side with his unengaged hand.)



（左手の届かない位置で、右手の突きを下に叩き落す）

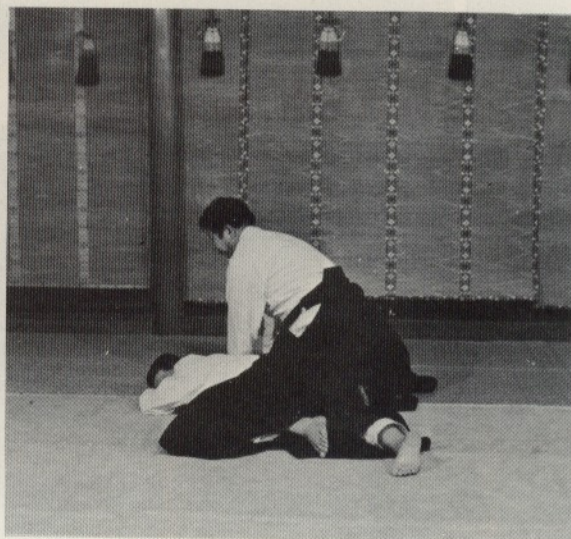
(Choose a point beyond the reach of your partner's left hand when chopping down his right-hand thrust.)





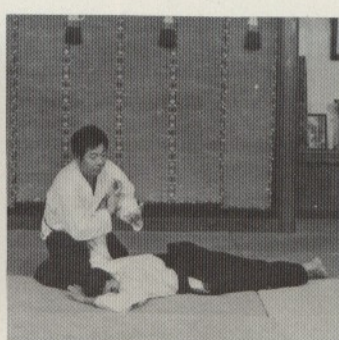
基本技・突き第一教

相手の突きを下に落したら、瓜先を合わせて丸くおさえる。突きの場合、相手との中心線の中に入ったら、即座に外に出るのが危険のない正しい方法である。ただし、中心線の中に入り、それから外に出る場合には、最早裏技とは云えない。裏技とは、相手が攻撃してくる時に瓜先を合わせ（逆半身の状態）、即座に体を開く場合の基本形を云うからである。



Basic exercise: Tsuki Dai-Ikkyo

After sending your partner's thrust downward, align your toes and pin him down circularly. If you step inside the central thrusting line of your partner, move to the outside immediately. If you plant yourself inside the central line and then move out of it, that sequence can no longer be called Ura-waza. Ura-waza is a basic form of aligning your toes (a reverse oblique stance) and turning your body obliquely with lightning speed to cope with attacks.



変形技・変化—(1)

相手が突いてきたら体を開き、手の甲と甲を合わせ（口伝）左手左足を一緒に、大きく相手の後方に入って第三教でおさえる技である。

Varied exercise: Variation ... (1)

This is an exercise in which you turn your body obliquely to divert your partner's thrusting drive, "*put the back of your hand against his*" (KUDEN) and stride to his rear, moving your left hand and left foot together, for Dai-Sankyo execution.



(手の甲と甲を合わせ相手の後方に入ったら、必らず相手と相並んで
(口伝) 第三教に移る)

(Following the entry to your partner's rear with the back of your hand aligned against his, be sure to position yourself side by side with him (KUDEN) and begin Dai-Sankyo.)



変形技・変化—(2)

相手との間合いが近い場合の技である。相手の突きを左手で下から肘を押し上げるように流し、第三教でおさえる。

Varied exercise: Variation . . . (2)

This exercise is applied to cases in which the stance between you and your partner is close. Divert his thrust by pushing his elbow upward with your left hand and subdue him with Dai-Sankyo.

(悪い例—間合いが近い場合、咄嗟に突きを捉えようとするとう肘が上がってしまう)



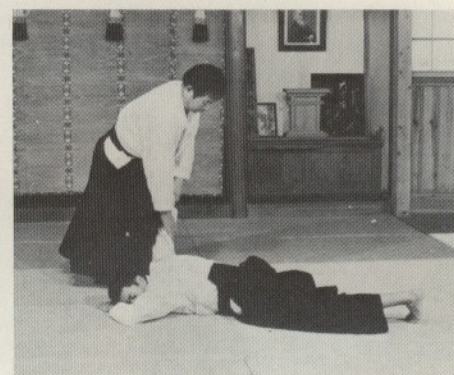
(Bad example — If you attempt to capture your partner's thrust abruptly when the mutual stance is close, chances are that your elbow will get lifted with detrimental effects on your posture.)

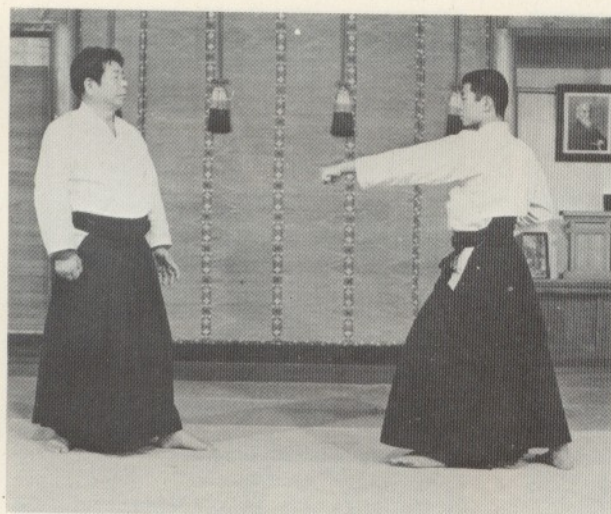


(持ち替す時には、必ず相並んで)

(When shifting the hold from one hand to the other make it a point to align yourself side by side with your partner.)









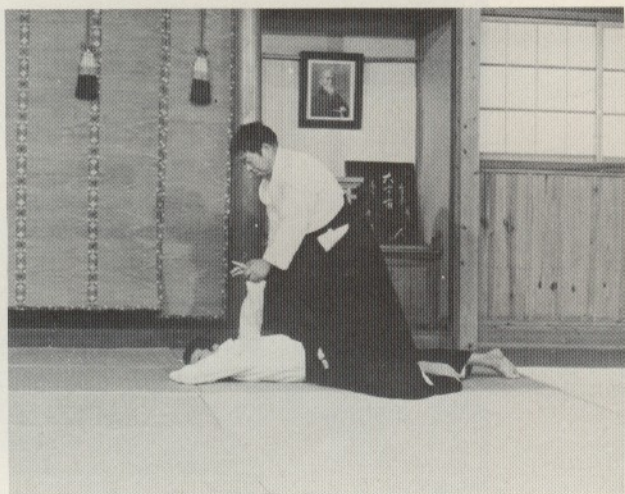
基本技・突き小手返し

相手が突いて来たら後方を切り払い、右手で相手の顔面に当身を入れられる距離になるように、左手でお腹の前で小手を取り、右手を添えて返すのである。

最後の“固め”は、二通りに行うことができる。

Basic exercise: Tsuki Kote-gaeshi

When your partner comes at you with a thrust, sweep to the rear with a cutting motion, grasp his wrist with your left hand in front of your lower abdomen so that your right hand is at the right distance for a blow to his face and execute the wrist turn-out with the aid of your right hand. You can “finish off” this technique in two ways.



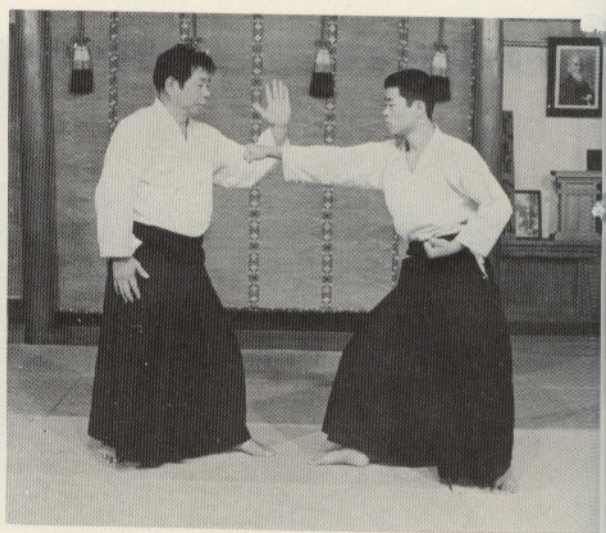
(後方を切り払うように体を開き、右手で顔面に
当身を入れられる距離を保つこと)



(初心者は突き技から始めずに、胸取りを流す稽
古から始めた方がよい)



(胸取りに慣れたら突き技に変える。相手の突き
は、必ず下叩き落してから握る)

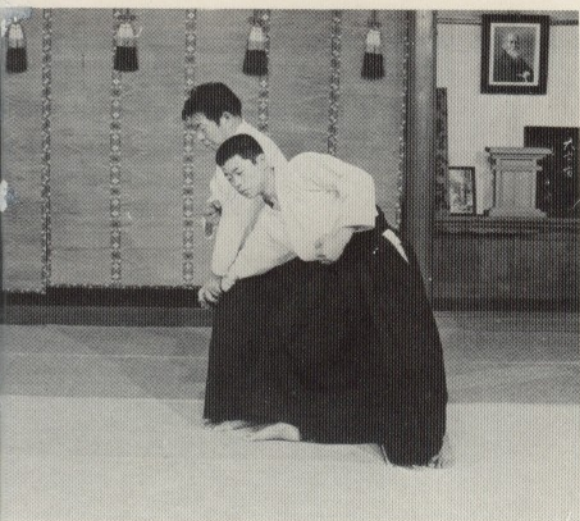




(Turn your body as if you were sweeping to the rear in a cutting motion and maintain a distance from your partner enabling you to deliver Atemi to his face with your right hand.)



(The beginner had better begin with the exercise of deflecting Muna-dori before taking up the Tsuki exercise.)



(Once you are used to the Muna-dori technique, move onto the Tsuki exercise. Be sure to start the holding process after knocking down your partner's thrust.)



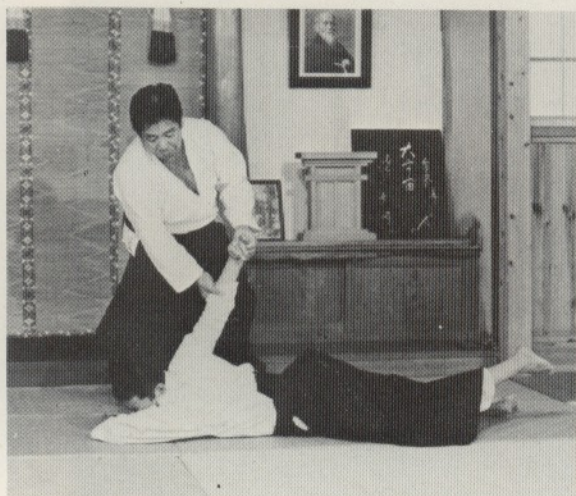
変形技・変化—(1)

誤って中に入ってしまったら、即座に外へ出て小手を返す。これは、相手の左手の突きを避けるためである。

Varied exercise: Variation . . . (1)

If you happened to step inside of your partner's line of attack by mistake, get out of it immediately and get on with Kote-gaeshi. This stepping out is necessary to avoid his left-hand thrust.







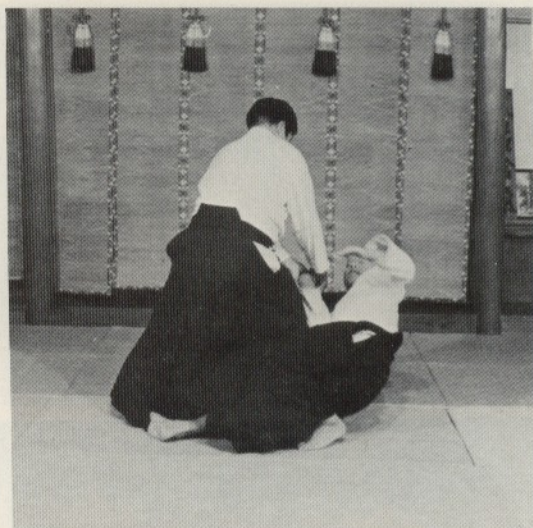
変形技・変化—(2)

小手を返そうとする時に相手が手を引いたら、引く方向へ一步踏み込んで小手を返す。

Varied exercise: Variation ... (2)

If your partner withdrew his hand when you were trying to turn out his wrist, take a step in the direction of his momentum and execute Kote-gaeshi.







正面打ちの変化

変形技・変化一(1)

正面打ち第一教の変形である。相手を斜め前に、一瞬のうちにバタッと地面にはりつける技である。相手は逆手になっているので身動きが出来ない。

Variations of Shomen-uchi

Varied exercise: Variation . . . (1)

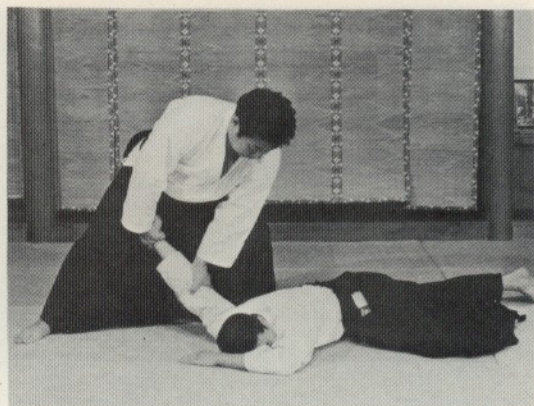
This is a variation of Shomen-uchi Dai-Ikkyo. This technique will cause your partner to come crushing down to the mat in an instant and remain glued to it obliquely in front of you. Since his hand is held in a reverse position, he is held captive.





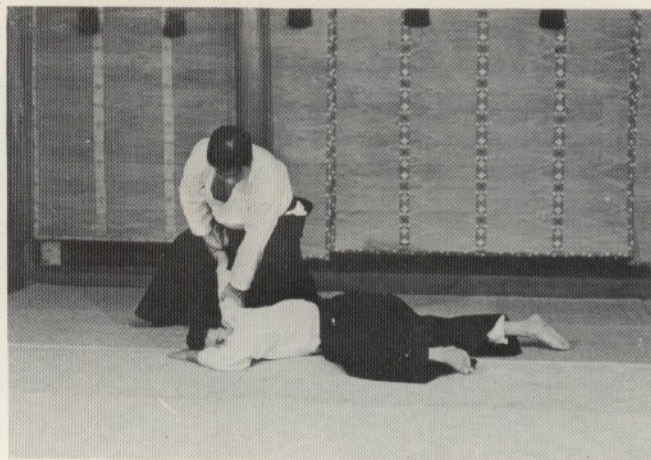
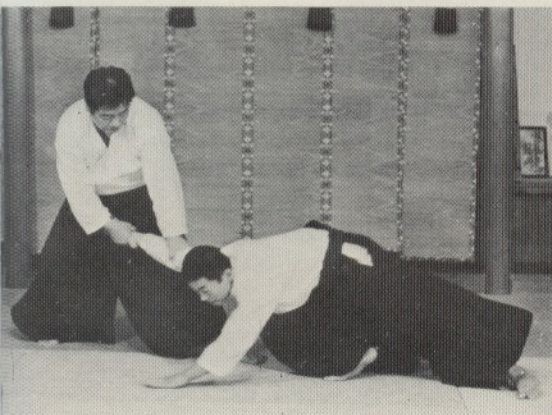
(相手を斜め前に崩すこと)

(Unbalance your partner obliquely in front of you.)



(最後は肘を制しておさえる)

(Conclude the arm pin by holding his elbow down.)





荒技・正面打ち第一教

第一教の荒技は、相手の両足の間に片足を入れ、突き飛ばすように押えるのである。

Rigorous exercise: Shomen-uchi Dai-Ikkyo

This exercise requires that you put either of your feet in between your partner's legs and pin him down in a gusty movement of a thrust.







変形技・変化—(2)

相手の右手を叩き落して下で
技ち替え、顔面に当身を入れる。
当身を外側に流されたら、その
まま相手の脇をすり抜けて切り
おろすようにおさえる。この時、
同時に左足を引いて極める。
回転投げの要領でおさえる第三
教の変化技である。



Varied exercise: Variation . . . (2)

Shift the hold from one hand to
the other at a lower level after
knocking down your partner's hand
and deliver Atemi to his face. If the
Atemi is diverted outward, glide to
and past the side of your partner
and pin him down in a cutting mo-
tion. At this point, draw your left
foot backward to increase the effec-
tiveness of this technique. This
technique is a variation of Dai-
Sankyo which is concluded in the
manner of Kaiten-nage.



(相手の攻撃線から外れた位置で
手を取り、顔面に当身を入れる)

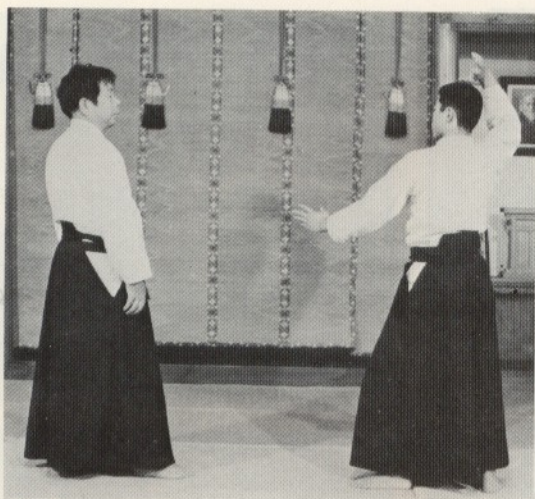
(Hold your partner's hand at a point
where you are outside his line of attack
and deliver Atemi to his face.)



当身の知識

Information on Atemi





変形技・変化—(3)

正面打ちの反対側の手を取り、第三
教でおさえる技である。

Varied exercise: Variation ... (3)

This is an exercise in which you hold
the unengaged hand of your partner
mounting Shomen-uchi and bring him
down with Dai-Sankyo.





当身の知識

Information on Atemi





変形技・変化一(4)

相手の手の下を潜ぐり抜けない場合には、
必らず、手の甲と甲を合わせるように(口伝)
左手左足が一緒に、大きく後方に入って相手
を巻き込んでおさえるのである。

Varied exercise: Variation . . . (4)

When you cannot pass under the hand of your
partner, be sure to "align the back of your hand
against his" (KUDEN), move to his rear, with
your left hand & foot moving together, fold him
into your hold-down technique.

変形技・変化一(4)

変形技・変化一(4)





変形技・変化—(5)

此方から攻撃してゆく時の技である。
相手の顔面と脇に当身を入れ、受けた手を取って腰投げに移るのである。

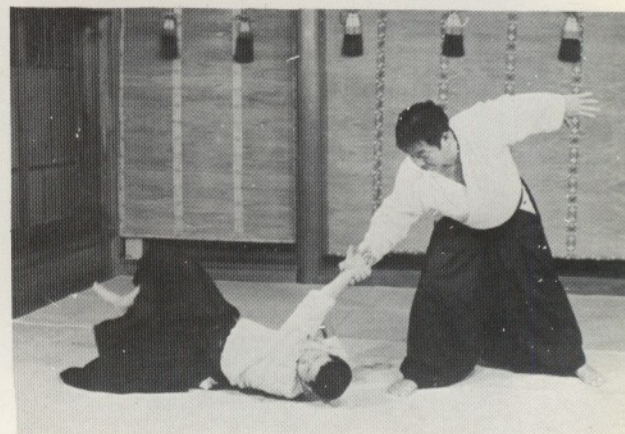
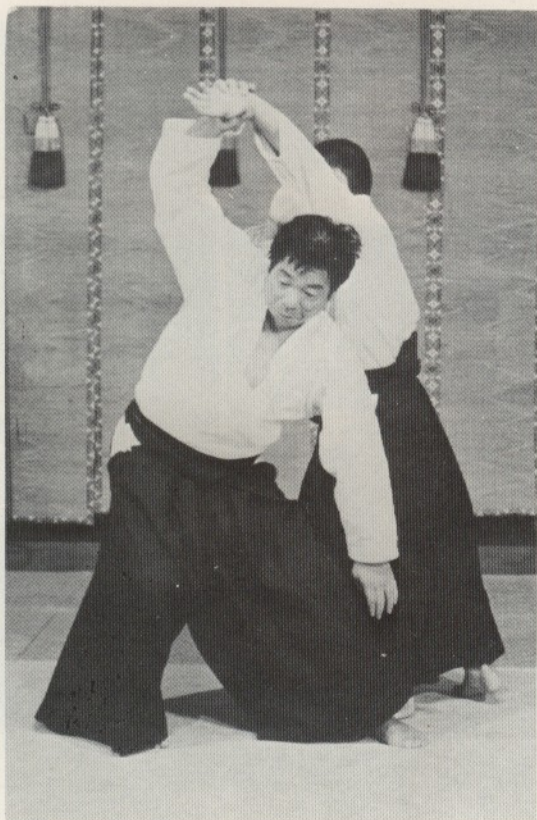
合気道で云う腰投げとは、多勢の敵を相手にした時、相手の下をくぐり抜けて、次の相手に飛び掛って行く時の姿勢を云う。



Varied exercise: Variation . . . (5)

This exercise features the initiation of an attack on your part. Deliver Atemi to your partner's face and side, take your partner's parrying hand and begin Koshi-nage.

In AIKIDO, Koshi-nage describes a dynamic movement of passing under one assailant and taking on another in a multiple attack.





変形技・変化一(6)

完全な入身が出来れば、このように相手を頭上に差し上げることが出来る。
頭から落せば、云わゆる『岩石落とし』である。

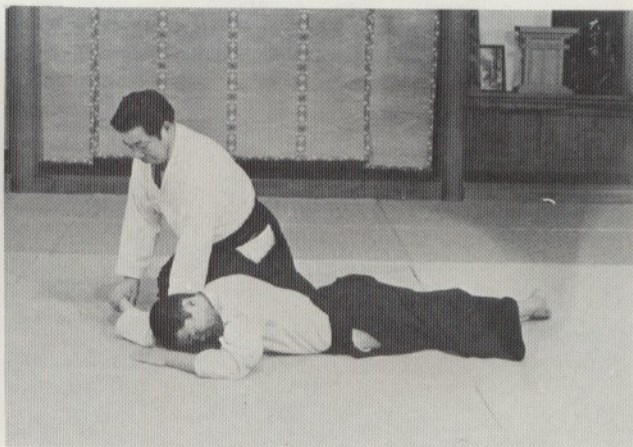


Varied exercise: Variation ... (6)

If you have perfect command of Irimi, you can lift your partner right over your head as shown here. Dropping him, head over heels, this is called "Ganseki-otoshi".









横面打ちの変化

Variation of Yokomen-uchi

変形技・変化一(1)

相手の手を叩き落したら、片手取り・変化一(6)の要領でおさえる。

Varied exercise: Variation . . . (1)

After chopping your partner's hand down, overpower him with Katate-dori variation #6.



(手の持ち替えは中断なく行う)

(Hands should be shifted uninterruptedly.)



当身の知識

横面打ちに対する当身は、左手で相手の腕を制し、右手刀を頸動脈に打ち込むのである。

Information on Atemi

Atemi as applied to Yokomen-uchi requires that you control your partner's arm with your left hand and drive your right Togatana into his carotid artery.



後取りの変化

基本技・後両手取り第一教

剣をふりかぶる要領で両肩を抜き、第一教表技でおさえる。体を抜く時に右足を引いた場合、腰をひねり、相手と密着して隙を無くするのである。

この技の腰のひねりは、横面打ち第五教裏技の口伝大波の如く(第三巻64頁参照)行う。

Variation of Ushiro-dori

Basic exercise: Ushiro Ryote-dori Dai-Ikkyo

Maneuver your shoulders in a sword-swinging fashion, thereby disengaging your body from your partner's hold, and pin him down with Dai-Ikkyo Omote-waza. When you draw your right foot back at the time of disengagement, turn your hips and stay close to your partner's body.

The hips should be turned "like the movement of the billows" (KUDEN; refer to page 64 in volume 3) which applies to Yokomen-uchi Dai-Gokyo Ura-waza.



(悪い例—この姿勢では、押さえる前に逃げられてしまう)

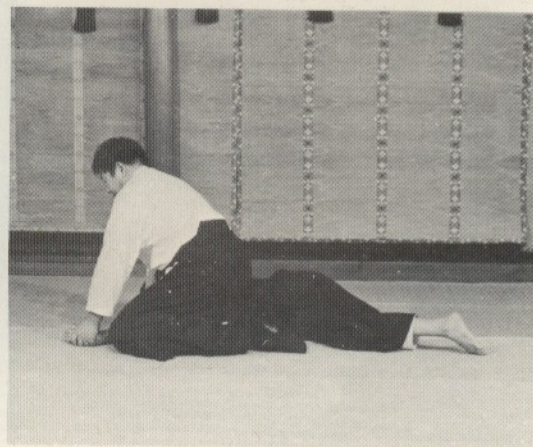
(Bad example - In this posture, your partner will escape before being pinned down)





(右足を引いた場合には、必ず腰をひねって隙を無くする)

(When you draw your right foot back, be sure to turn your hips to stay close to your partner.)





当身の知識

- ①両肩を抜く時に、相手の顔面と水月に同時に入れる。

Information on Atemi

1. When maneuvering both of your shoulders to disengage your body from your partner's hold, deliver Atemi to his face and the pit of his stomach simultaneously.





当身の知識

②側面に入り、相手の足の甲に入れる。

Information on Atemi

2. Step into the side of your partner and deliver Atemi to his instep.

今まで紹介してきた技は、片手取り、肩取り、正面打ちなどを基点に変化し、生み出されたものである。然し、片手取りも正面打ちも、或いは突きも胸取りも、互いに無関係の状態ではなく、関連し合っているのである。だから、片手取りの技を全く別の角度から研究することも出来るのである。

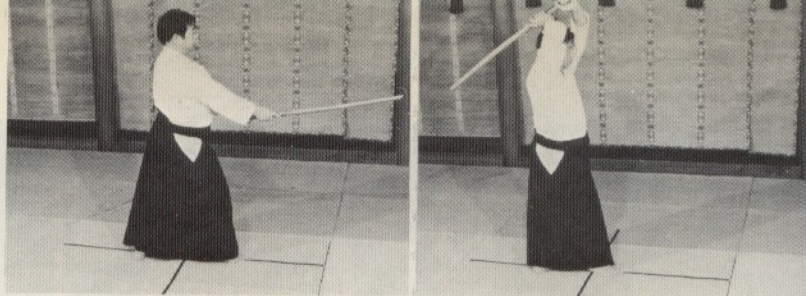
The techniques introduced thus far are the derivatives of such basic exercises as Katate-dori, Kata-dori and Shomen-uchi. However, Katate-dori, Shomen-uchi, Tsuki and Muna-dori are interrelated. Consequently, it is possible to study Katate-dori techniques from entirely different angles.

II. 八方切り

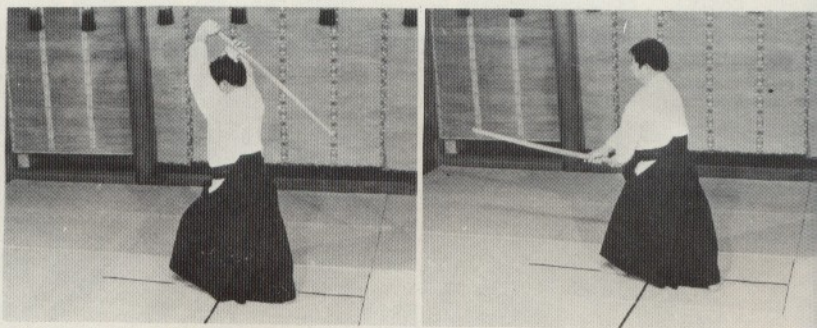
八方切り

四方を切り、次に八方を切るこの剣捌きは、合気道の体捌きの基礎ともなっているのである。この八方切りの特徴は、体を三面に開いていることである。

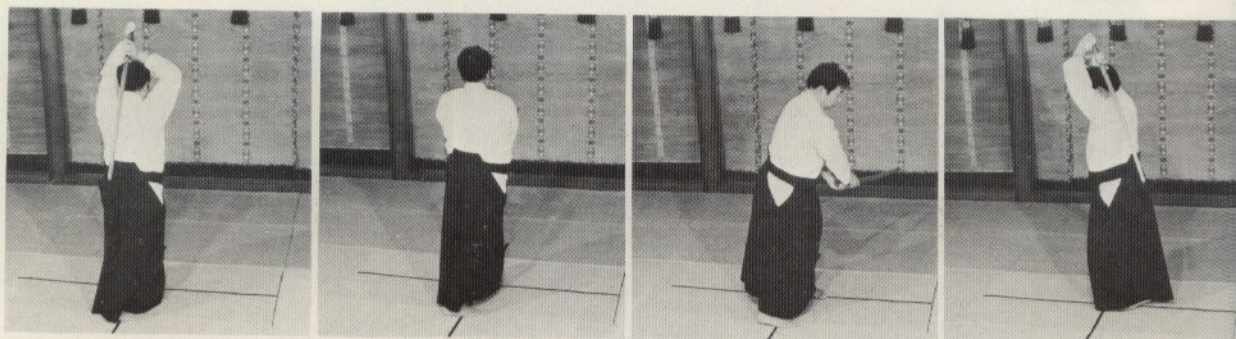
八方切りの稽古を積み重ねれば、四方八方いずれの方向へも、即座に体を変向することができる。然し、最も大切な事は、腰のひねりと足の動きとの関係を研究できることなのである。先ず、八方切りの順序と要点を説明しよう。



①先ず正面を打ち込む。 1. Initiate a frontal strike



腰をひねって剣を振りかぶり、後方を切る。
feet, turn your hips, swinging up the sword and cutting to the rear.



4. Cut to the rear in the same manner as #2.

⑤体を右に八分の七回転して切りおろす。

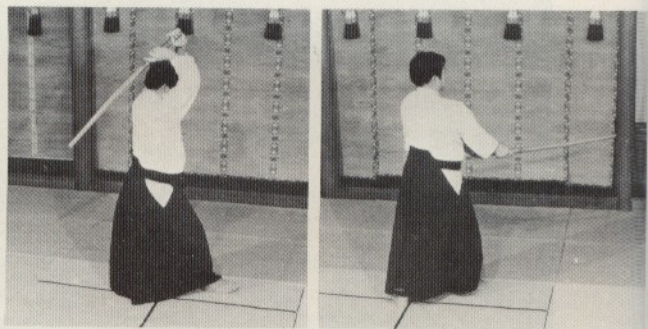
5. Rotate your body 7/8 of a circle rightward and cut down.

II. HAPPO-GIRI

Happa-giri

This Ken exercise, which highlights cutting motions in four directions, followed by similar motions in eight directions, forms the base of AIKIDO body movements. Happa-giri is characterized by body turns at an angle of 270 degrees. If you amass enough training in Happa-giri, you will be able to turn your body instantaneously in any direction you desire. What is most important, in this connection, is to study the relationships between the body turns and foot movements.

The following are the sequences of Happa-giri and points to remember:





- ② 剣先と足の位置を動かさず、
2. Without moving the tip of the sword and the positions of your



- ③ 左側を切る時、体を三面に開いて切りおろす（右に四分の三回転）。

3. Rotate your body 270 degrees rightward when cutting the left side.

- ④ ②の要領で後方を切る。

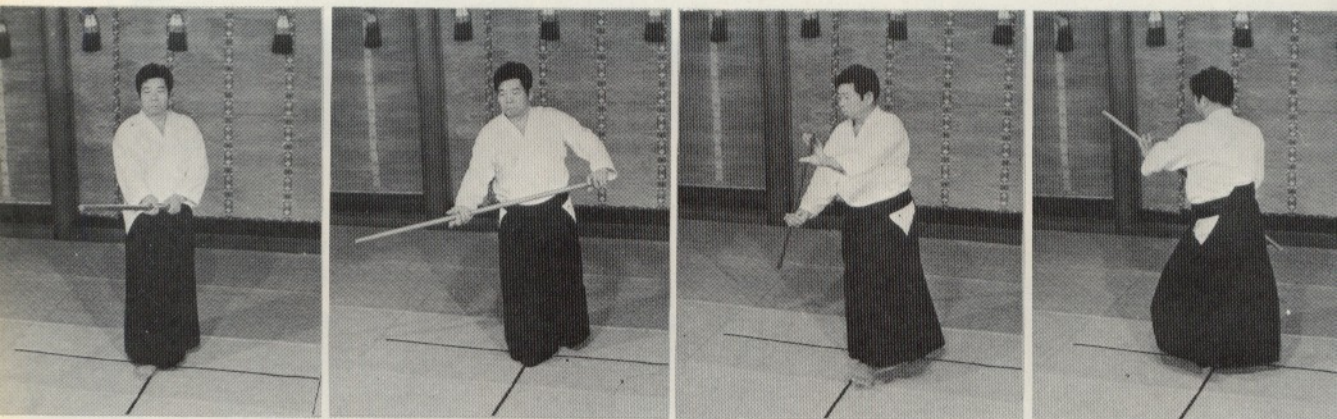


- ⑥ 後方を切りおろす。 6. Cut to the rear.

- ⑦ 体を三面に開いて切りおろす
7. Rotate your body 270 degrees for a cutting motion.



- ⑧ 後方を切りおろす。 8. Cut to the rear.



八方切りの稽古は、次に素振り一(6)(第一巻33頁参照)で行うのである。

身体のバランスは、足と腰の微妙な関連性によって保たれている。次の写真は、杖を使った右回りの八相の構えと、左回りで正面を打ち込む動作である。どちらの場合も、回転は出足で始めている。このような動作では、出足は腰のひねりに先行して腰を導くのである。

ここには掲載していないが、同方向への回転を引き足で始める場合、腰のひねりは足に先行して導くのである。この二つの関係は、種々の技の中で生きていくてはならない。

開祖植芝盛平翁は、このような動きに関連した次の言葉を残して呉れているので、よく吟味されたい。

腰（胴）の働きは両足にあり、

頭の働きは両手にあり（口伝）

（第一巻49頁参照）





The next step in Happo-giri practice is Suburi #6 (refer to page 33 of Volume 1)

The body is balanced on a subtle relationship between the feet and hips. The photos here show the Jo poised in the posture of Hasso after rotating rightward and a strike at the front after a leftward rotary movement. In both cases, the rotation starts with the feet. In movements of this kind, the feet lead the hips in starting the action.

When you start rotation either rightward or leftward with your withdrawing foot, the hips are turned ahead of the footwork.

These two relationships must be translated into action in performing a number of AIKIDO exercises.

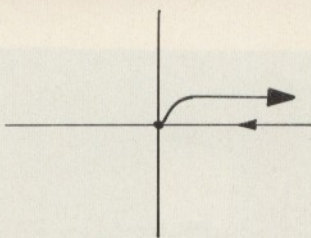
In this conjunction, Founder Morihei Uyeshiba has bequeathed the following message in the form of a KUDEN which is worth some deep study:

*"The hips determine the movement of both feet;
The head determines the movement of both hands."*





八方切りの体捌きによれば、体術において相手を四方(八方)に投げ分けることが出来る。云わゆる「四方投げ」になるのである。



(1) 反対方向へ投げる場合

四方投げの裏技であるが、体を三面に開く時の腰のひねりが生きているのである。

(1) When throwing in the opposite direction

This is Shiho-nage Ura-waza, which is rendered particularly effective by the movement of the hips when turning 270 degrees.

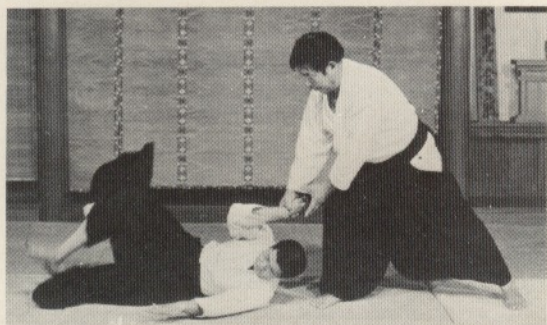
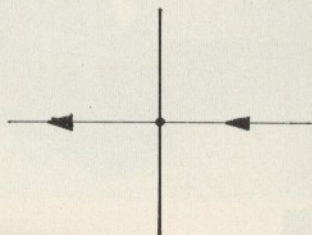
Adaptation of Happo-giri to Taijutsu enables you to throw your partner in four (eight) directions. This throwing technique is called "Shiho-nage".

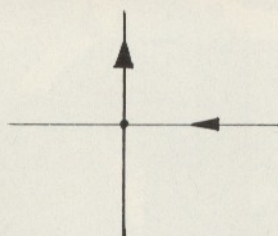
(2) 同一方向へ投げる場合

表技で相手の向く方向へ投げる。

(2) When throwing in the same direction

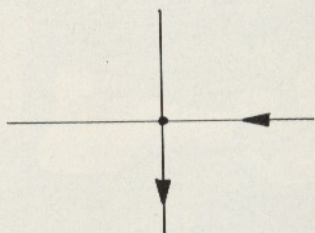
This is Omote-waza, which calls for throwing your partner in the direction he is facing.





(3) 左へ投げる場合

(3) When throwing leftward



(4) 右へ投げる場合

(4) When throwing rightward





当身の知識

四方投げの当身は、次の三段階に分かれる。

Information on Atemi

Atemi in Shiho-nage has the following applications:



②右手で手首を握り、相手の右膝を横から蹴って関節を外す。

2. Kicking his right knee sideways to dislocate the joint while holding his wrist with your right hand.

①右手で顔面に当身を入れる。

1. Atemi to your partner's face with your right hand.



③左肘で脇腹に当身を入れる。

3. Atemi to his side with your left elbow.

III. 返し技

合気道の技の変化は、一瞬の閃きの中に行われる。変化とは、相手との調和の中で技を瞬時に生み出してゆくことを意味している。

このような無限の変化の中には、高段者あるいは指導者にのみ伝えられた「返し技」も含まれている。一般に公開する本の場合、若干の危惧が無いわけではない。然し、合気道の技の大系から取り除くことは出来ないのである。

あらゆる技に対して返し技がある。然し、初心者にとっては危険である。正しい基本を完璧に行い、相手の動きと絶えず調和をとれるようになれば、初めて返し技が自在に出来る。つまり、返し技自体、高級な技なのである。

昔、開祖植芝盛平翁は、外部に指導に行く弟子に『試合教習』として極秘に教え、力をつけて送り出したものである。返し技を伝授された指導者は、例え受け身の状態にあっても、一瞬の閃きにより、いつでも主導権をとって指導することが出来たのである。

写真を掲載すれば、初心者でも、一応の返し技は真似ることが出来る。然し、危険であるばかりではなく、普通の稽古が馬鹿らしくなってしまう。そうなれば技の成長は停止し、未完成で終わってしまう。だから、ここでは極く初歩的な返し技に留め、返し技に入る心構えとヒントを、主に第一教を例にとって示しておくことにする。

III. KAESHI-WAZA

The variations in AIKIDO techniques can take place in a flash. These variations mean giving birth to techniques instantaneously while blending harmoniously with your partner. Included in the infinite variations are "Kaeshi-waza" techniques which have been handed down only to higher-dan holders or instructors. There are certain risks in unveiling such Kaeshi-waza in a book for public consumption. Kaeshi-waza, however, cannot be removed from the major spectrum of AIKIDO techniques.

There is a Kaeshi-waza for every technique. But Kaeshi-waza is too dangerous for the beginner. Perfect command of authentic basics and constant harmony with your partner's movements are the indispensable prerequisites to untrammelled Kaeshi-waza performance. In other words, Kaeshi-waza is a sophisticated art by itself.

In olden days, Founder Morihei Uyeshiba used to initiate his leading disciples into the art of Kaeshi-waza in strict secrecy as a "manual for martial competition" prior to sending them out in the world as undefeatable instructors. These instructors, armed with Kaeshi-waza, were thus able to gain leadership always in their training sessions even when they were in a defensive position.

If we run photos of Kaeshi-waza in this book, even the beginner may be able to imitate the techniques to a certain extent. However, this is not only dangerous but also could cause the beginner to regard ordinary training as something not worthy of serious attention. Should that happen, his progress in the mastery of techniques will come to a halt and he will remain an unsatisfactory trainee forever. For this reason, the discussion here is limited only to elementary Kaeshi-waza. The attitude required and hints regarding Kaeshi-waza are highlighted in this section, mainly using Dai-Ikkyo as examples.



第一教に対する返し技

(1) 第一教で返す場合

基本形・第一段階

相手が第一教で押さえてきたら、肘を下げ、手を額に押しつけるようにして腰を右にひねり、次に足を引き、そのまま第一教でおさえこむ。この時、肩に力を入れ、手で返そうとするとおね返され、おさえこまれてしまう。八方切りの引き足の要領に従うと容易である。

Kaeshi-waza against Dai-Ikkyo

(1) Counteraction with Dai-Ikkyo

Basic form: First stage

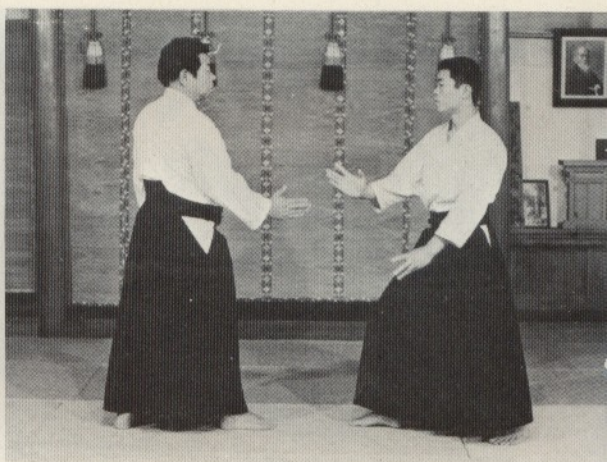
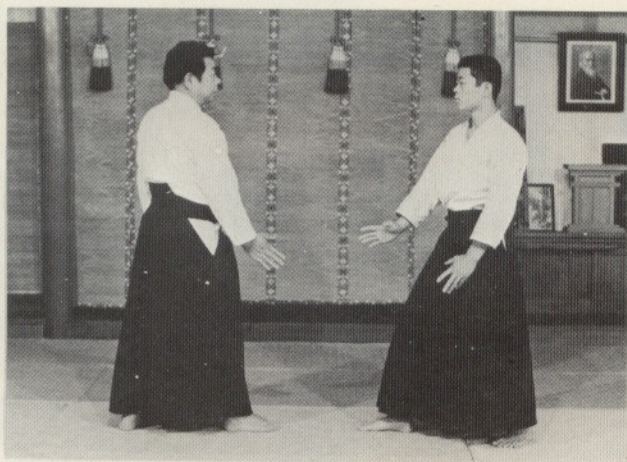
When your partner attempts to pin you down with Dai-Ikkyo, lower your elbow, turn your hips rightward in the manner of pressing your hand against your forehead and draw your foot for counteraction with Dai-Ikkyo. If you allow your shoulders to get tense and try to counteract with your hand, you will be repelled and pinned down. It is easier to perform this technique if you follow the pattern of the withdrawing footstep as in Happo-giri.



(腰をひねってから足を引いておさえる)

(Draw your foot back after turning your hips and pin your partner down.)



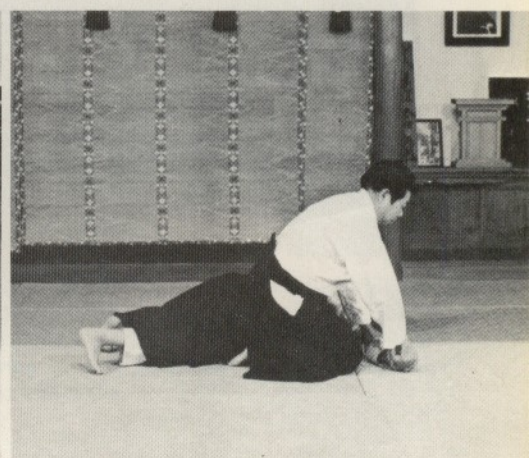


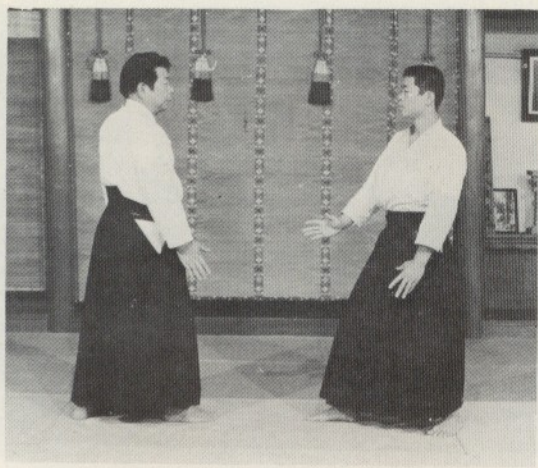
基本形・第二段階

表技 相手が第一教でおさえてきたら、逆らわずに丸く体を開き、肘を下げ、大きく円を描いて返す。返し技は第一教表技である。

Basic form: Second stage

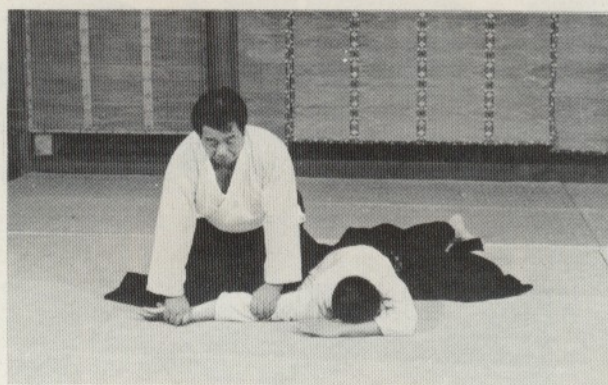
Omote-waza: When your partner comes at you with Dai-Ikkyo, turn your body circularly without resisting his move, lower your elbow and let your arm describe a large circle in taking counteraction. The counteraction used here is Dai-Ikkyo Omote-waza.





基本形・第二段階

裏技 相手に完全におさえられる前に丸く体を開き、肘を下げ、大きく円を描くように返し、爪先を合わせて裏技に移る。



Basic form: Second stage

Ura-waza: Before being pinned down completely by your partner, turn your body circularly, lower your elbow and start turning the tide with your arm moving in a large circle. Your toes aligned, move into Ura-waza.



基本形・第三段階

表技 相手に第一教で完全におさえこまれてしまったら、体をしずめ、小さくその場でまわる。そこから第一教で返すのである。

Basic form: Third stage

Omote-waza: When you are pinned down thoroughly by your partner, sink your body on the spot and turn around by small degrees without losing your centrum. Then start the counteraction with Dai-Ikkyo.



(おさえこまれたら体をしずめ、肘を下げて小さくまわる)

(When pinned down, sink your body, lower your elbow and turn your body around by small degrees.)

(2) 第二教で返す場合

相手の手首を身体の中心に持ってきて、第二教で極める。

(2) Counteraction with Dai-Nikyo

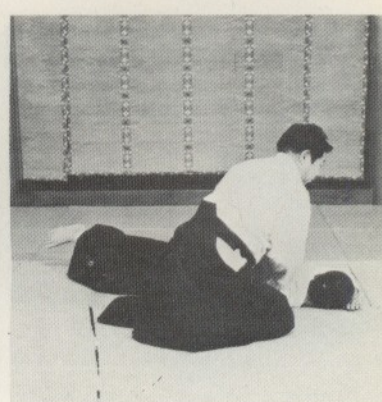
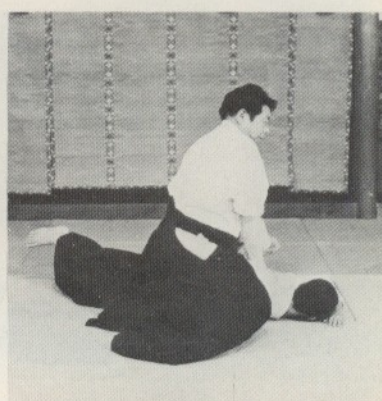
Bring your partner's wrist to the center of your body and turn it with Dai-Nikyo.



(相手の握っている手が
離れないように、左手で
上からおさえる)

(Apply your left hand from
above to prevent your partner's
holding hand from disengaging.)







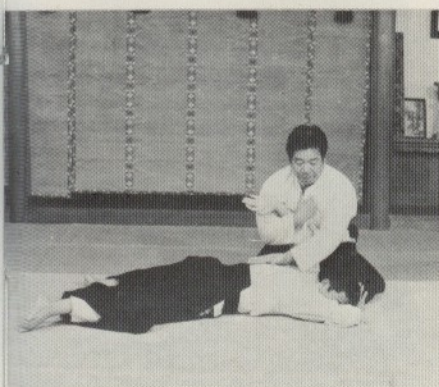


(3) 第二教で返す場合

肘をおさえてきた方の手を第二教で返す。以下第四教までの返しを、第二段階、第三段階で稽古する。

(3) Counteraction with Dai-Nikyo

Turn with Dai-Nikyo your partner's hand holding your elbow. Practice Dai-Nikyo through Dai-Yonkyo counteractions in the second and third stages.





(4) 小手返しで返す場合

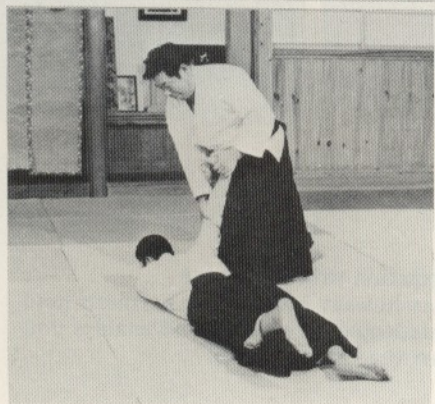
相手のおさえを流し、お腹の前で小手を返す。

(4) Counteraction with Kote-gaeshi

Divert your partner's hold and turn his wrist out in front of your lower abdomen.

(相手の握りは、お腹の前で掌を返すと離れる)

(Your partner's hold will come off when you turn his palm out in front of your lower abdomen.)





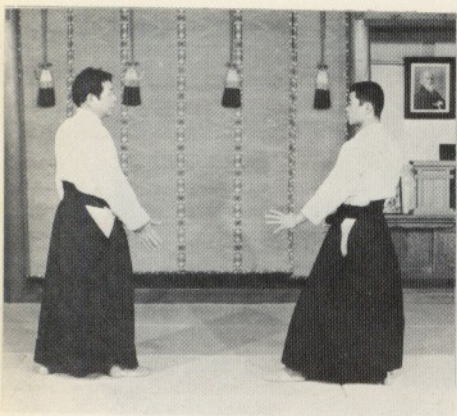
(5) 入身投げで返す場合

相手のおさえを下に流して入身になる返し技である。

(5) Counteraction with Irimi-nage

This Kaeshi-waza causes your partner's hold to be deflected downward and enables you to secure the Irimi position.





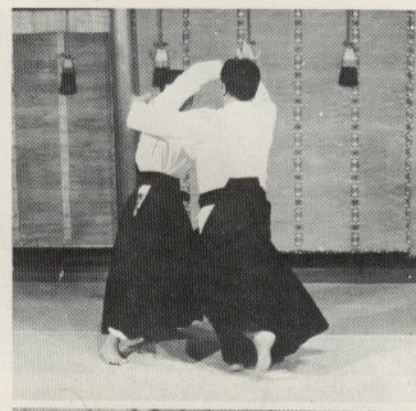
(6) 入身投げで返す場合

相手のおさえを上に戻して入身になる返し技である。

(6) Counteraction with Irimi-nage

This technique enables you to turn your partner's hold upward and take the Irimi posture.





(7)腰投げで返す場合

Counteraction with Koshi-nage





(8) 腰投げで返す場合

頭をくぐらせて投げる技である。

(8) Counteraction with Koshi-nage

This technique is performed by passing under your own hand for the throw.





(9)変化技で返す場合

体の開きを止めずに一回転し、相手を真後に倒す技である。

(9) Counteraction with varied techniques

Keep turning your body in a full circle and throw your partner down right behind you.



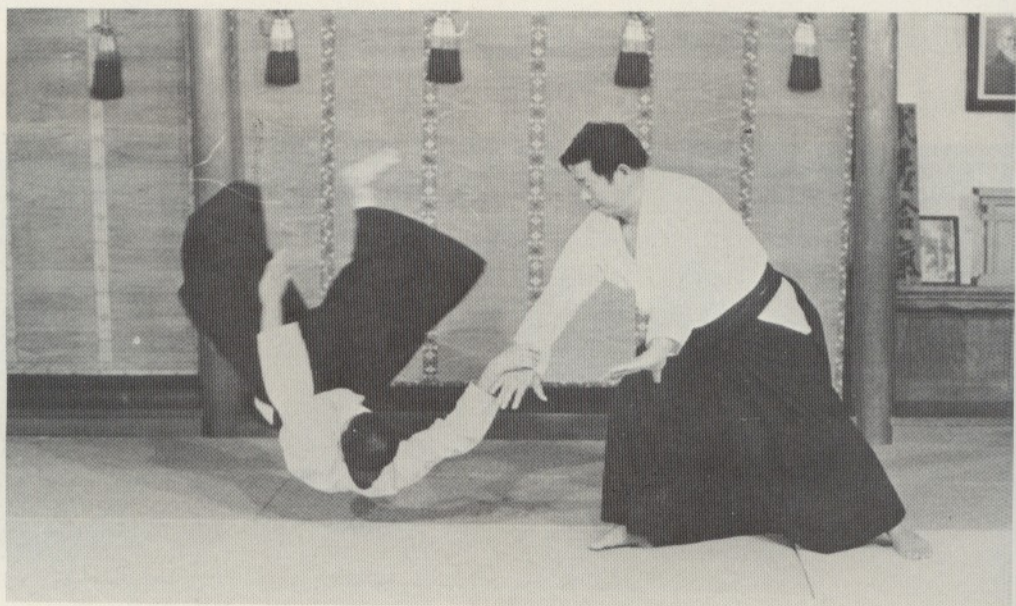


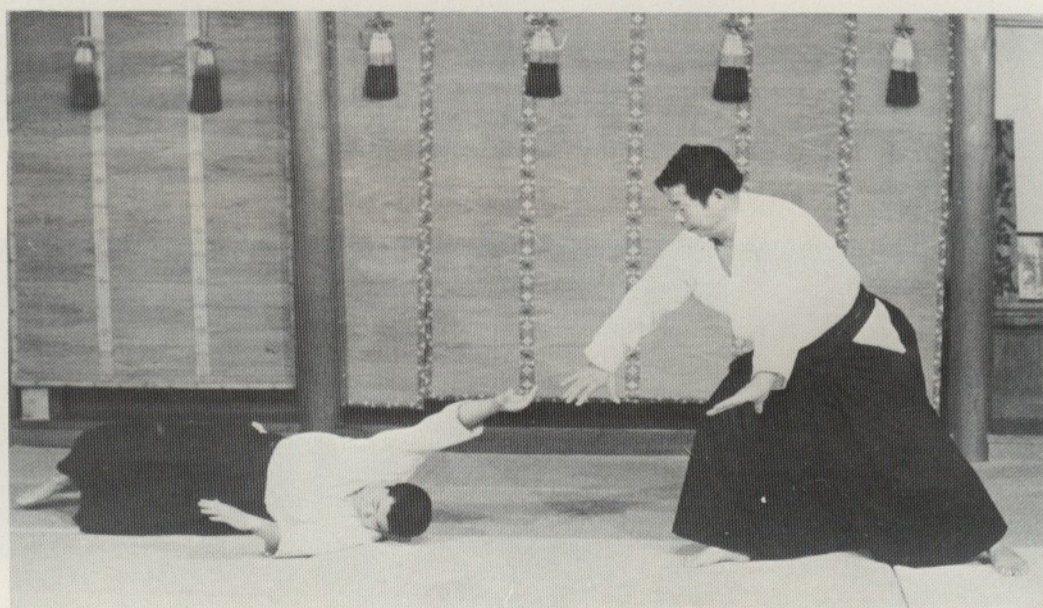
(10) 変化技で返す場合

相手のおさえてくる力を、そのまま前方へ流して投げる。

(10) Counteraction with varied techniques

Lead forward your partner's holding power prior to the throw.





第二教に対する返し技

(1) 第三教で返す場合

相手の肘が上がるように自分の肘を落とし、相手と相並ぶと第三教で返すことができる。

Kaeshi-waza against Dai-Nikyo

(1) Counteraction with Dai-Sankyo

To lift your partner's elbow, lower your elbow and align yourself alongside him. This position will give you access to Dai-Sankyo.

(相手の肘が上がるように
此方の肘を落す)

(Lower your elbow so
that your partner's elbow
may be lifted.)







(2) 入身投げで返す場合

第二教でおさえてきたら其の力に逆らわず、自分の腕をピタッと相手の胸につけると、入身投げに移ることが出来る。

(2) Counteraction with Irimi-nage

When your partner tries to descend on you with Dai-Nikyo, stick your arm right into his chest without putting up resistance. This posture will allow you a transition to Irimi-nage.



(自分の腕を、相手の胸にピタッと張り付ける)

(Stick your arm right into your partner's chest.)







小手返しに対する返し技

Kaeshi-waza against Kote-gaeshi

(1) 第三教で返す場合

小手返しに来る相手の手を、脇の方へねじり上げて第三教に移る。

小手返しに対しては、腰投げで返すことも出来る。

(第三巻80頁, 小手返しの注意点参照)

(1) Counteraction with Dai-Sankyo

Twist your partner's hand, which is attempting Kote-gaeshi, upwards to his side and move into Dai-Sankyo. It is possible to counteract Kote-gaeshi with Koshi-nage. (Refer to pointers on Kote-gaeshi on page 80 in Volume 3)

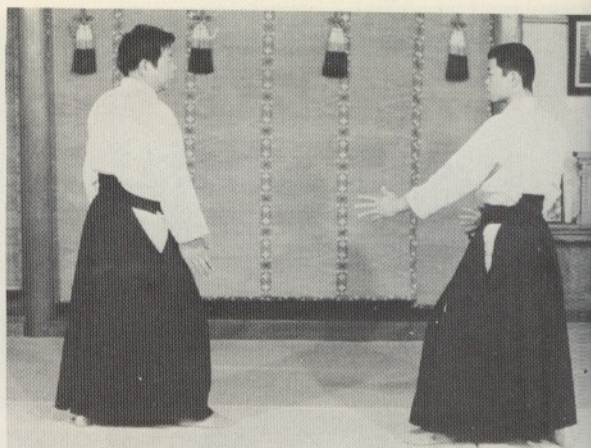


(この場合も相手と並んでいなければ逆に返されてしまうので、口伝を守ること)

(In this case, unless you are side by side with your partner, you will be turned back. Always observe the KUDEN in this regard.)

入身投げに対する 返し技

Kaeshi-waza against Irimi-nage

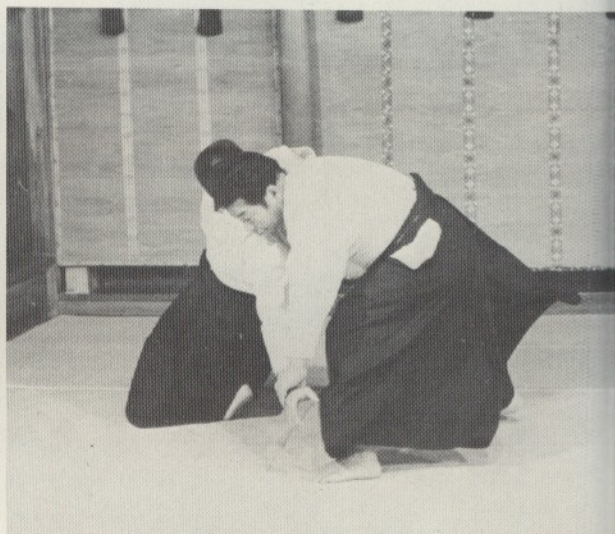


(1) 足をすくって返す場合

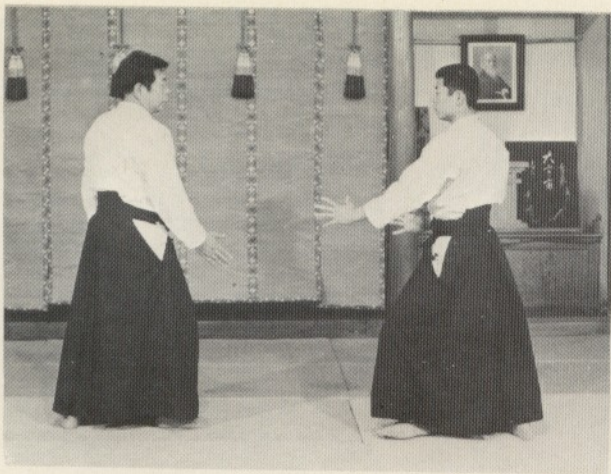
この技は、相手の手のおさえにそのままついて行き、足をすくって後に倒す技である。

(1) Counteraction with leg-tripping

This technique is designed to trip your partner's leg while letting his hand hold go uninterrupted and whip him down to the rear.







(相手の投げに来る手を取って腰投げに入る)

(Take your partner's hand attempting the throw and initiate Koshi-nage.)

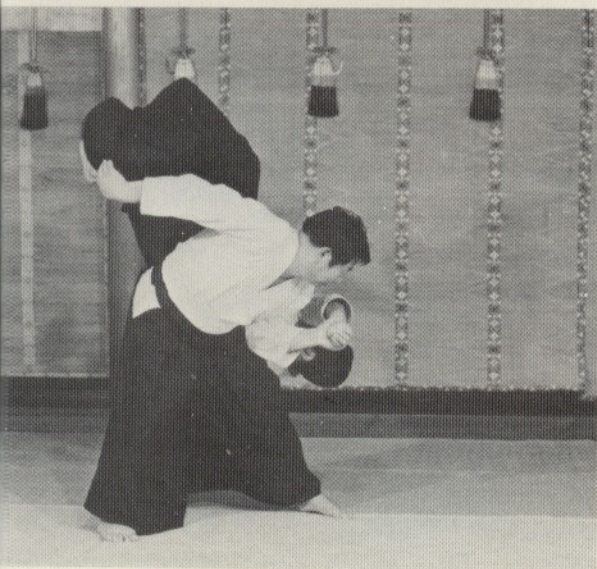


(2) 腰投げで返す場合

この技は、相手が投げに来るのを待って返す技である。

(2) Counteraction with Koshi-nage

Wait for the throwing attempt of your partner and counter it.



四方投げに対する返し技

Kaeshi-waza against Shiho-nage

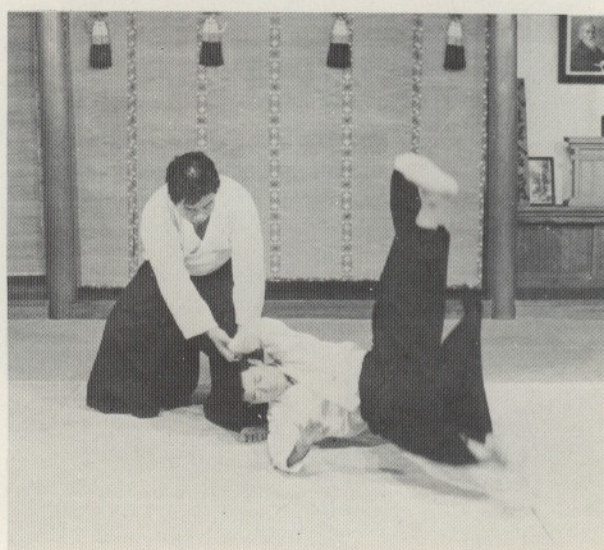
(1) 四方投げで返す場合

相手の投げに合わせ、それ以上に早く進んで投げるのである。

(1) Counteraction with Shiho-nage

Coordinate with your partner's throw and outpace him in unleashing a throw of your own.





回転投げに対する返し技

Kaeshi-waza against Kaiten-nage

(1)相手の肘をすくい上げて返す場合

相手が此方の頭が高い位置であるにも関わらず押さえて投げようとする時に、この技は有効である。



(1) Counteraction with elbow-scooping

This technique is effective when your partner tries to press your head down and throw you in spite of the fact that your head is at a higher level than his.



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| 検 印 | 廃 止 |
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| 著者 | 斎藤 守弘（本名・森造） |
| 訳者 | 布川 俠一郎 Dennis N. Tatoiian |
| 写真撮影 | 平田 貞雄（日本写真家協会会員） |
| 編集者 | 菅原 鉄孝 |

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