

TAKEMUSU AIKIDO

VOLUME

2

by Morihiro Saito



~ More Basics ~

Takemusu Aikido

Volume 2

武産合気道 第二卷

基本技術編 II

合気会 9 段

齊藤守弘 著

More Basics

by Morihiro Saito, 9th dan

Translated by Ikuko Kimura & Stanley A. Pranin

Tokyo
Aiki News

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はじめに

20年前に技術書(5巻)を出してから、私は指導は岩間道場だけにして、他の3ヶ所での指導を止めました。「いい指導者を育てるのに、出歩いてばかりいてはいけない。毎日直接弟子に触れ指導していかなければ、開祖が残したものをきちんと伝えていくことができない」という思いからでした。いまでは、朝晩欠かさずこの手で弟子を指導しております。そして現在は、岩間から育っていったたくさんの弟子たちが、世界中で立派に活躍しています。

武産を伝えるためには、伝統を守っていかなくてはなりません。そのために私は、段階的な稽古方法をとっています。固体、柔体、流体、気体の4段階ですが、私は固体、柔体、流体の3段階に重点を置いています。なかでもいちばん強調しているのが、固体、つまり固い稽古です。

ある日、私が流れの稽古をやっていると、「流れの稽古は3段からだ!」と開祖からきつくしられました。そのときのことがいまでも思い出されます。また開祖は常々、「強くなりたかったら掴み技をやれ」と言われました。つまり、「しっかり相手に掴ませてから技を始めよ」ということです。

本書で紹介する技は、気の流れ技を除いてすべて、“しっかり掴ませてからの技”であることを強調しておきたいと思います。

合気道の技には間違いがありません。間違ったら、間違っただけにその状態から技が生まれるのです。開祖は腕をぐるぐる回して、「この回している手にさわれば、そのさわったところから技が生まれるんだ」とよく言われていました。状況にあわせて技が発生し、その結果、間違いがなくなってくるということです。

これが開祖の言われる「武産」なのだと思います。この「武産」を学ぶためには、伝統的な稽古を正しく行なうことが必要です。第1巻に引きつづき、本書がそのための一助となることを願って止みません。

齊藤守弘

平成7年3月17日

茨城道場にて

Introduction

At the time I began publishing my five-volume technical series some twenty years ago, I stopped instructing at three other locations and began limiting my teaching to the Iwama Dojo. My reasoning was that if one wanted to develop good instructors he should not travel too much. I felt that it would be necessary to have daily contact with my students in order to properly transmit the knowledge I acquired from the founder Morihei Ueshiba. Therefore, I give direct instruction to my students every morning and night.

Now there are many students who were formed in Iwama who are doing a fine job of teaching all around the world. In order to transmit the concept of "Takemusu," it is necessary to preserve traditional aikido. To achieve this end, I utilize a step-by-step practice method. There are four steps: hard, soft, flowing, and ki levels. I emphasize the first three steps, especially the firm aspect, in other words, solid practice.

One day when I was practicing ki flow techniques, the founder scolded me saying, "You cannot do ki flow training until you receive third dan." I remember that scene even today. Also, the founder always remarked, "If you want to become strong you should practice after you have been grabbed." In other words, you should start your technique after letting your partner grab you firmly.

I would like to emphasize now that the techniques introduced in this book, with the exception of the ki no nagare techniques, are techniques where you start the application of the technique after letting your partner grab you.

There are no errors in aikido techniques. If you make a mistake, you can create a technique from the new set of circumstances. The founder would sometimes gesture while moving his arm in a circular manner and say, "If you touch my spinning arm, a technique will be born at the place you touch." Techniques will arise according to the situation.

I think this is what the founder meant by Takemusu. In order to learn this Takemusu Aikido, it is important to do traditional practice correctly. I sincerely hope that this manual, together with Volume One, will be of great help to readers in achieving this goal.

Morihiro Saito
Ibaragi Dojo
March 17, 1995

刊行にあたって

昨年1994年8月に小社が刊行した斉藤守弘師範技術書シリーズ『武産合気道』第1巻に引きつづいて、『武産合気道』第2巻をお届けいたします。

第2巻では、いずれも開祖植芝盛平の合気道の真髄である、四方投げ、小手返し、入り身投げをとりあげ、これらの数多くの技と、その変化技を詳しく掲載しました。

合気道家の皆様にごこのような技術書をお届けできますことは、私どもにとって大きな喜びであり、こうした開祖の偉大な遺産を、後世に伝え残そうと日々努力されている斉藤師範に心より感謝いたします。

開祖が伝授された技の数々は日本の文化遺産といっても過言ではなく、この武道を開祖の理念に沿いながら広め、忠実に護っていく任にあたられているのが斉藤師範であります。師範は開祖の存命中は言うに及ばず、開祖亡き後も植芝家に献身的につくされ、また、いまや世界中の合気道家のメッカとなった茨城県岩間の合気神社を長年守護されています。

斉藤師範の技術書シリーズでは、体術および剣杖武器技を9巻に別けてお届けする予定です。第1巻同様、第2巻でも、豊富な写真と口伝をまじえた技の詳細な解説が掲載されており、これは3巻以降も変わることはありません。

開祖が晩年に創案された武産合気道は、剣の理を基本に体術と武器技を融合させた武道です。しかし、今日、世界各地で稽古されている合気道をみますと、体術が主流となっています。これは主として当時、開祖から体術とならんで武器技も指導された弟子が少なかったことと、現在でも武器技をこなせる師範の数が限られていることに原因があるようです。

そのため、合気道における武器技の重要性を過少評価し、合気道は体術のみから成ると言ってしまう師範もいるほどです。このような発言は開祖の理念に真っ向から反するものであるばかりでなく、第二次世界大戦後、岩間において開祖により育て教授された無限に湧き出る技体系としての現代合気道を損なうものであると思います。この技シリーズが、開祖の意図されたところを世界の合気道家の方々に明らかにし、また開祖の技を損なうことなく後世に残すための一助となることを願って止みません。

Preface

Aiki News is pleased to publish the second volume of the *Takemusu Aikido* technical series by Morihiro Saito Shihan as a follow-up to the first book which appeared in August 1994. *Volume Two* continues our presentation of basic aikido techniques and covers numerous applications of shihonage, kotegaeshi, and iriminage techniques.

We plan to publish a total of nine volumes in this series that will cover the complete aikido taijutsu and weapons curriculum. Starting with this volume we have adopted a bilingual, Japanese-English format, which will allow us to reach an international readership on a more timely basis. Subsequent editions of *Volume One* will be reedited in the same bilingual format for the sake of uniformity.

The aikido bequeathed by Morihei Ueshiba can be considered a Japanese cultural treasure and Saito Sensei has spent long years devoted to disseminating the essence of the founder's techniques. Saito Sensei served Morihei Ueshiba for some two decades during the founder's lifetime and has been responsible for the Iwama Dojo and the Aiki Shrine since the founder's passing in 1969.

Although the founder's conception of Takemusu Aikido included a full range of taijutsu and weapons techniques, today many dojos throughout the world emphasize only empty-handed techniques in their curriculum. The reasons for this situation are largely historical as the founder had few students at his side when he began incorporating weapons into his training. I believe this is why even today there are few aikido instructors who have a thorough grounding in weapons.

Not surprisingly, there are some instructors today who underrate the importance of weapons, or even claim that aikido does not include the practice of weapons. Not only is this view diametrically counter to the founder's concept, it is damaging to modern aikido as a comprehensive technical system developed and taught in Iwama after World War II. I sincerely hope that this technical series will prove useful as a vehicle to present the founder's true intentions to aikidoka all over the world as well as to transmit the his techniques intact to future generations.

なお、本書に使用した写真は、斉藤守弘師範と、ご子息・斉藤仁弘 6 段の演武によるものです。

最後に、今回の斉藤守弘師範技術書シリーズ発刊に際しまして、読者の方々から多大なご支援をいただきました。これを励みとして、最終巻まで皆様のご期待にそえるよう最善を尽くしていきたいと思えます。

『武産合気道』刊行責任者 スタンレー・プラニン

1995年4月6日

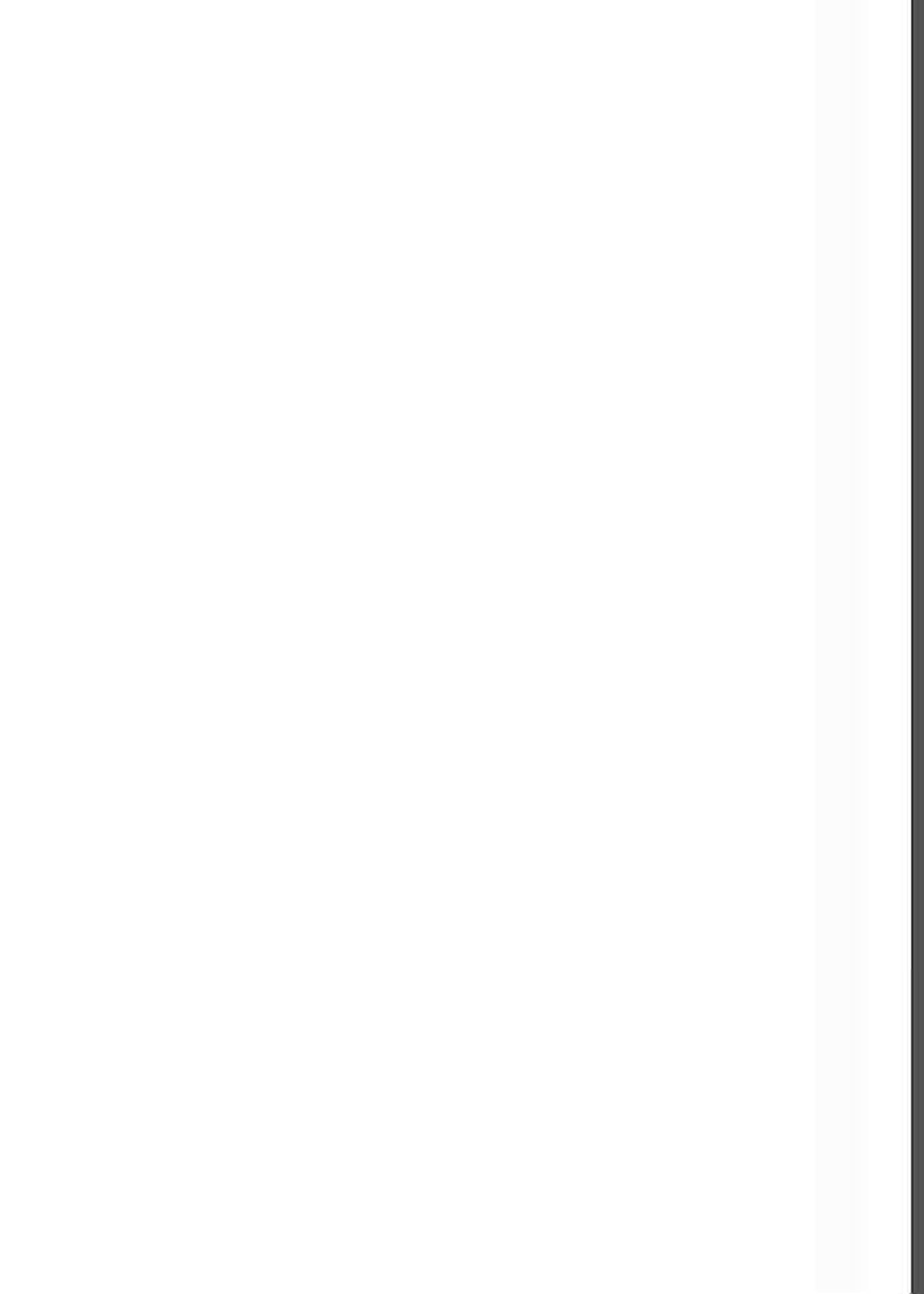
東京にて

We wish to express our sincere appreciation to Morihiro Saito Shihan for his great efforts toward achieving this goal.

The technical sequences used in this book are expertly demonstrated by Morihiro Saito Shihan and his son, Hitohiro Saito, 6th dan to whom we owe a great debt of gratitude. Also, I would like to acknowledge the contributions of Patricia Hendricks, 5th dan, and Daisuke Takahashi who serve as ukemi in the technical photos. Moreover, I would like to thank my co-translator Ikuko Kimura, editor of the Japanese-language *Aiki News* as well as Miles Kessler who carefully reviewed the final manuscript and offered much useful advice.

Finally, I would like to recognize the efforts of Yurie Chiba and Hisako Ishida for their fine editing and design work.

Stanley A. Pranin
Editor-in-chief *Aiki News/Aikido Journal*
Tokyo, April 6, 1995



More Basics

基本技術編 II

基本技について



四方投げ、小手返し、入身投げについて

先に刊行された『武産合気道』第1巻「基本技術編I」では、合気道史の概要を述べ、合気道の発展に岩間時代がいかに重要な位置を占めてきたかをみた。都会の喧騒を離れた茨城県の山あいの地・岩間で、開祖は全身全霊で修行に励み、武田惣角から学んだ大東流合気柔術の直線的な技を、いわゆるまろやかで優雅な合気道技へと変化させていった。また開祖はこの岩間時代に、合気剣杖の稽古に集中し、剣杖体術の理合にもとづいた充実した技カリキュラムを大成された。

とくに、剣の動きは開祖の体術の基本となった。武器技と体術の両技を統合することで、開祖は個々の状況に適した無限の技を次々と生みだしていった。これが開祖の言う「武産合気」である。この「武産合気の境地」へ至るには、まず合気剣の理合にもとづいた基本技の修得が必要である。

四方投げは百パーセント剣の理合であり、合気道にとって絶対欠かせない基本技である。四方投げの上手な人は合気道の上手な人とも言える。開祖は「四方投げにやりすぎということはない」とまで言われていた。

More Basics

A brief history of aikido was presented in *Volume One* of this series wherein the importance of the Iwama period in the development of aikido was explained. In Iwama, Ibaragi Prefecture, away from the hustle and bustle of city life, the founder concentrated on his training with his entire body and soul. He transformed the linear techniques of Daitoryu Aikijujutsu which he had learned from Sokaku Takeda into the soft, flowing techniques of aikido. Also, during this period, the founder concentrated on the practice of aiki ken (sword) and jo (staff) and developed a technical curriculum based on the interrelationship of ken, jo, and taijutsu (empty-handed techniques).

Sword movements, in particular, became the basis of the taijutsu of the founder. Combining weapon techniques and taijutsu, the founder created endless techniques appropriate to the specific situation. This is what O-Sensei called "Takemusu Aiki." A mastery of basic techniques rooted in the aiki ken is necessary to reach the level of Takemusu Aiki.

Shihonage is entirely based on the principles of the sword and constitutes an indispensable basic technique in aikido. Anyone who can execute shihonage well will be skilled at aikido. The founder also stated that it was impossible to do too much shihonage practice.

Kotegaeshi techniques are necessary to train one's wrists and make one's joints strong. Practice of kotegaeshi from the katadori and yokomenuchi attacks is important to gain an understanding of the principles underlying the ken, jo, and taijutsu relationship. These techniques and

小手返しは、手首の鍛錬に必要であり関節を丈夫にする。剣杖体術の理合を説くには、四方投げと同様、肩取りや横面小手返しの存在を忘れてはならない。とくに小手返しは、二の太刀の捌きと共通している。二の太刀、四の太刀の気持ちで横面の小手返しをやると、理にかなったきれいな小手返しができる。また、横面小手返し、肩取りの小手返しを頭に入れて組み太刀をやると、体術に即時に飛び込める捌きが身につく。

開祖は常に体術をやり剣術をやられていた。そして口癖のように「皆ひとつや、皆いっしょや」と言われた。体術と武器技がひとつとなって合気道となる、これが岩間時代の開祖の教えだった。したがって開祖の教えに忠実であるためには、どうしても体術同様、武器技にも重点をおく必要がある。これを心に留めて四方投げや小手返しなどをやれば、剣杖体術の理合がわかってくると思う。

入身投げは合気道の極意である。これによって一対多数が捌けるし、小さい力で大きい力を制することができる。呼吸投げ同様、入身投げは合気道の仕上げ、奥儀の最たるものと言える。

入身投げでは、八方から攻めてくる敵のほうへ相手を投げるのが基本である。気の流れはそのためにある。気の流れによって投げる角度が自由に得られるのである。

また気の流れでは、相手に回り込まれないように巧みに相手の強い力を流して合わす。これには安定した腰が必要である。強い攻撃に対し腰が弱いと、流すときにふらついてしまう。開祖は「体の変更によって強い腰を作れ」と言われた。体の変更は裏技の基本であり、相手の強い攻撃を流すためのものである。どんな強い攻撃にもびしっと捌けるようになるためには、開祖の教えのとおり、強い腰を作っておくことを忘れてはならない。

the shihonage movements mentioned above should be part of your training. Kotegaeshi techniques share a common point with the second kumitachi or paired-sword movement. If you practice yokomenuchi kotegaeshi with the feeling of performing the second or fourth kumitachi you will be able to execute beautiful, smooth kotegaeshi techniques. By the same token, if you perform the kumitachi with the movements of yokomenuchi kotegaeshi and katadori kotegaeshi in mind, you will develop the ability to enter quickly when executing taijutsu techniques.

The founder would always practice both taijutsu and kenjutsu and say, "Everything is one! Everything is the same!" Aikido is born of the union of taijutsu and weapons practice. This is what the founder taught during the Iwama period. Both weapons and taijutsu must absolutely be emphasized in order to be faithful to the teachings of the founder. Keeping this in mind, you will come to understand the interrelationship among ken, jo, and taijutsu techniques if you practice shihonage and kotegaeshi.

Iriminage is the essence of aikido. With iriminage, you can handle multiple opponents and control a powerful attack with a small amount of strength. Like kokyunage, iriminage constitutes the final stage and essence of aikido.

In iriminage, the basic principle is to throw in the direction of your opponent who may attack from any side. Ki no nagare techniques exist for that type of situation. With ki no nagare you can change the direction of the throw freely.

Also, in ki no nagare, you skillfully blend to lead your opponent's power in such away that he can't circle around you. To accomplish this, it is important to maintain stable hips. If your hips are unstable, you will lose your balance when you try to lead a strong attack. The founder said, "Develop strong hips through tai no henko practice." Tai no henko forms the basis of ura or opening techniques and enables you to lead the attack of a strong opponent. It is important to remember to develop strong hips in order to handle any kind of powerful attack in accordance with the teachings of the founder.

SHIHONAGE

四方投げ



正面打ち四方投げ表



①② 右手で相手の正面を打つ。受は右手で受ける。

③ 左手で相手の右腕を斬りおとし

④ 右手で相手の手首(脈部)を掴み、左手は相手の親指のつけねを持つ。足は相半身になる。

①② Initiate the technique by advancing with your right foot while extending your right tegatana into your partner's face. Your partner blocks with her right hand.

③ Cut your partner's right arm down with your left hand.

④ Grab your partner's wrist at the pulse point with your right hand and hold the base of her thumb with your left hand. Your feet are in ai hanmi.



両手で四方投げに入るとき、相手の親指のつけねを左手で持ち、小指側は右手で手首を握ること。必ず自分の左手が自分の右手の手前になるようにする。逆になると基本の反対になってしまう。

相手を斬りおとして入るときに、正面からではなく相手の右側面から入るように(口伝)。

開祖は戦前から私が入門した昭和21年頃までは正面から入るように指導されていたが、その後側面から入るように指導されるようになった。

四方投げでは180度転回するときに腰のひねりが重要である。相手の体勢が崩れるまでは両手を頭につけるように投げること(口伝)。

Shomenuchi shihonage omote →



ポイント

Commentary

When holding your partner's hand with both hands on entering for shihonage, hold the base of your partner's right thumb with your left hand and grasp the little finger side of her hand with your right hand. Be sure that your left hand is in front of your right hand. You are not doing the technique correctly if your hands are reversed.

O-Sensei said: "**Do not enter from the front, but from the right side of your partner.**"

O-Sensei taught to enter from the front up

until 1946 when I entered the dojo, but later he changed his teaching method and instructed us to enter from the side.

In shihonage, it is important to twist your hips when pivoting 180 degrees. O-Sensei said: "**When pivoting, make sure your hands remain above your head until your partner's balance is broken.... Put power into your stomach when dealing with a strong partner.**"

正面打ち四方投げ表

Shomenuchi shihonage omote



⑤ 左足を進め

⑥⑦ 180度転回し剣をふりおろすように投げる。

⑤ Step diagonally forward with your left foot which brings your body at a right angle to your partner causing her to lose her balance.

⑥⑦ Pivot 180 degrees and throw your partner as if cutting with a sword.



「右手で相手の手首を掴み、左手は相手の親指のつけねを持つ」(写真下)
“Make sure that your left hand is in front of your right hand when grabbing your partner's wrist with your right hand and the base of her thumb with your left hand.”

正面打ち四方投げ裏



- ❶❷ 右手で相手の正面を打つ。受は右手で受ける。
- ❸ 左手で相手の右腕を斬りおとし
- ❹ 逆半身になり相手の右足爪先の前に左足爪先をつきあわせるようにし(口伝)、これを軸にして右足を後方へ引き
- ❺❻ 180度転回し、剣をふりおろすように投げる。

- ❶❷ Initiate the technique by advancing with your right foot while extending your right tegatana into your partner's face. Your partner blocks with her right hand.
- ❸ Cut your partner's right arm down with your left hand.
- ❹ Step in with your left foot to assume gyaku hanmi. O-Sensei said: "**Align your toes with the toes of your partner's right foot.**" Using this as your pivot point, step to the rear with your right foot.
- ❺❻ Turn 180 degrees. Throw your partner as though cutting with a sword.



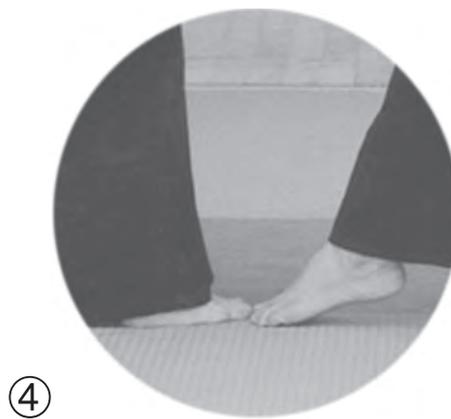
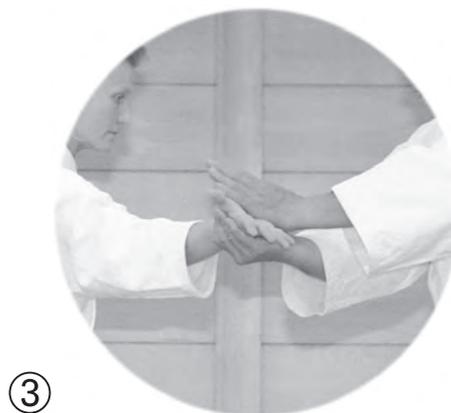
足の捌きは体の変更とまったく同じである。逆半身になり相手の爪先の前に爪先をつきあわせるようにして転回すること。

ポイント

Commentary

Your foot movements are the same as in tai no henko. Assume gyaku hanmi and pivot after aligning your toes with your partner's toes. You should be careful to distinguish clearly between the omote and ura techniques.

Shomenuchi shihonage ura



横面打ち四方投げ 表



①② 相手が右手で横面打ちでくるとき、左手で攻撃を受け、右手で相手の顔面を打つ。

③ 相手の右腕を斬りおろし

④ 右手で相手の手首(脈部)を掴み、左手は相手の親指のつけねを持つ。足は相半身になる。

①② As your partner executes a yokomenuchi strike, receive her attack with your left hand while executing an atemi to her face with your right hand.

③ Cut your partner's right arm down.

④ Grab your partner's wrist with your right hand and hold the base of her thumb with your left hand. Your feet are in ai hanmi.



ポイント

Commentary

横面打ちに関しては、『武道』のP16に「受 右足より一歩前進しつつ右手刀を以て敵の左横面を打つ。仕 左足を僅に左前方に踏み込みつつ左手刀を以て敵の右手を斬り払い右手で面を打つ」とある。横面打ちの鍛錬、すなわち正しい打ち方、正しい受け方をしっかりやる必要がある。

表技と同じく写真④のときに右手で相手の手首を握り左手で相手の親指のつけねを握った場合、必ず左手が右手の手前になるようにすること。

The execution of the yokomenuchi attack is described in *Budo* (p.16), "**Uke: Advance with your right foot while striking the left side of your opponent's head with your right tegatana. Shite: Take a small step diagonally forward and to the left with your left foot while blocking his right hand with your left tegatana and strike his face with your right hand.**" Practice the correct way of both striking and blocking powerfully.

For the position shown in photo ④, make sure that your left hand is in front of your right hand when grabbing your partner's wrist with your right hand and the base of her thumb with your left hand.

Yokomenuchi shihonage omote ➡



②



③



④



④



四方投げを演武する植芝盛平 『武道』 より 1938年
Founder demonstrating shihonage from *Budo*, 1938

横面打ち四方投げ 表

Yokomenuchi shihonage omote



5 左足を進め

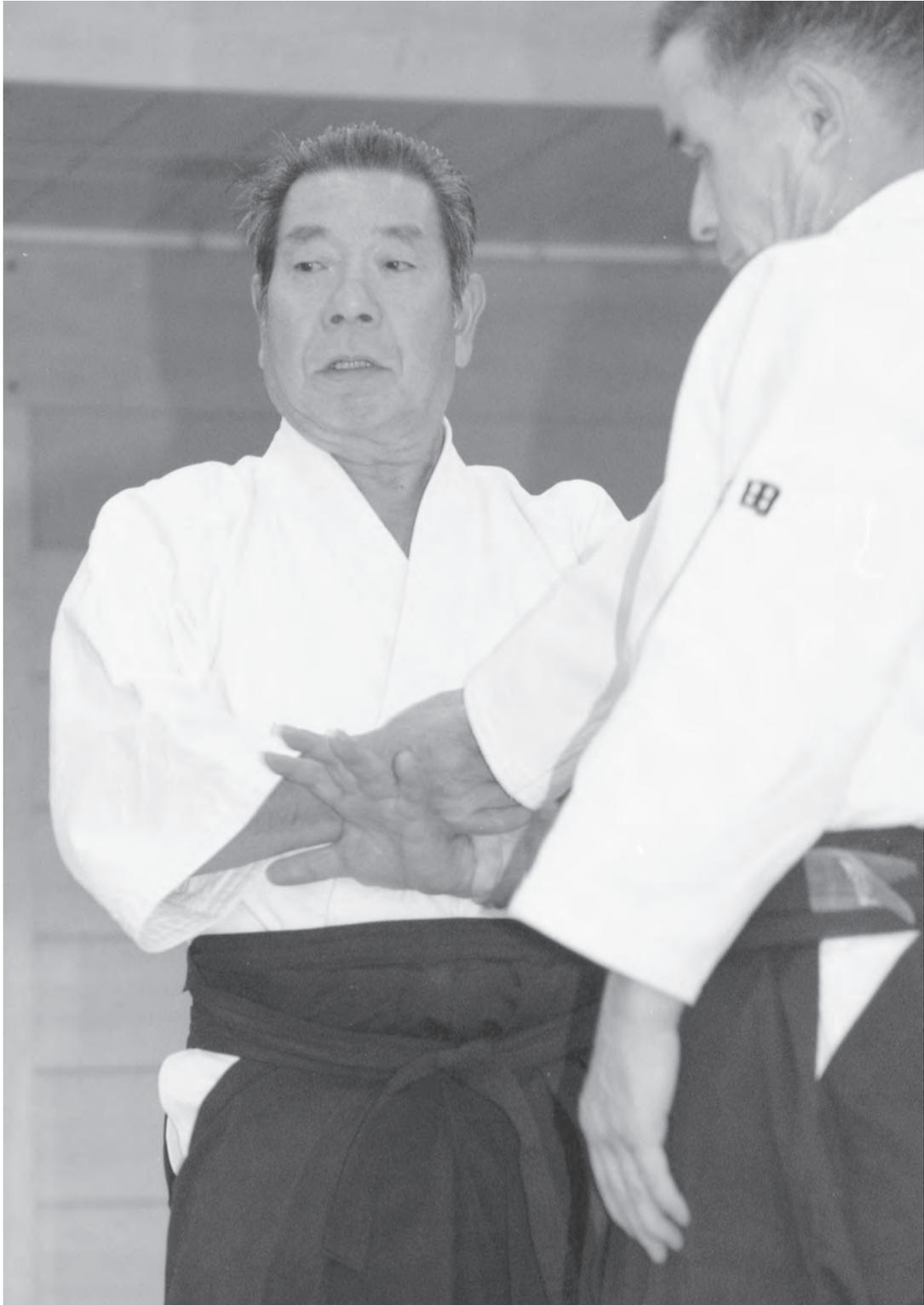
6 180度転回し

7 剣をふりおろすように投げる。

5 Step forward with your left foot.

6 Turn 180 degrees.

7 Throw your partner as though cutting with a sword.



戦前の片手取り四方投げ
Prewar initiation of shihonage from katatetori grip

横面打ち四方投げ 裏



①② 相手が右手で横面打ちでくるとき、左手で攻撃を受け、右手で相手の顔面を打つ。

③ 逆半身になり相手の右足爪先の前に左足爪先をつきあわせるようにし、これを軸にして右足を後方へ引き

④ 180度転回し

⑤ 剣をふりおろすように投げる。

①② As your partner executes a yokomenuchi strike with her right hand, block her attack with your left hand while executing an atemi to her face with your right hand.

③ Step in with your left foot to assume gyaku hanmi and align your toes with the toes of your partner's right foot. Using this as your pivot point, step to the rear with your right foot.

④ Turn 180 degrees.

⑤ Throw your partner as though cutting with a sword.



岩間道場にて演武する齊藤守弘 1987年頃 受：フィリップ・ヴァリーノ
Demonstrating at Iwama Dojo, c. 1987. Uke: Phillipe Voarino

Yokomenuchi shihonage ura



横面打ち四方投げ 氣の流れ 表



①② 相手が右足を一步踏み込んで横面打ちできた
ら、右に転じ右半身となり、左手で相手の右手を払い
おとし、右手で横面を打つ。

③ 右手で相手の手首(脈部)を掴み、左手は相手の
親指のつけねを持つ。足は相半身になる。

④ 左足を進め

⑤ 180度転回し

⑥ 剣をふりおろすように投げる。

①② As your partner advances forward with her
right foot and executes a yokomenuchi strike,
step to your right assuming right hanmi and
strike her right arm down with your left hand
while executing an atemi to the side of her face
with your right hand.

③ Grab your partner's wrist with your right hand
and hold the base of her thumb with your left
hand. Your feet are in ai hanmi.

④⑤ Step forward with your left foot. Turn 180
degrees.

⑥ Throw your partner as though cutting with a
sword.



ポイント

Commentary

写真②で左手で相手の右手を払いおとし右手で
相手の横面を打つとき、必ず同時に行なうこと。下
まで斬りおとすような気持ちになれ(口伝)。

つまり腰も若干おとせということである。晩年の
開祖はかなり低い位置でこの技をやった。

For the position shown in photo ②, make sure
that you simultaneously strike your partner's
right arm down while executing an atemi to her
face with your right hand. When you strike her
arm down, O-Sensei said: "**You should do so as
if cutting all the way down to the ground.**" In
other words, you should also slightly lower your
hips. In his later years, the founder used to ex-
ecute this technique from quite a low position.

Yokomenuchi shihonage ki no nagare omote



②



③



④



④



⑤



⑥

横面打ち四方投げ 氣の流れ 裏



①② 相手が右足を一步踏み込んで横面打ちできたら、右に転じ右半身となり、左手で相手の右手を払いおとし、右手で横面を打つ。

③ 逆半身になり相手の右足爪先の前に左足爪先をつきあわせるようにし、これを軸にして右足を後方へ引き

④ 180度転回し

⑤ 剣をふりおろすように投げる。



ポイント

Commentary

流れの表と同じ。

See nagare no omote above.

①② As your partner advances forward and executes a yokomenuchi strike with her right hand, step to the right assuming right hanmi and strike her right arm down with your left hand while executing an atemi to the side of her face with your right hand.

③ Step in with your left foot to assume gyaku hanmi and align your toes with the toes of your partner's right foot. Using this as your pivot point, step to the rear with your right foot.

④ Turn 180 degrees.

⑤ Throw your partner as though cutting with a sword.

Yokomenuchi shihonage ki no nagare ura



片手取り四方投げ 表



- ①相手に右手で左手を掴まれたら、左足を左に右足を相半身に調整する。
- ②左足を進め相手の側面から剣を大上段に振りかぶるようにし
- ③180度転回し
- ④剣をふりおろすように投げる。

- ① When your partner grabs your left hand with her right hand, step to the left with your left foot and assume ai hanmi by adjusting your right foot.
- ② Step through with your left foot while raising your tegatana directly above your head at the side of your partner.
- ③ Turn 180 degrees.
- ④ Throw your partner as though cutting with a sword.



掴まれたら指先を開き気力を充実させること。また、剣を大上段に振りかぶる気持ちになるのが大事。『武道』P17に注意として「敵の右腕を刀と心得て動作するを要す。また右手の母指にて脈部を制するには肝要なり」とある。

初心者は投げるときどうしてもくぐろうとしてしまふ。あくまでも剣の心得を基本にして、剣のように投げるのが大事である。

ポイント

Commentary

Open your fingers to extend ki when you are grabbed. It is also important that you raise your tegatana as though raising a sword directly above your head. You should consider your opponent's right arm as a sword when you move. Also, it is necessary to control your opponent's wrist with your right thumb. (*Budo*, p. 17)

Beginners tend to try to pass under their opponent's arms in order to throw. Your mental attitude should always be that you are holding a sword, the same as in the basic technique. It is important to throw your partner as though cutting with a sword.

Katatedori shihonage omote



片手取り四方投げ 裏



- ❶相手に右手で左手を掴まれたら
- ❷左足を相手の右足の前につき合わせるようにして逆半身となり、その足を軸に開きつつ相手の手首（脈部）を握りつつ後ろを斬り払うようにする。（口伝）
- ❸右足を引き
- ❹180度転回し
- ❺剣をふりおろすように投げる。

- ❶❷ When your partner grabs your left hand with her right hand. Align your left toes with the toes of your partner's right foot assuming gyaku hanmi. Use this as your pivot point. O-Sensei said: **"While grabbing your partner's wrist, turn as though cutting to the rear with a sword."**
- ❸ Step to the rear with your right foot.
- ❹ Turn 180 degrees.
- ❺ Throw your partner as though cutting with a sword.



写真❷❸のときに相手を見ないこと。体も目も後ろを斬り払う気持ちが大事である。

ポイント

Commentary

From the positions shown in photos ❷ and ❸, do not look at your partner. Your body and eyes should move as though cutting to the rear with a sword.

Katatedori shihonage ura



片手取り四方投げ変化 表



- ❶相手に右手で左手を掴まれたら
- ❷左足を左側に右足を相半身に修正し、右手で相手の手首を握り左手を内側より左に斬りおとす。
- ❸右手で相手の手首(脈部)を掴み、左手は相手の親指のつけねを持つ。
- ❹左足を進め180度転回し
- ❺剣をふりおろすように投げる。

- ❶ When your partner grabs your left hand with her right hand
- ❷ Step to the side with your left foot and adjust the position of your right foot assuming ai hanmi. Grab her wrist with your right hand and cut her left hand down to the left circularly from the inside out.
- ❸ Grab your partner's wrist with your right hand while grabbing the base of her thumb with your left hand.
- ❹ Advance with your left foot and turn 180 degrees.
- ❺ Throw your partner as though cutting with a sword.



Katatedori shihonage henka omote



片手取り四方投げ変化 裏



- ①相手に右手で左手を掴まれたら
- ②右手で相手の手首を握り左手を内側より左に斬りおとす。
- ③左足を相手の右足の前につき合わせるようにして逆半身となり、その足を軸に右足を引き
- ④180度転回し
- ⑤剣をふりおろすように投げる。

- ①② When your partner grabs your left hand with her right hand, grab her wrist with your right hand and strike her left hand down to the left in a circular motion from the inside out.
- ③ Align your left toes with the toes of your partner's right foot and assume gyaku hanmi. Use this as your pivot point and step to the rear with your right foot.
- ④ Turn 180 degrees.
- ⑤ Throw your partner as though cutting with a sword.



Katatedori shihonage henka ura



両手取り四方投げ 表



①相手に右半身で両手を掴まれたら、両手の指を開き気力を充実させ、左足を左に移動し相半身となる。

②相手の右側面から入り

③左足を一步進め

④180度転回し

⑤剣をふりおろすように投げる。

① When your partner grabs both your hands from right hanmi, open the fingers of both hands extending ki through them and step to the left to assume ai hanmi.

② Enter from the right side of your partner.

③ Step diagonally forward with your left foot.

④ Turn 180 degrees.

⑤ Throw your partner as though cutting with a sword.



両手取り四方投げ『武道』より 1938年頃
Ryotedori shihonage from *Budo*, 1938



相手に入るとき正面から入ると相手の力に負けてしまうので必ず側面から入ること。側面から入ると相手の握りからかなり解放される。掴まれたら指先を開き気力を充実させることが大事である。

ポイント

Commentary

If you enter from the front you will be defeated by your partner's power. Therefore, you should always enter from the side. In this way you will be able to quite easily get free from your opponent's grip. When grabbed it is important to open your fingers and extend ki.

Ryotedori shihonage omote



両手取り四方投げ 裏



- ❶ 相手に右半身で両手を掴まれたら
- ❷ 左足を相手の右足の前につき合わせるようにして逆半身となり、その足を軸に開きつつ相手の手首（脈部）を握りつつ後ろを斬り払うようにする。（口伝）
- ❸ 右足を引き
- ❹ 180度転回し
- ❺ 剣をふりおろすように投げる。

- ❶❷ When your partner grabs both your hands from right hanmi, align your left toes with the toes of your partner's right foot to assume gyaku hanmi. Use this as your pivot point. O-Sensei said: "**While grabbing your partner's wrist, turn as though cutting to the rear with a sword.**"
- ❸ Step to the rear with your right foot.
- ❹ Turn 180 degrees.
- ❺ Throw your partner as though cutting with a sword.



Ryotedori shihonage ura



諸手取り四方投げ 表(外取り)



- ①相手に諸手で右手を掴まれたら
- ②左足を左へ移動し右足を引きながら右手を相手の両手の内側から外に斬りおとし
- ③左手で相手の左手首を右手で親指のつけねを握り
- ④右足を進め180度転回し
- ⑤剣をふりおろすように投げる。

- ① When your partner grabs your right hand with both hands
- ② Step to the left with your left foot and then to the rear with your right foot while cutting your right hand down in a circular motion from the inside out.
- ③ Grab your partner's left wrist with your left hand and the base of her thumb with your right hand.
- ④ Step forward with your right foot and turn 180 degrees.
- ⑤ Throw your partner as though cutting with a sword.



写真②③のとき相手の両手の間を手刀を斬りあげるようにして外側へ斬りおとす。このときの手刀の角度が大事である。

ポイント

Commentary

For the positions shown in photos ② and ③, you should cut your hand down and outward as though raising your tegatana from between both her hands. At this moment, the angle of your tegatana is important.

Morotedori shihonage omote (sotodori)

②



③

③



④

④



⑤

諸手取り四方投げ 裏(外取り)



- ❶相手に諸手で右手を掴まれたら
- ❷左足を左へ移動し右足を引きながら右手を相手の両手の内側から外に斬りおとし
- ❸左手で相手の左手の手首を右手で親指のつけねを握り
- ❹右足を相手の左足の前につき合わせるようにして逆半身となり
- ❺左足を後方へ引き180度転回し
- ❻剣をふりおろすように投げる。

- ❶❷ When your partner grabs your right hand with both hands, step to the left with your left foot and then to the rear with your right foot while cutting your right hand down in a circular motion from the inside out passing between her hands.
- ❸ Grab your partner's left wrist with your left hand and the base of her thumb with your right hand.
- ❹ Align your right toes with the toes of your partner's left foot to assume gyaku hanmi.
- ❺ Step to the rear with your left foot and turn 180 degrees.
- ❻ Throw your partner as though cutting with a sword.



表と同じ。

ポイント

Commentary

See morotedori shihonage omote (sotodori) above.

Morotedori shihonage ura (sotodori)



諸手取り四方投げ 表(内取り)



- ①相手に諸手で右手を掴まれたら
- ②相手の両手の間から右手の親指を相手の右手首にかけ、左手は相手の親指のつけねを握り
- ③強く腰をひねって相半身になる。
- ④左足を進め
- ⑤180度転回し
- ⑥剣をふりおろすように投げる。

- ①② When your partner grabs your right hand with both hands, bring your right thumb on top of her right wrist from between her hands and grasp it firmly while grabbing the base of her thumb with your left hand.
- ③ Twist your hips strongly to assume ai hanmi.
- ④ Step forward with your left foot.
- ⑤ Turn 180 degrees.
- ⑥ Throw your partner as though cutting with a sword.



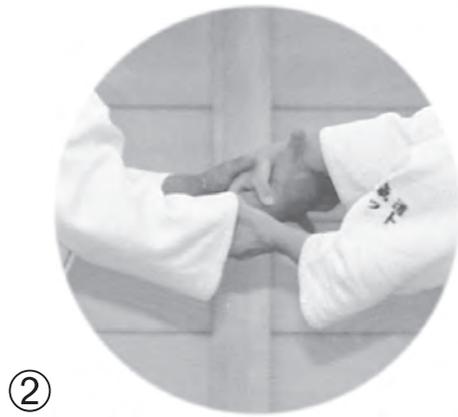
写真②のとき相手の両手の間から相手の手首を握る際、まっすぐあげると相手の親指が強いので負けてしまう。相手の親指の力と衝突しないように手首を右ななめ上に振りかぶるようにしてから相手の手首に親指をかけること。

ポイント

Commentary

For the position shown in photo ②, you will be stopped by the strength of your partner's thumb if you attempt to raise your hand straight up. You should first think of raising your wrist diagonally above your head in order to avoid clashing with the power of partner's thumb before bringing your own thumb onto the wrist of your partner.

Morotedori shihonage omote (uchidori)



諸手取り四方投げ 裏(内取り)



- ①相手に諸手で右手を掴まれたら
- ②③相手の両手の間から右手の親指を相手の右手首にかけ、左手は相手の親指のつけねを握り
- ④左足を相手の右足の前につき合わせるようにして逆半身となり
- ⑤右足を後方へ引き180度転回し
- ⑥剣をふりおろすように投げる。

- ①②③ When your partner grabs your right hand with both hands, bring your right thumb on top of your opponent's right wrist from between her hands while grabbing the base of her thumb with your left hand.
- ④ Align your left toes with the toes of your partner's right foot to assume gyaku hanmi.
- ⑤ Step to the rear with your right foot and turn 180 degrees.
- ⑥ Throw your partner as though cutting with a sword.



Morotedori shihonage ura (uchidori)



袖口取り四方投げ 表



- ①相手に右手で左手袖口を掴まれたら
- ②左足を左に右足を相半身に調整する。
- ③左足を進め相手の側面から剣を大上段に振りかぶるようにし
- ④180度転回し
- ⑤剣をふりおろすように投げる。

- ①② When your partner grabs your left cuff with her right hand, move your left foot to the left and adjust your right foot to assume ai hanmi. Grab your partner's right wrist with your right hand.
- ③ Step through with your left foot from the side of your partner and raise your tegatana directly above your head.
- ④ Turn 180 degrees.
- ⑤ Throw your partner as though cutting with a sword.



片手取り四方投げの要領でやれば袖口を掴んでいる相手の手はずせるので基本的に片手取り四方投げと同じ。つまり、相手の手首をとったら剣の突きの動作のごとく腰をひねる。こうすると相手の手はずすことができる。もしはずれなかった場合は片手で投げればよい。

ポイント

Commentary

You will be able to free your cuff from your partner's grip if you execute this technique in the same manner as katatedori shihonage. The moment you grab your partner's wrist, you should twist your hips in the same manner as in a sword thrusting movement in order to release your partner's grip. If this is not successful, you can throw your partner with one hand.

Sodeguchidori shihonage omote



袖口取り四方投げ 裏



- ①相手に右手で左手袖口を掴まれたら
- ②左足を相手の右足の前につき合わせるようにして逆半身となり、その足を軸に
- ③右足を引き
- ④180度転回し
- ⑤剣をふりおろすように投げる。

- ①② When your partner grabs your left cuff with her right hand, align your left toes with the toes of your partner's right foot to assume gyaku hanmi and, at the same time, grab her right wrist with your right hand. Use this as your pivot point.
- ③ Step to the rear with your right foot.
- ④ Turn 180 degrees.
- ⑤ Throw your partner as though cutting with a sword.



これも片手取り四方投げの要領でやれば袖口を掴んでいる相手の手はずせるので、はずしたら片手取り四方投げ裏技と同じ。

ポイント

Commentary

This technique should also be executed in the same manner as katatedori shihonage in order to release your partner's grip. If you succeed in freeing yourself from your partner's grip, you should apply this technique in the same manner as katatedori shihonage ura.

Sodeguchidori shihonage ura



交差取り四方投げ 表



- ①相手に右手で右手を掴まれたら
- ②左足をやや左に移動し相半身となる。
- ③相手の右側面より左足を進め
- ④180度転回し
- ⑤剣をふりおろすように投げる。

- ①② When your partner grabs your right hand with her right hand, step slightly to the side with your left foot to assume ai hanmi. Grab your partner's right wrist with your right hand.
- ③④⑤ Step through with your right foot and turn 180 degrees. Throw your partner as though cutting with a sword.



Kosadori shihonage omote



交差取り四方投げ裏



- ①相手に右手で右手を掴まれたら
- ②左足を相手の右足の前につき合わせるようにして逆半身となり
- ③右足を後方へ引き180度転回し
- ④剣をふりおろすように投げる。

- ①② When your partner grabs your right hand with her right hand, align your left toes with the toes of your partner's right foot to assume gyaku hanmi and, at the same time, grab her right wrist with your right hand.
- ③ Step to the rear with your right foot and turn 180 degrees.
- ④ Throw your partner as though cutting with a sword.



ポイント

Commentary

相手に持たれたとき親指に十分力をいれること。

When you are grabbed, be sure to extend power through your thumb.

Kosadori shihonage ura



四方投げを演武する植芝盛平 野間道場にて 1935年 受：米川成美
Shihonage from 1935 Noma Dojo photo series. Uke: Shigemi Yonekawa.

突き四方投げ 表



- ①② 相手が胸を突いてきたら、左足を開き気味に引き、右手で相手の手首を下から握る。
- ③ 左手をそえて相半身になり、腰をひねり
- ④ 左足を進め
- ⑤ 180度転回し
- ⑥ 剣をふりおろすように投げろ。

- ①② When your partner comes to punch you at chest height, step to the left rear with your left foot and grab her wrist from below with your right hand.
- ③ Also, grab your partner's wrist with your left hand while twisting your hips to assume ai hanmi.
- ④ Step diagonally forward with your left foot.
- ⑤ Turn 180 degrees.
- ⑥ Throw your partner as though cutting with a sword.



突きを掴もうとせずに、突きがでる瞬間に合わせる。突きがすでに伸びた状態では間に合わない。左足を開き気味に引くこと。

ポイント

Commentary

Do not try to grab your partner's punching hand. You should blend with your partner's movement at the time of her punch. If you initiate your movement after your opponent has already completely extended her arm to punch you, it will be too late to apply a technique. It is important to step to the left rear with your left foot.

Tsuki shihonage omote



②



③



④



③



⑤



⑥

突き四方投げ 裏



①② 相手が胸を突いてきたら、左足を開き気味に引き、右手で相手の手首を下から握る。

③ 左足を相手の右足の前につき合わせるようにして逆半身となり、その足を軸に

④ 右足を後方へ引き180度転回し

⑤ 剣をふりおろすように投げる。

①② When your partner comes to punch you at chest level, step to the left rear with your left foot and grab your partner's wrist from below with your right hand.

③ Align your left toes with the toes of your partner's right foot to assume gyaku hanmi. Using this as your pivot point.

④ Step to the rear with your right foot and turn 180 degrees.

⑤ Throw your partner as though cutting with a sword.



Tsuki shihonage ura



②



③



③



④



⑤



⑤

半身半立片手取り四方投げ 表(基本)



- ①相手に右手で左手を掴まれたら
- ②左膝が進み左手は前額部にもってくる。(口伝)
- ③④180度転回し左膝を回り込ませるように投げる。

①② When your partner grabs your left hand with her right hand, O-Sensei said: "**Advance with your left knee while raising your left hand to your forehead.**"

③④ Turn 180 degrees with your left knee to throw your partner.



ポイント

Commentary

左膝を進めて左手を前額部にもってくると相手はこちらを打てない。

180度転回するときは左膝を引かないようにすること。むしろ左膝が回り込むようにすること。

By advancing with your left knee while bringing your left hand to your forehead, you can prevent your partner from striking you.

Make sure not to draw your left knee back when you turn 180 degrees. You should rather turn with your left knee.

Hanmihandachi katatedori shihonage omote (kihon)



半身半立片手取り四方投げ 裏(応用技)



- ①相手に左手で右手を掴まれたら
- ②右膝を相手の左爪先前にもっていき
- ③左膝を引き
- ④右膝をまるく前に出し180度転回し
- ⑤剣をふりおろすように投げる。

- ①② When your partner grabs your right hand with her left hand, move your right knee forward aligning it with the toes of your partner's left foot.
- ③ Draw your left knee back.
- ④ Advance circularly with your right knee and turn 180 degrees.
- ⑤ Throw your partner as though cutting with a sword.



ポイント

Commentary

基本的には半身半立片手取り四方投げの裏技はなく、この技は応用技となる。ふつう裏技だと出した足を軸にして回って投げるが、この技の場合は右足が逃げなければ回れないことに注意。つまり写真④で右膝を進めないと転回できない。

At the basic level, there is no ura movement in hanmihandachi katatedori shihonage. This technique is classified as an applied technique. Normally when applying ura techniques, you use your front foot as a pivot point to turn to throw your opponent. In this technique, you should be aware that you cannot turn with your right leg because it would impede your movement. From the position shown in photo ③, you must advance with your right knee in order to turn.

Hanmihandachi katatedori shihonage ura (oyowaza)



半身半立両手取り四方投げ 表



- ① 相手が右半身で両手を掴んできたなら
- ② 左足を進め
- ③ 大上段に振りかぶり
- ④ 180度転回し
- ⑤ 剣をふりおろすように投げる。

- ①② When your partner grabs both your hands from right hanmi, step diagonally forward with your left foot while preparing to rise to a standing position.
- ③ Raise your hands directly above your head.
- ④ Turn 180 degrees.
- ⑤ Throw your partner as though cutting with a sword.



中腰で転回しないこと。引かれて倒されるおそれがある。立ち上がりを終えようとするときに転回すること。

ポイント

Commentary

You should not turn in a squatting posture because you might be pulled down. Rather you should turn while completing the standing movement.

Hanmihandachi ryotedori shihonage omote

②



③

③



④

④



⑤

半身半立両手取り四方投げ 裏



- ①相手に右半身で両手を掴まれたら
- ②右足を相手の左爪先前にもっていき
- ③180度転回し
- ④剣をふりおろすように投げる。

- ①② When your partner grabs both your hands from right hanmi, align your right foot with the toes of your partner's left foot and rise to a standing position.
- ③ Turn 180 degrees.
- ④ Throw your partner as though cutting with a sword.



表と同様に中腰で転回しないこと。

ポイント

Commentary

In the omote technique, you should not turn while in a squatting position.

Hanmihandachi ryotedori shihonage ura



後両手取り四方投げ 表



- ①相手に両手を後ろから掴まれたら
- ①②腰を引くようにして指先を開き、腹の前に指先をつき合わせるようにもってくる。
- ③左方向へまわりつつ
- ④左手の親指に力をいれ相手の左手首を握る。
- ⑤⑥180度転回し

- ①② When your partner grabs both your hands from behind, withdraw your hips and open your fingers extending them together in front of your center.
- ③④ While turning to the left, grab your partner's left wrist with your left hand putting power into your left thumb and hold the base of her thumb with your right hand.
- ⑤⑥ Step through and turn 180 degrees.



ポイント

Commentary

これは少し無理がある技である。行なうには親指に十分に力をいれる必要がある。開祖はあまりこの技をやらなかった。

This technique is somewhat difficult to execute. You must put power into your left thumb to perform this technique. The founder did not practice this technique very much.

Ushiro ryotedori shihonage omote ➔



後両手取り四方投げ 表 *Ushiro ryotedori shihonage omote*



7 剣をふりおろすように投げる。

7 Throw your partner as though cutting with a sword.



四方投げ 岩間道場にて 1978年11月
Executing shihonage in Iwama Dojo, November 1978. Uke: Ryuji Inagaki

後両手取り四方投げ 裏



1



2

- ①相手に両手を後ろから掴まれたら
- ②腰を引くようにして指先を開き、腹の前に指先をつき合わせるようにもってくる。
- ③左手の親指に力をいれ相手の左手首を握り
- ④右足を相手の左爪先前にもっていき
- ⑤180度転回し
- ⑥剣をふりおろすように投げる。

- ①② When your partner grabs both your hands from behind, withdraw your hips and open your fingers extending them together in front of your center.
- ③ Grab your partner's left wrist with your left hand putting power into your left thumb and hold the base of her thumb with your right hand.
- ④ Align your right foot with the toes of your partner's left foot. Using this as your pivot point, step to the rear with your left foot.
- ⑤ Turn 180 degrees.
- ⑥ Throw your partner as though cutting with a sword.



表技と同じ。

ポイント

Commentary

See omote above.

Ushiro ryotedori shihonage ura



四方投げ 剣との説明 表



- ① 剣を持つ両手を握られた場合
- ② 左足を左側にし相半身となる。
- ③ 左足を進め大上段に振りかぶる。このときに相手を意識しないこと。
- ④ 180度転回し
- ⑤ 剣をふりおろして投げる。

- ①② When your partner grabs both your hands while you are holding a sword, step to the left with your left foot to assume ai hanmi.
- ③ Step forward with your left foot raising the sword directly above your head. As you do this, it is important not to be conscious of the presence of your partner.
- ④ Turn 180 degrees.
- ⑤ Throw your partner by cutting down with the sword.



写真③のとき、相手の力を意識せず剣の動作に集中すること。

For the position shown in photo ③, make sure that you concentrate your attention on the movement of the sword without focusing on the power of your partner.

ポイント

Commentary

Shihonage omote (sword)



四方投げ 剣との説明 裏



- ① 剣を持つ両手を握られた場合
- ② 逆半身になり
- ③ 右足を引き後ろを斬り払い
- ④ 180度転回し
- ⑤ 剣をふりおろして投げる。

- ①② When your partner grabs both your hands while you are holding a sword, shift to gyaku hanmi.
- ③ Step back with your right foot, execute a sweeping cut to the rear, and raise the sword above your head.
- ④ Turn 180 degrees.
- ⑤ Throw your partner by cutting down with the sword.



表と同じ。

ポイント
Commentary

See omote above.

Shihonage ura (sword)



横面打ち四方投げ 剣との説明



- ① 相手が横面打ちできたら
- ② 右足を右に転じ左足を引き左手で相手の右手を払い落とし、右手で横面を斬る。
- ③ 腰をひねり突きの形となる。左手で相手の右手を握り剣は左から右に斬り払う。
- ④ 180度転回し
- ⑤ 剣をふりおろして投げる。

- ①② When your partner executes a yokomenuchi strike, step diagonally forward with your right foot while withdrawing your left foot. At the same time while holding the sword in your right hand, parry your partner's right hand down with your left hand and simultaneously cut the side of her face.
- ③ Twist your hips to the right to assume a tsuki position. At the same time, grab your partner's right hand with your left hand and cut through from left to right.
- ④ Having stepped through with your left foot, turn 180 degrees.
- ⑤ Throw your partner as though cutting with a sword.



写真②と③は「横面打ち四方投げ 流れ」のさばきと同じである。

ポイント

Commentary

The movements shown in photos ② and ③ are the same as yokomenuchi shihonage nagare.

Yokomenuchi shihonage (sword)



②



③



③



④



④



⑤

四方投げ 剣対剣の説明



- ①② 相手が正面を打ってきたら右足から右に移動し
- ③④ 右半身となり相手の打ち込みをかわし斬りおろす。
- ⑤ 左足を進め左から右へ斬り払う。
- ⑥ 180度転回し
- ⑦ 後方を斬る。

- ①② When your partner comes to strike your head with a shomenuchi attack, move your right foot to the right.
- ③④ From right hanmi, evade his attack and execute a downward strike.
- ⑤ Advance with your left foot and cut through from left to right.
- ⑥ Turn 180 degrees.
- ⑦ Cut to the rear.



前後に敵をおいた場合のさばきである。前後の敵を斬り払う気持ちで動作すること。

ポイント

Commentary

This movement assumes opponents both to the front and rear. Execute the movement with the intention of cutting both opponents to the front and rear.

Shihonage (sword vs. sword)



KOTEGAESHI

小手返し



正面打ち小手返し



- ① 右手で相手の面を打つ。相手は右手で払いにくる。
- ②③ 右足を開き、右手で相手の右手を斬りおとし左手でその手を掴む。このとき右手で相手の顔面を打つ。
- ④ 右手を相手の右手の甲にあて、左足を引き両手で手首を返す。
- ⑤ 最初に掴んだ左手を離さず、右手を相手の肘にあて
- ⑥ 相手の右肩を畳につける。

- ① Initiate by striking your partner's face with your right hand. Your partner blocks with his right hand.
- ②③ Advance with your right foot while cutting down your partner's right hand. Grab his right hand with your left hand while executing an atemi to his face.
- ④ Bring your right hand to the back of your partner's right hand. Step to the rear with your left foot while turning his right wrist outward with both hands.
- ⑤⑥ While still holding his hand with your left hand, place your right hand on his elbow. Lower into a seated position while planting his right shoulder into the mat.



写真②の足の開きはおおむね90度がめやす。

写真③の場合、相手の手首関節に左手の小指をあて親指は薬指のつけねにあてる。右手を相手の右手の甲にあて、両手で返して右手で相手の指を握る。小手返しは、なるべく下の方でとる（口伝）。

抑えのとき、相手の肘を曲げないようにやること。

The angle of your foot in photo ② should be about 90 degrees with respect to your partner.

In photo ③, place your left little finger on your partner's wrist and your thumb at the base of his ring finger. Place your right hand on the back of his right hand and turn it with both hands while grabbing his fingers with your right hand. O-Sensei said: "**Apply kotegaeshi from a lower position.**"

When pinning, make sure not to bend his el-

Shomenuchi kotegaeshi →



②



③



③



④



⑤

ポイント

Commentary

自分の腹を相手の頭の上にもっていけ（口伝）
 というのは、相手の肘を頭の上にもっていくためである。この抑えのほかに立って行なう抑えもある。

bow. O-Sensei said: **"Bring your abdomen towards your partner's head."** Thus, you bring your partner's elbow towards his head. There is also a standing pin.

正面打ち小手返し



⑤



⑥



⑦



⑧



⑨

- ⑦ 右手で相手の手首を掴み
- ⑧⑨ 相手の手首を相手の頭上の方向へもっていく。

- ⑦⑧⑨ Grab his right wrist with your right hand. Extend your left hand and bring his wrist towards his head.

Shomenuchi kotegaeshi



「このとき右手で相手の顔面を打つ」
**“Grab his right hand with your left
hand while executing an atemi to his face.”**

片手取り小手返し(下)



- ❶相手に右手で左手を掴まれたら
- ❷前後の攻撃をさけるように右足を開く。右手で相手の親指を下から握る。
- ❸相手の親指をはずし

- ❶❷ When your partner grabs your left hand with his right hand, step off the line of attack with your right foot to avoid the attack of opponents to the front and rear. Grab your partner's right thumb from below with your right hand.
- ❸ Release your hand from his grip by extending your fingers upward.



ポイント

Commentary

最初に親指を掴んだ右手は最後まで離さないこと。

Once you grab his thumb with your right hand, you should not release your hand until completion of the technique.

Katatedori kotegaeshi (shita) ➔



②



③



片手取り小手返し(下)

Katatedori kotegaeshi (shita)



- ④ 左手を相手の手の甲にあてる。
- ⑤ 左足をやや後方に引き手首を返す。
- ⑥ 相手の右側に回り相手の右腕を右足につけ、左手で相手の関節を制する。

- ④ Place your left hand to the back of his right hand.
- ⑤ Step slightly to the rear with your left foot and turn his wrist.
- ⑥ Turn around to the right side of your partner and place his right arm against your right leg while applying pressure to his elbow with your left hand.



第二回友好演武会での齊藤守弘 東京 1986年
Saito Sensei at 2nd Friendship Demonstration, Tokyo 1986

片手取り小手返し(上)



- ①相手に右手で左手を掴まれたら
- ②片手取り四方投げ裏技の要領で相手の手首を握り
- ③自分の左手をはずす。
- ④相手の右手を左手でもちかえて
- ⑤小手返して投げ

- ①② When your partner grabs your left hand with his right hand, grab his wrist in the same manner as katatedori shihonage ura.
- ③ Free your left hand from your partner's grip.
- ④ Change your hands by grabbing his right hand with your left hand.
- ⑤ Throw your partner with kotegaeshi.



Katatedori kotegaeshi (ue) →



②



3



③



4



④



5

片手取り小手返し(上)

Katatedori kotegaeshi (ue)



67 抑えにはいる。

67 Apply the pin.



片手取り小手返し 氣の流れ



- ①② 相手が右手で左手を掴もうとするとき
- ③ 右足を開きながら、左手で相手の右手を上方にさそいあげ、右手を下からあて相手の右手を斬りおとし
- ④ 同時に左手で相手の右手を上から掴む。右手で顔面に当て身を入れる。
- ⑤ 小手返しで投げ。
- ⑥⑦ 抑えにはいる。

- ①②③ When your partner is just about to grab your left hand with his right hand, open to the left rear and, at the same time, lead his right hand upward with your left hand. Place your right hand against his right hand from below and cut it down.
- ④ At the same time, grab his right wrist from above with your left hand. Execute an atemi to his face with your right hand.
- ⑤ Throw him with kotegaeshi.
- ⑥⑦ Apply the pin.



相手に完全に握られる前に技にはいること。斬りおとして左手にもちかえるときは敏捷に行動すること。

You should start the technique before your partner grabs your hand completely. When you cut his right hand down with your right hand, you should grab it immediately with your left hand.

ポイント

Commentary

Katatedori kotegaeshi ki no nagare



両手取り小手返し(1)



- ①相手に両手を掴まれたら
- ②右足を開き右手で相手の右手の親指を下から握る。
- ③相手の親指をはずし左手を相手の右手の甲にあてる。
- ④左足をやや後方に引き手首を返す。
- ⑤⑥⑦相手の右側に回り相手の右腕を右足につけ、左手で相手の関節を制する。

- ①② When your partner grabs both your hands, open to the left rear with your right foot while grabbing his right thumb from below with your right hand.
- ③ Free your hand from his grip and place your left hand on the back of his right hand.
- ④ Step slightly to the rear with your left foot while turning his wrist.
- ⑤⑥⑦ Turn around to the right side of your partner and place his right arm against your right leg. Apply pressure to his elbow with your left hand.



片手取り小手返し(下)と同じ。

See katatedori kotegaeshi (shita).

ポイント

Commentary

Ryotedori kotegaeshi (1)



両手取り小手返し(2)



- ①相手に両手を掴まれたら
- ②片手取り四方投げ裏技の要領で手首を握り
- ③自分の左手をはずす。
- ④相手の右手を左手でもちかえて
- ⑤小手返して投げ
- ⑥⑦抑えにはいる。

- ①② When your partner grabs both your hands, grab his wrist in the same manner as katatedori shihonage ura.
- ③ Free your left hand from his grip by moving your elbow inward.
- ④ At this point, grab his right hand with your left hand.
- ⑤ Throw your partner with kotegaeshi.
- ⑥⑦ Apply the pin.

Ryotedori kotegaeshi (2)



②



③



④



⑤



⑥



⑦

両手取り小手返し 氣の流れ



- ①② 相手が両手を掴もうとするとき
- ③ 右足を開きながら、左手で相手の右手を上方にさそいあげ、右手を下からあて相手の右手を斬りおとし
- ④ 同時に左手で相手の右手を上から掴む。右手で顔面に当て身を入れる。
- ⑤ 小手返しで投げ
- ⑥⑦ 抑えにはいる。

- ①②③ When your partner is just about to grab both your hands, while opening with your right foot, lead his right hand upward with your left hand and place your right hand against his right hand to cut it down.
- ④ At the same time, grab his right hand from above with your left hand. Execute an atemi to his face with your right hand.
- ⑤ Throw him with kotegaeshi.
- ⑥⑦ Apply the pin.

Ryotedori kotegaeshi ki no nagare



諸手取り小手返し (内取り)

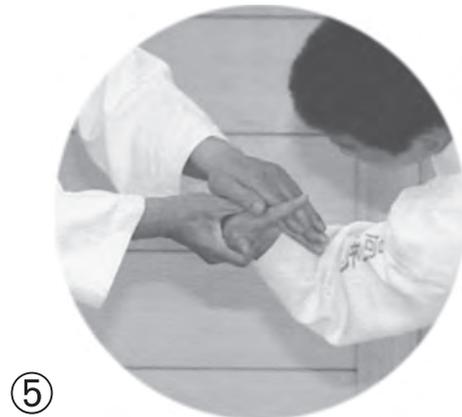


- ❶相手に諸手で左手を掴まれたら
- ❷相手の両腕の間から左手首を斜め上にあげる。
- ❸相手の左手を斬りおとし
- ❹右手で相手の手首を握り、相手の左側に回り込み右半身となる。
- ❺右足を引いて投げる。(このあと抑えにはいる)

- ❶❷ When your partner grabs your left hand with both hands, raise your left wrist up diagonally from between his hands.
- ❸ Cut downward over his left hand.
- ❹ Grab his wrist with your right hand and step around to his left side to assume right hanmi.
- ❺ Step to the rear with your right foot to throw your partner. Apply the pin (not shown).



Morotedori kotegaeshi (uchidori)



諸手取り小手返し (外取り)



- ①相手に諸手で左手を掴まれたら
- ②左手を相手の両手の間から入れて、左足を引いて左に斬りおとす。
- ③相手の右側に回り込み、四方投げの要領で相手の右手首をとり
- ④さらに相手の右側に回り込み左手にもちかえ
- ⑤小手返して投げ
- ⑥⑦抑えにはいる。

- ①② When your partner grabs your left hand with both hands, insert your left hand between his hands and cut it down to the left while stepping to the side with your left foot.
- ③ Turn around to his right side and grab his right wrist in the same manner as shihonage.
- ④ Turn further to his right and then grab his right hand with your left hand.
- ⑤ Throw him with kotegaeshi.
- ⑥⑦ Apply the pin.

Morotedori kotegaeshi (sotodori)



②



③



④



⑤



⑥



⑦

袖口取り小手返し



- ①②相手に左袖口を掴まれたら
- ③相手の手首を中から上に巻き込み
- ④右手で相手の右手首を取り
- ⑤左手にもちかえて右手で顔面を打ち、小手返しで投げ
- ⑥⑦抑えにはいる。

- ①②③ When your partner grabs your left cuff with his right hand, move your left hand in a circular movement outward.
- ④ Grab his right wrist with your right hand.
- ⑤ At this point, grab his right wrist with your left hand and execute an atemi to his face with your right hand. Throw him with kotegaeshi.
- ⑥⑦ Apply the pin.



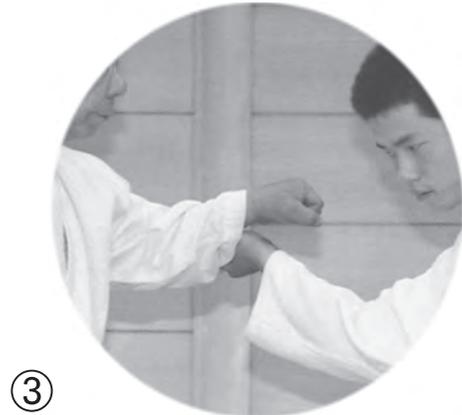
顔面への当て身についてだが、初心者はどうしても相手のほうばかり見てしまう。初心者には後ろに斬り払う気持ちをもつように指導すること。正しい小手返しの体捌きを身に付けてから、当て身をやるよう指導してもよい。

ポイント

Commentary

Beginners almost always look toward their partner when executing an atemi to his face. They should be taught to have the feeling that they are cutting to the rear. Beginners may be taught the atemi after having mastered the basic kotegaeshi movement.

Sodeguchidori kotegaeshi



突き小手返し(1)



- ① 相手が右手で突いてきたら
- ② 右足を開き左手で相手の手首を掴み右手で顔面を打つ。
- ③ 小手返しで投げ
- ④⑤ 抑えにはいる。

- ①② When your partner comes to punch with his right hand, pivot on your right foot while grabbing his wrist with your left hand and executing an atemi to his face.
- ③ Throw him with kotegaeshi.
- ④⑤ Apply the pin.



突きの手をとるときは、突きにあわせてとること。
また必ず腹の正面でとること。

ポイント

Commentary

You should harmonize your movement with that of your partner in order to grab his punching hand. Be sure to grab his hand in front of your abdomen.

Tsuki kotegaeshi (1)



②



③



④



④



⑤



⑤

突き小手返し(2)



- ① 相手が右手で突いてきたら
- ②③ 左足を引き、右手で相手の右手を斬りおとし相手の右側に回り込んで
- ④ 左手で相手の手首を掴み右手で顔面を打つ。
- ⑤ 小手返しで投げ
- ⑥⑦ 抑えにはいる。

①②③ When your partner comes to punch with his right hand, step to the rear with your left foot and strike his right hand down with your right hand. Step around and position yourself on your partner's right.

④ Grab his wrist with your left hand while executing an atemi to his face with your right hand.

⑤ Throw him with kotegaeshi.

⑥⑦ Apply the pin.



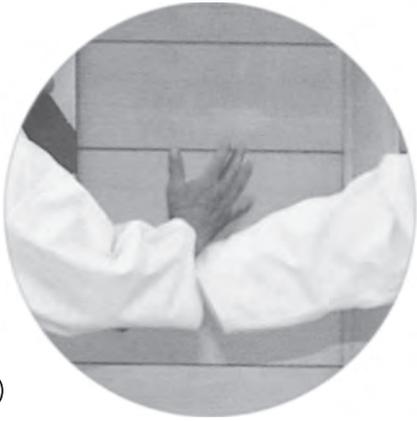
この技はすばやく反対側に回り込むこと。敏速な動作を必要とする。

ポイント

Commentary

In this technique, be sure to step around immediately to the opposite side. You must move quickly.

Tsuki kotegaeshi (2)



②



3



4



5



6



7

交差取り小手返し(1)



- ① 相手が右手で右手を掴んできたら
- ② 相手の右側に回り込み、左手で相手の手首を上から掴む。
- ③ 右手は開いて掌を上向きにして突き出し相手の手からはずす。
- ④ 右手で顔面を打つ。
- ⑤ 小手返しで投げ
- ⑥⑦ 抑えにはいる。

- ①② When your partner grabs your right hand with his right hand, step in with your left foot and pivot to the rear with your right foot simultaneously grabbing his wrist from above with your left hand.
- ③ Twist your hand outward, palm up, and extend it to free yourself from your partner's grip.
- ④ Execute an atemi to his face with your right hand.
- ⑤ Throw him with kotegaeshi.
- ⑥⑦ Apply the pin.

Kosadori kotegaeshi (1)



②



③



④



⑤



⑥



⑦

交差取り小手返し(2)



- ①相手に右手で右手を掴まれたら
- ②右手首を斜め上にあげ
- ③上から斬りおとし
- ④相手の右側に回り込み、左手で相手の右手首を掴む。右手で顔面を打つ。
- ⑤小手返しで投げ
- ⑥⑦抑えにはいる。

- ①② When your partner grabs your right hand with his right hand, raise your right wrist diagonally upward.
- ③ Cut his right hand down from above to unbalance your partner.
- ④ Pivot around to the right side of your partner and grab his right wrist with your left hand. Execute an atemi to his face with your right hand.
- ⑤ Throw him with kotegaeshi.
- ⑥⑦ Apply the pin.



両手で前下に突きさす気持ちで行なうこと。

ポイント

Commentary

Proceed with the feeling of thrusting both hands downward when applying this technique.

Kosadori kotegaeshi (2)



後両手取り小手返し(1)



- ①相手に後ろから両手を掴まれたら
- ②腰を引くようにし、指先を開き腹の前に指先をつき合わせるようにもってくる。
- ③右手を下に伸ばし、左手を上にあげる。
- ④相手の右側に回り込み、左手で相手の右手首をとる。
- ⑤右掌を上に向け突き出して手はずす。
- ⑥右手で相手の顔面を打ち

- ①② When your partner grabs both your hands from behind, withdraw your hips and open your fingers and extend them together in front of your abdomen.
- ③ Extend your right hand down while raising your left hand up and out.
- ④ Pivot around to your partner's right side and grab her right wrist with your left hand.
- ⑤ Extend your right hand palm up to free your hand from your partner's grip.
- ⑥ Execute an atemi to your partner's face with your right hand.



手はずす場合は、必ず相手と同一方向を向くこと。

ポイント

Commentary

When freeing yourself from your partner's grip, be sure you are facing in the same direction.

Ushiro ryotedori kotegaeshi (1) ➔



後両手取り小手返し(1)



⑥



⑦



⑧



⑨

⑦ 小手返して投げ
⑧⑨ 抑えにはいる。

⑦ Throw with kotegaeshi.
⑧⑨ Apply the pin.

Ushiro ryotedori kotegaeshi (1)



小手返しの当身 東京講習会にて 1991年 受：斉藤仁弘
Demonstrating kotegaeshi atemi at 1991 Tokyo seminar. Uke: Hitohiro Saito.

後両手取り小手返し(2)



- ① 後ろで両手を合わせられたら
- ②③ 腰をひねり右手で相手の左手を上から握る。
- ④⑤ 左手で拳をつくり、手首を回してはずす。



- ①②③ When your partner pins both your hands together from behind, twist your hips to the right and grab her left hand from above with your right hand.
- ④⑤ Make a fist with your left hand and rotate it to free your hand from your partner's grip.



Ushiro ryotedori kotegaeshi (2) →



手はずすとき腰の力を併用すること。

ポイント

Commentary

Be sure to use the power of your hips effectively when freeing your hand from your partner's grip.



後両手取り小手返し(2)



- ⑥⑦ 小手返しで投げ
- ⑧⑨ 抑えにはいる。



- ⑥⑦ Throw with kotegaeshi.
- ⑧⑨ Apply the pin.



Ushiro ryotedori kotegaeshi (2)



肩取り小手返し



- ① 相手が左肩を掴んできたなら
- ② 左手で面を打つと同時に右手で当て身を入れる。
- ③ 右足を引き開き、相手の左手を流し
- ④⑤ 相手の左側に回り込み、右手で相手の左手を上から掴む。

- ①② When your partner grabs your left shoulder, strike with your left hand at your partner's face and immediately execute an atemi to her body with your right hand.
- ③ Pivot to the rear with your right foot while leading your partner's left hand downward.
- ④⑤ Step around into your partner's left side and grab her left hand from above with your right hand.



ポイント

Commentary

写真④⑤の回り込みでは、相手の突きをかわす体捌きが必要である。

In the positions shown in photos ④ and ⑤, you must move your body so as to avoid your partner's punch.

Katadori kotegaeshi ➔



肩取り小手返し

Katadori kotegaeshi



- ⑥ 小手返しで投げ
⑦⑧ 抑えにはいる。

- ⑥ Throw with kotegaeshi.
⑦⑧ Apply the pin.



横面打ち小手返し



- ①② 相手が右手で横面を攻撃してきたら、左手で攻撃を受け、右手で相手の顔面を打つ。
- ③ 右手で相手の右手を巻き込み、相手の右側に回り込む。
- ④ 左手で相手の右手を上から掴み、右手で顔面を打つ。
- ⑤ 小手返しで投げ

- ①② When your partner executes a yokomenuchi strike, parry her attack with your left hand while striking her face with your right hand.
- ③ Wrap your partner's right hand down and in with your right hand and pivot around to her right side.
- ④ Grab your partner's right hand from above with your left hand and execute an atemi to her face with your right hand.
- ⑤ Throw with kotegaeshi.



写真③で巻き込むとき、相手の右手を剣の突きと
思って体を捌くこと。

ポイント

Commentary

When you wrap her hand down and as shown in photo ③, be sure to pivot out of the way and proceed as though your partner's right hand were a sword.

Yokomenuchi kotegaeshi ➔



横面打ち小手返し

Yokomenuchi kotegaeshi



⑥



⑦



⑦



⑧

⑥⑦⑧ 抑えにはいる。

⑥⑦⑧ Apply the pin.



横面打ち小手返し 氣の流れ



①② 相手が右足を一步踏み込み横面打ちできたら、右に転じ右半身となり、左手で相手の右手を払いおとし、右手で横面を打つ。

③④ 右手で相手の右手を斬りおとし相手の右側に回り込んで左手で相手の手首を掴み右手で顔面を打つ。

⑤ 小手返しで投げ

⑥ 抑えにはいる。

①② When your partner steps forward with her right foot to execute a yokomenuchi strike, turn to the right to assume right hanmi and strike her right hand down with your left hand while executing an atemi to her face with your right hand.

③④ Cut her right hand down with your right hand and pivot around to your partner's right side. Grab her wrist with your left hand while executing an atemi to her face with your right hand.

⑤ Throw with kotegaeshi.

⑥ Apply the pin.

Yokomenuchi kotegaeshi ki no nagare



後襟取り小手返し



- ❶相手に右手で後襟を掴まれたら
- ❷左手で面を打ち、右手で面を守る。
- ❸相手の払いにきた左手を流し
- ❹相手の左側に回り込み右手で相手の左手を上から掴み、左手で顔面を打つ。

- ❶❷ When your partner grabs your collar from behind with her right hand, strike her face with your left hand and protect your face with your right hand.
- ❸ Lead your partner's left hand which has parried your attack.
- ❹ Step around to your partner's left side with your right foot and grab her left hand from above with your right hand while executing an atemi to her face with your left hand.



相手の顔面を打たないと相手の手が離れない。相手の手を離させるのに有効である。

ポイント
Commentary

Be sure to strike your partner's face in order to free yourself from her grip.

Ushiro eridori kotegaeshi ➔



後襟取り小手返し



⑤



⑥



⑦



⑦

⑤⑥ 小手返しで投げ

⑦ 抑えにはいる。

⑤⑥ Throw with kote-gaeshi.

⑦ Apply the pin.

Ushiro eridori kotegaeshi



「左手で面を打ち、右手で面を守る」
**“Strike his face with your left hand and
protect your face with your right hand.”**

IRIMINAGE

入身投げ



正面打ち入身投げ



①② 右手にて正面を打つ。左足を進め左手で脇へ当て身をいれ

③④ 左手で相手の後衿をとり、相手の右手を右下へ斬りおとす。相手の後衿をとった左手は自分の胸元に引き寄せる（口伝）。

①② Initiate the technique by extending your right tegatana into your partner's face. Advance with your left foot while executing an atemi to your partner's side with your left hand.

③ Grab her collar from behind with your left hand and cut her right hand diagonally down to the right.

④ O-Sensei said: "Take the back of your partner's collar and pull with your left hand towards your chest."



写真③については『武道』のP16に「……右手刀を以て敵の右手刀を右下に切り下ろす……」とある。

写真⑤⑥については『武道』のP10に「左手にて後衿をとり（あるいは腰を押え）右足を踏み込みつつ右前肘をもって首を押し下げて倒す。この時右手の指先に力をいれ腕を内側にむくこと必要なり」とある。技の種類によって後衿をとるか腰を押さえるかのどちらかになる。正面打ちの場合には後衿をとるほうが有効である。

The positions shown in photos ⑤ and ⑥ appear in *Budo* (p.10): "Take your opponent's back collar with your left hand (or place your left hand against your opponent's back) and throw him down by advancing with your right foot while pushing his neck down with your inside right elbow. You must put power into your fingertips and turn your arm inward."

Whether you take your partner's back collar or

Shomenuchi iriminage ➔



②



③



③



④

ポイント

Commentary

place your hand on her back depends on the kind of technique you are applying. It is more effective to grab your partner's back collar in the case of a shomenuchi attack.

The position shown in photo ② appears in *Budo* (p. 16): "**Cut your opponent's right tegatana down to the right with your right tegatana.**"



④

正面打ち入身投げ



⑤⑥ 右足を踏み込みつつ、右前肘で相手の首を押し下げるように倒す。このとき右手の指先に力をいれ、腕を内側に向ける。

⑤⑥ Step through with your right foot while bringing your right inner elbow against your partner's neck. Be sure to put power into your fingertips while turning your right arm down and inward.

Shomenuchi iriminage



正面打ち込み入身投げ(1)



- ①② 相手が右足を踏み込み正面を打ってきたら左足で相手の後方に入り
- ③ 左手で相手の後衿をとり胸元へ引き寄せる。
- ④⑤ 右足を踏み込みつつ、右前肘で相手の首を押し下げるように倒す。このとき右手の指先に力をいれ、腕を内側に向ける。

- ①② When your partner steps forward with her right foot to strike your forehead, enter to her rear with your left foot.
- ③ Grab the back of your partner's collar with your left hand and pull her towards your chest.
- ④⑤ Step through with your right foot and, at the same time, throw your partner as though pushing her neck down with your inside right elbow. Be sure to put power into your fingertips and turn your arm inward.



相手の攻撃をさばくときに右手を残してしまう者が多い。あくまでも太刀取りの心得にて右手を斬られぬよう十分注意すること。

ポイント

Commentary

Many people forget their right hand and leave it behind when they try to evade the attack. Be sure to apply this technique in the same manner as when executing tachidori (sword-taking techniques) and be careful not to allow your hand to be cut.

Shomenuchikomi iriminage (1)



正面打ち込み入身投げ(2)



①② 右足を進めながら、右手刀で相手の正面を打とうとする。それを払おうとして相手の右手が出る。

③ 相手の払おうとした手をかわし、左足から相手の後方へ大きく入る。このとき自分の右手を後方へ引いていること。

④⑤ 左手で後衿をとり右足を踏み込みつつ、右前肘で相手の首を押し下げのように倒す。このとき右手の指先に力をいれ、腕を内側に向ける。

①② Advance with your right foot while initiating the technique by extending your right tegatana into your partner's face. Your partner extends her right hand to parry your hand.

③ Evade your partner's hand and enter to your partner's rear with your left foot. Be sure to withdraw your right hand to the rear.

④⑤ Grab your partner's collar from behind with your left hand and throw her as though pushing her neck down with your inside right elbow. Be sure to put power into your fingertips and turn your arm inward.



あくまでも自分から相手を呼びだすこと。これは相手の払おうとする気持ちを引きだすための動作である。決して相手の手に触れないようにする。開祖の口伝である気の妙用の一例であり、音無しの剣の一例でもある。

ポイント

Commentary

Be sure to initiate the technique. You should move in such a way as to entice your partner to block your hand. You should never touch her hand. This technique is an example of what the founder called "the subtle use of ki" and also the "silent sword."

Shomenuchikomi iriminage (2)



②



3



③



4



5

正面打ち込み入身投げ(3)



- ①② 右足を進めながら、右手刀で相手の正面を打とうとする。それを払おうとして相手の右手が出る。
③ 呼びだした手を引かずまた払いにきた相手の手にも触れずに入身する。
④⑤ 左手で後衿をとり右足を踏み込みつつ、右前肘で相手の首を押し下げるように倒す。このとき右手の指先に力をいれ、腕を内側に向ける。

- ①② Advance with your right foot while initiating the technique by extending your right tegatana into your partner's face. Your partner extends her right hand to parry your hand.
③ Enter without withdrawing your right hand or touching your partner's hand.
④⑤ Step through with your right foot while grabbing your partner's collar from behind and throw her as though pushing her neck down with your inside right elbow. Be sure to put power into your fingertips and turn your arm inward.



写真③について開祖は『武道』P31で「我敵を斬り敵の刀我に当たらざるの理は口授す」と説明している。これも音無しの剣の一例である。あくまでも剣の理合にて敵を制する。

ポイント

Commentary

The position shown in photo ③ is explained by O-Sensei, the founder, in *Budo* (p. 31) as follows: **"I will explain why I am able to succeed in cutting my opponent without his sword ever striking me."** This is an example of the "silent sword." Be sure to control your opponent using the principles of the sword.

Shomenuchikomi iriminage (3)



正面打ち入身投げ 気の流れ



①②③ 相手が正面を打ってきたら、左足を進め右手で面を打ち左手で脇へ当て身をいれ

④ 左手で相手の後衿をとり、相手の右手を右下へ斬りおとす。相手の後衿をとった左手は自分の胸元に引き寄せる。

①②③ Initiate by striking your partner's face with your right hand while advancing with your right foot and execute an atemi to her side with your left hand.

④ Grab your partner's collar from behind with your left hand and cut her right hand down to the right. Be sure to pull your left hand holding her collar to your chest.



流し終わったときに相手に回り込まれないように、常に相手の後衿を胸元につけ、相手の右手を右下に斬りおとしながら流す。まわらなくては投げられないというのでは困る。360度どの角度にでも自在に投げられるように練習すること。

ポイント

Commentary

When you finish leading your partner, you should not allow her to come into your side. Be sure you always pull your partner's collar to your chest and cut her right hand down to the rear. You should be able to throw your partner without turning around. Practice this technique so you are able to throw your partner in any direction.

Shomenuchi iriminage ki no nagare ➔



正面打ち入身投げ 氣の流れ



⑤⑥⑦⑧ 右足を後方に丸く開きつつ相手を流し投げる。

⑤⑥⑦⑧ Turn your right foot to the rear in a circular motion while leading your partner into the throw.

Shomenuchi iriminage ki no nagare



横面打ち入身投げ 基本



①② 相手が右足を進めて右手で横面を攻撃してきたとき、左足をやや左前方に進ませ、左手で相手の右手を打ち払い、右手で相手の面を打つ。

③ 左足を相手の後方に進ませつつ、右手で相手の右手を右下に斬りおとす。

④ 相手の後衿をとった左手は自分の胸元に引き寄せ

⑤⑥ 右足を踏み込みつつ、右前肘で相手の首を押し下げるように倒す。このとき右手の指先に力をいれ、腕を内側に向ける。



横面の受け方については開祖の『武道』23ページに横面の鍛錬として「受 右手を以て横面を打つ。仕 左足より左前に前進しつつ左手刀を以て敵の右手を打ち払い右手刀を以て面を攻撃す」とある。

横面打ちの場合は必ず受けた自分の手の上から斬り払うこと。下からやらない。これは一教、二教、三教、四教の場合も同じである。

①② When your partner steps forward with her right foot while executing a yokomenuchi strike with her right hand, step slightly forward to the left with your left foot and parry her right hand down with your left hand while striking her face with your right hand.

③ Step in behind your partner with your left foot while cutting her right hand down to the right with your right hand.

④ Take her collar with your left hand and pull her towards your chest.

⑤⑥ Step through with your right foot while throwing your partner as though pushing her neck down with your inside right elbow. Be sure to put power into your fingertips and turn your arm inward.

ポイント

Commentary

The proper way to receive a yokomenuchi strike is described in *Budo* (p. 23): "**Uke: Strike with your right hand. Shite: Advance to the left with your left foot while parrying your opponent's right hand with your left tegatana and strike his face with your right tegatana.**"

In yokomenuchi, you should always strike your attacking partner's hand down from above, never from below (photo ③). This is also the case for ikkyo, nikyo, sankyo, and yonkyo.

Yokomenuchi iriminage kihon



横面打ち入身投げ 気の流れ(1)



①②③ 相手が右手で横面を打ってきたとき、左足を相手の後方に進ませつつ、左手で受け流し、右手で相手の右手を右下に斬りおとす。

④ 相手の後衿をとった左手は自分の胸元に引き寄せ

⑤⑥ 右足を踏み込みつつ、右前肘で相手の顎を押し下げるように倒す。このとき右手の指先に力をいれ、腕を内側に向ける。

①②③ When your partner executes a yokomenuchi strike with her right hand, step to her rear with your left foot. While leading her attack with your left hand, allow her strike to flow past. Cut her right hand down to the right from above with your right hand.

④ Pull your left hand holding her collar towards your chest.

⑤⑥ Step through with your right foot while throwing your partner as though pushing her neck down with your inside right elbow. Be sure to put power into your fingertips and turn your arm inward.



基本の場合は相手の攻撃を受けてから入る形だが、気の流れの場合は左足が一気に相手の後ろに入る。

ポイント

Commentary

In the basic technique, you enter after receiving your partner's attack. However, in *ki no nagare*, you should step to the rear of your partner in a single movement.

Yokomenuchi iriminage ki no nagare (1)



②



③



④



④



⑤



⑥

横面打ち入身投げ 気の流れ(2)



1



2

①②③④ 相手が右手で横面を打ってきたとき、右足右側に転じ左足を引き、右半身で相手の右手を下まで巻き込むように斬りおろし

⑤ 相手の右手首を右手で下から掴み、同時に左足から大きく相手の後方に入身し、左手で相手の後襟をとり、胸元に引き寄せ

⑥⑦ 右足を踏み込みつつ、右前肘で相手の首を押し下げるように倒す。このとき右手の指先に力をいれ、腕を内側に向ける。

①②③④ When your partner executes a yokomenuchi strike with her right hand, step to the right with your right foot while bringing your left foot to the rear thus assuming right hanmi. Strike her right hand down in a “wrapping” movement.

⑤ Grab your partner’s right wrist with your right hand from below and simultaneously step through to the rear of your partner in a large motion while grabbing her collar from behind with your left hand. Finally, pull her into your chest.

⑥⑦ Step through with your right foot and throw your partner as though pushing her neck down with your inside right elbow. Be sure to put power into your fingertips and turn your arm inward.



体捌きは横面打ち四方投げ、横面打ち小手返し流れと同じ。

ポイント

Commentary

The body movement is the same as the yokomenuchi shihonage and yokomenuchi kotegaeshi nagare techniques.

Yokomenuchi iriminage ki no nagare (2)



片手取り入身投げ(上)



- ①相手に左手を右手で掴まれたら
- ②③左足から相手に寄り、右手を下からあてて相手と同一方向を向くようにして右半身になり両手を上に突きだして相手の手はずす。
- ④左足から相手の後ろに入り左手で後襟をとり右手で相手の右手を斬りおとす。
- ⑤⑥右足を踏み込みつつ、右前肘で相手の首を押し下げるように倒す。このとき右手の指先に力をいれ、腕を内側に向ける。

- ①②③ When your partner grabs your left hand with her right hand, step towards your partner with your left foot and place your right hand against her right hand from below. Assume right hanmi by facing the same direction as your partner and extend both your hands upward to free yourself from her grip.
- ④ Step in to the rear of your partner and grab her collar with your left hand from behind and strike her right hand down with your right hand.
- ⑤⑥ Step through with your right foot and throw your partner as though pushing her neck down with your inside right elbow. Be sure to put power into your fingertips and turn your arm inward.



相手のほうを向いていたなら手はとれない。はずすポイントは相手と同一方向を向くように相手に寄ること。

ポイント

Commentary

If you are facing your partner you will not be able to free your hand from her grip. The key to releasing your hand is to step in towards your partner and face the same direction.

Katatedori iriminage (ue)



片手取り入身投げ(下)



- ①相手に左手を右手で掴まれたら
- ②左足を進ませ、左手を下に向けて突きだす。
- ③右手を上からいれ相手と同一方向に向くようにして右半身になり両手を突きだして相手の手ははずす。
- ④さらに左足を相手の後ろに進み、後襟をとり、はずした相手の右手首を右手で下から掴み
- ⑤⑥右足を踏み込みつつ、右前肘で相手の首を押し下げるように倒す。このとき右手の指先に力をいれ、腕を内側に向ける。

- ①② When your partner grabs your left hand with her right hand, step in towards your partner with your left foot while extending your left hand downward.
- ③ Place your right hand on top of your left forearm and face the same direction as your partner thereby assuming right hanmi. Extend both your hands outward to free your hand from your partner's grip.
- ④ Step behind your partner with your left foot and grab her collar from behind with your left hand while grabbing her right wrist with your right hand from below.
- ⑤⑥ Step through with your right foot and throw your partner as though pushing her neck down with your inside right elbow. Be sure to put power into your fingertips and turn your arm inward.



十分に同一方向に向くようにして手を下に突きだす。左手で相手の後襟をとり右手で相手の手首を握った場合、相手を胸元に引き付けるときに右手は引かないで伸ばすこと。

ポイント

Commentary

Extend your hand downward while facing the same direction as your partner. When you grab her collar with your left hand from behind and also her wrist with your right hand, you should not pull your right hand, but rather extend it when bringing your partner to your chest.

Katatedori iriminage (shita)



片手取り入身投げ(中)



- ①相手に左手を右手で掴まれたら
- ②片手取り四方投げ裏技の要領で相手の手首を握り
- ③左足を進め、相手と同一方向を向くように右半身となり手ははずす。
- ④左手で相手の後襟をとり左足を深く相手の後方に踏み込み右手は伸ばす。
- ⑤⑥右足を踏み込みつつ、右前肘で相手の首を押し下げるように倒す。このとき右手の指先に力をいれ、腕を内側に向ける。

- ①② When your partner grabs your left hand with her right hand, grab your partner's wrist in the same manner as for shihonage urawaza.
- ③ Step forward with your left foot and assume right hanmi while facing the same direction as your partner and free your hand from her grip.
- ④ Grab her collar with your left hand from behind and step in deep to the rear of your partner with your left foot while extending your right hand.
- ⑤⑥ Step through with your right foot and throw your partner as through pushing her neck down with your inside right elbow. Be sure to put power into your fingertips and turn your arm inward.



③



相手と同一方向を向くようにして左手を突きだしてははずす。

上でとる場合は、手は下からいれて十分に上に突きだす。下の場合は、右手を上からいれて十分に下に突きだす。そして中の場合は四方投げの要領で手首をとってははずす。上中下の技があるが開祖は上下中の順に指導された。対照的な表と裏の技をやってから中をやるということであると思う。

Katatedori iriminage (naka)



②



3



4



5

ポイント

Commentary

Free your left hand from your partner's grip by extending your hand and facing the same direction as your partner. In *katatedori iriminage* (*ue*), you insert your right hand in from below and extend it up fully to free it. Be sure to extend your left arm fully. When your partner grabs your hand in *katatedori iriminage* (*shita*), insert your right hand in from above and fully extend downward to free it. In the middle release shown above, you grab your partner's wrist in the same manner as *shihonage*.

Although the normal order for these three techniques would be upper, middle and lower, the founder taught them in the this order: upper, lower, and



6

middle. I think his intention was to have students practice *omote* and *ura*—strongly contrasting movements—and then move on to the middle variation.

突き入身投げ



- ①② 右手で突いてきた場合
- ③ 左足を敵の後方に進ませ、左手で右腕のつけねを持つ。(口伝)
- ④ 相手の右腕のつけねを握った左拳を右脇の下に入れるようにして(口伝)
- ⑤⑥ 大きく右足を踏み込んで投げる。

- ①②③ When your partner punches with her right hand, step to the rear of your partner with your left foot and, in O-Sensei's words: "**Grab her at the back of her right shoulder with your left hand.**"
- ④ O-Sensei said: "**Bring your left fist slightly below your right armpit.**"
- ⑤⑥ Step through deeply with your right foot to throw your partner.



Tsuki iriminage



交差取り入身投げ(1)



- ①相手に右手で右手を掴まれたら
- ②指先を開き大きく左足から相手の後ろに飛び込む。右手はうんと伸ばして開く。
- ③左手で相手の後襟をとり
- ④⑤右足を踏み込んで投げる。

- ①② When your partner grabs your right hand with her right hand, open your fingers and make a large jump in with your left foot to the rear of your partner. Be sure to extend your right hand when turning your body.
- ③ Grab your partner's collar from behind with your left hand.
- ④⑤ Step through with your right foot and throw.



写真③から投げるとき、伸ばした手を内側に向け相手の親指を巻き込むようにして投げること。

In the position shown in photo ③, be sure to rotate your extended arm inward and throw your partner as though wrapping up her thumb.

ポイント

Commentary

Kosadori iriminage (1)



交差取り入身投げ(2)



- ❶ 相手に右手で右手を掴まれたら
- ❷ 諸手取り四方投げ(内取り)の要領で手首をあげる。
- ❸ 相手の右手首を斬りおとしながら引き寄せつつ左足を大きく相手の背後に進める。
- ❹ 左手で相手の後襟をとり
- ❺❻ 右足を踏み込んで投げる。

- ❶❷ When your partner grabs your right hand with her right hand, raise your right hand in the same manner as in morotedori shihonage uchidori.
- ❸ Cut your partner's right wrist down while pulling her towards you and step to the rear of your partner with your left foot in a large motion.
- ❹ Grab your partner's collar with your left hand from behind.
- ❺❻ Step through and throw.



諸手取り四方投げ(内取り)の要領で斜め上に手首をあげること。

ポイント

Commentary

Raise your wrist diagonally in the same manner as in morotedori shihonage uchidori.

Kosadori iriminage (2)



②



③



④



④



⑤



⑥

交差取り入身投げ(3)



- ①相手に右手で右手を掴まれたら
- ②③左足を左側に進め、右手を下から外側に大きく回す。
- ④斬りおとしつつ左足で大きく相手の後ろに飛び込む。
- ⑤⑥左手で相手の後襟をとり右足を踏み込んで投げる。

- ①②③ When your partner grabs your right hand with her right hand, step to the left with your left foot from below and rotate your right hand up and outward in a large motion.
- ④ Cut your partner's hand downward and, at the same time, jump to the rear of your partner with your left foot in a large motion.
- ⑤⑥ Grab your partner's collar from behind with your left hand and step in with your right foot to throw.



下から外に回すとき、大きく円を描くこと。

ポイント

Commentary

When you rotate your hand up and outward, move as though drawing a large circle.

Kosadori iriminage (3)



肩取り入身投げ(上)



- ①相手に左肩を右手で掴まれたら
- ②左手で面を打つ。同時に右手で当て身をいれる。
- ③左手で相手の左手を斬りおとしつつ右足で大きく相手の後ろに入る。
- ④右手で相手の後襟をとる。
- ⑤⑥左足を踏み込んで投げる。

- ①② When your partner's grabs your left shoulder with her right hand, strike her face with your left hand while simultaneously executing an atemi with your right hand.
- ③ Cut your partner's left hand down with your left hand while entering to your partner's rear with your right foot in a large motion.
- ④ Grab your partner's collar from behind with your right hand.
- ⑤⑥ Step in with your left foot and throw your partner.



写真②で左手で相手の面を打つときにその手を伸ばすように打っていかないと相手の力に負ける。

受の肩の掴みかたは、相手の動きを封じる掴みかたであること。肩の先を掴んで抑え込むと相手は動けないので肩先が最適の場所である。

ポイント

Commentary

In the position shown in photo ②, you must execute your strike to your partner's face as though extending your hand in order not to be overcome by her power.

As uke, you should grab your partner's shoulder in such a way that you are able to prevent his movement. Therefore, the best place to grab is the outside of your partner's shoulder since it completely prevents him from moving.

Katadori iriminage (ue)



肩取り入身投げ(下)



- ①相手に左肩を右手で掴まれたら
- ②左手で面を打つ。同時に右手で当て身をいれる。
- ③右足を開き、払いにきた相手の左手を流す。
- ④⑤流れてきた相手の左手首を左手で握り、右足で大きく相手の背後に飛び込む。

- ①② When your partner grabs your left shoulder with her right hand, strike her face with your left hand and, at the same time, execute an atemi with your right hand.
- ③ Turn and pivot to the rear with your right foot and lead her left hand which she has extended to block your attack.
- ④⑤ Grab her left wrist with your left hand from below and jump in with your right foot to the rear of your partner in a large motion.



相手の左手首を掴んで右足を大きく入身するときに左手を伸ばす。

When grabbing your partner's left wrist and entering in a large motion, be sure to extend your left hand fully.

ポイント

Commentary

Katadori iriminage (shita) ➔



肩取り入身投げ(下)

Katadori iriminage (shita)



⑥⑦ 右手で相手の後襟をとり、左足を踏み込んで投げる。

⑥⑦ Grab your partner's collar from behind with your left hand and throw.



後両手取り入身投げ



- ① 後ろより両手を掴まれたら
- ② 指先に力をいれ腰を引くようにして腹の前で両指先を合わせるようにする。
- ③④ 左手を振りかぶると同時に左足が相手の後ろへ回る。そのまま左手は相手の後襟をとる。
- ⑤⑥ 右足を踏み込んで投げる。

- ①② When your partner grabs both your hands from behind, lower your hips, open your fingers and extend them together in front of your abdomen.
- ③④ Raise your left hand directly above your head and, at the same time, turn and step in to the rear of your partner with your left foot. Grab your partner's collar with your left hand from behind.
- ⑤⑥ Step through with your left foot and throw your partner.



写真②のとき肘を後ろに引かず、肘がでるようにしていく。また写真③のときに肘が曲ると後ろに引かれてしまうので注意すること。

ポイント

Commentary

In the position shown in photo ②, do not allow your elbows to move back, but rather push them forward. In the position shown in photo ③, be careful not to bend your elbow so that you are not pulled backward.

Ushiro ryotedori iriminage



②



③



④



④



⑤



⑥

後襟片手取り入身投げ



- ① 後ろより襟と左手を掴まれたら
- ② 左手を高くあげ
- ③④ 左手を相手との間に引き込むようにして、右足を大きく相手の後ろに回す。
- ④ 右手で相手の後襟をとる。
- ⑤⑥ 左足を踏み込んで投げる。



- ①② When your partner grabs your collar with her right hand and your left hand with her left hand from behind, raise your left hand up.
- ③④ Lower your left hand through the space between you and your partner and immediately step to her rear with your right foot in a large motion. Grab your partner's collar with your right hand from behind.
- ⑤⑥ Step through with your left foot and throw your partner.



③で掴まえた相手の左手を二人の間に引き込むようにするための間合のとり方に注意すること。

ポイント

Commentary

In photo ③, be sure to adopt the correct distance (maai) when lowering your partner's hand between the two of you.

Ushiroeri katatedori iriminage



後襟片手取り入身投げ 気の流れ



- ①② 後ろより左手と襟を掴まれたら
- ③ 左手をふりかざし、右に回るようにして
- ④ 手が回りあがってきたら、右足を踏みだし左足を引き左手を相手との間に引き込む。
- ⑤ 右足で大きく相手の後ろに入る。右手で相手の後襟をとり、胸元に引き寄せる。
- ⑥⑦ 左足を踏み込んで投げる。

- ①②③ When your partner grabs your left hand with her left hand and your collar with her right hand, raise your left hand and turn to the right.
- ④ After turning and raising your left hand, step forward and around with your right foot and lower your left hand through the space between the two of you.
- ⑤ Enter with your right foot to the rear of your partner in a large motion. Grab your partner's collar with your right hand from behind and pull it to your chest.
- ⑥⑦ Step through with your left foot and throw your partner.



気の流れであるから、写真③と④のときに動作が止まらないようにまるく動くこと。

ポイント

Commentary

As this is a ki no nagare technique, be sure your movement is circular and do not stop in the intermediate position between photos ③ and ④.

Ushiroeri katatedori irminage ki no nagare



諸手取り入身投げ(上)



- ①相手に諸手で左手を掴まれたら
- ②左足を相手の右足の脇に置き、左半身から右半身に腰をひねる。腰をひねるときやや肩、肘、腰をおとし気味にして相手の側面に回り、相手と同じ方向を見るようにする。
- ③左手を下から上に大きく回すようにして右手で当て身をいれ
- ④右足は大きく相手の後ろに回る。右手で相手の後襟をとり胸に引き寄せる。
- ⑤⑥左足を踏み込んで投げる。

- ①② When your partner grabs your left hand with both hands, step to her side with your left foot and twist your hips changing from left to right hanmi. When twisting your hips, you should lower your shoulder, elbow and hips at the same time and look in the same direction as your partner.
- ③ Make a large circular motion in raising your hand upward while at the same time executing an atemi.
- ④ Step to the rear of your partner with your right foot in a large motion. Grab your partner's collar with your right hand from behind and pull her to your chest.
- ⑤⑥ Step through with your left foot and throw your partner.



大きく円を描くように斬りおろす。

ポイント

Commentary

In the position show in photo ④, be sure to cut your partner's hand down in a large, circular motion.

Morotedori iriminage (ue)



諸手取り入身投げ(下)



- ① 諸手で左手を掴まれたら
- ② 左足を相手の右足の脇に置き、左半身から右半身に腰をひねる。腰をひねるときやや肩、肘、腰をおとし気味にして相手の側面に回り、相手と同じ方向を見るようにする。
- ③ 左手をさげ
- ④ 右手で当て身をいれ
- ⑤ 右足で大きく相手の後ろに入る。右手で相手の後襟をとり胸に引き寄せる。
- ⑥⑦ 左足を踏み込んで投げる。

- ①② When your partner grabs your left hand with both hands, step to her side with your left foot and twist your hips changing from left to right hanmi. When twisting your hips, you should lower your shoulder, elbow and hips at the same time and look in the same direction as your partner.
- ③ Lower your left hand.
- ④ Apply atemi with your right hand.
- ⑤ Step to the rear of your partner with your right foot in a large motion. Grab your partner's collar with your right hand from behind and pull her to your chest.
- ⑥⑦ Throw your partner by stepping through with your left foot.



上と下の違いは手の回し方が正反対になること。

ポイント

Commentary

The difference between the ue (upper) and shita (lower) techniques is that your hand moves in opposite directions.

Morotedori iriminage (shita)



諸手取り入身投げ 気の流れ(下から上)



- ①② 相手が諸手で左手を掴もうとするときに
- ③ 左手、腰を低くして右足を開き流す。
- ④ 左手で下から大きく上に円を描き
- ⑤ 斬りおとすときに右足で大きく相手の後ろに入る。

- ①②③ When your partner is about to grab your left hand with both hands, lower your hips and your left hand and lead by opening slightly to the rear with your right foot.
- ④ Lowering your hips, execute an upward, circular movement with your left hand.
- ⑤ As you cut your partner's hand downward take a large step to the rear of your partner with your right foot.



腰を十分にさげて動きが止まらないように左手を下から上に大きく円を描くようにすること。

ポイント

Commentary

Be sure to lower your hips fully and move your left hand in an upward, circular movement without stopping.

Morotedori iriminage ki no nagare (shita kara ue) ➡



諸手取り入身投げ 気の流れ(下から上)



⑥ 右手で後襟をとり胸元に引き寄せる。

⑦⑧ 左足を踏み込んで投げる。

⑥ Grab your partner's collar from behind with your right hand and pull her towards your chest.

⑦⑧ Step through with your left foot and throw your partner.

Morotedori iriminage ki no nagare (shita kara ue)



諸手取り入身投げ 気の流れ(上から下)



- ①② 相手が諸手で左手を掴もうとするとき
- ③ 右足を開きつつ肘をあげるようにして左手をあげる。
- ④⑤ 左手を斬りさげると同時に、右足で大きく相手の後ろに回り
- ⑥⑦ 後襟をとり胸元に引き寄せ、左足を踏み込んで投げる。

- ①②③ When your partner is about to grab your left hand with both hands, while opening slightly to the rear with your right foot, lead by lifting your left hand as though raising your elbow.
- ④⑤ Cut your left hand downward and, at the same time, take a large step to the rear of your partner with your right foot.
- ⑥⑦ Grab your partner's collar from behind and pull it to your chest. Step through with your left foot and throw.



手の回し方が前ページの技(下から上)と反対になる。手を斬りさげるときに右足で深く踏み込むこと。この場合右手は後襟、あるいは腰を押さえること。

ポイント

Commentary

The way you turn your hand is opposite that of the previous technique (upward motion) from the lowered hips position. When you cut your hand downward, you should take a large step with your right foot behind your partner. You should either grab your partner's collar or press her hips with your right hand.

Morotedori iriminage ki no nagare (ue kara shita)



Takemusu Aikido

Volume 2 More Basics

by Morihiro Saito, 9th dan



This volume, titled *Takemusu Aikido: More Basics*, is the second of the comprehensive technical series authored by Morihiro Saito, 9th dan, presenting the aikido of Founder Morihei Ueshiba O-Sensei. This manual covers in exhaustive detail 76 techniques from the following series of basics: shihonage, kotegaeshi, and iriminage. *Volume 2* is presented in bilingual format (Japanese-English) and provides clear, step-by-step explanations of each technique featuring over 700 illustrations.

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Saito enrolled as a student of Aikido Founder Morihei Ueshiba in 1946. One of the art's foremost technicians, he was the acknowledged authority on Aikido weapons training. Saito operated Ueshiba's private dojo in Iwama, Japan and served as caretaker of the Aiki Shrine for more than 30 years until his passing in 2002. He traveled extensively throughout the world for over three decades teaching his comprehensive training methods while building large followings in the USA, Europe, and Australia.

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