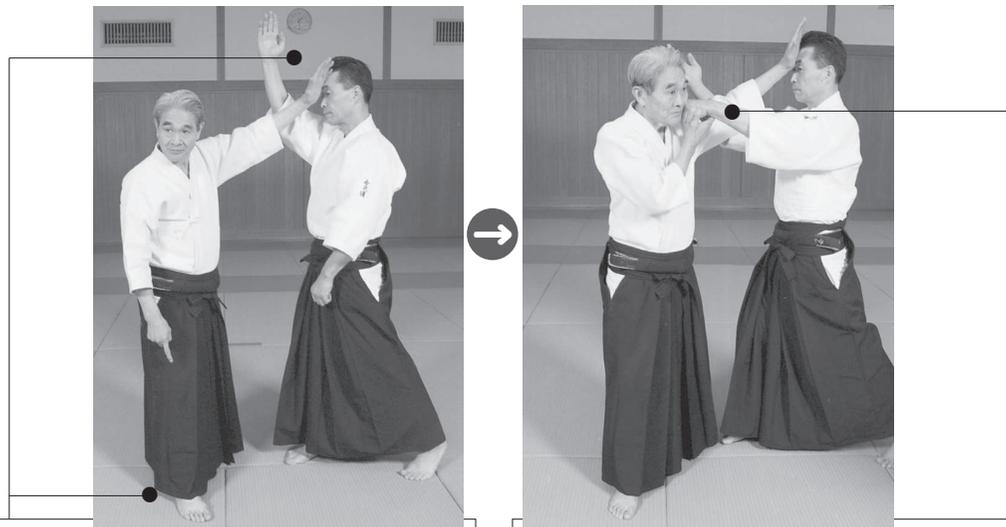


**相手と正対する** ———— **横面入身を例に**  
**Facing your opponent correctly** ———— **Using yokomen irimi as an example**



たいていの場合、このように相手の攻撃を受けたり払ったりして反撃をする。  
 Often people try to block or sweep away the attack.

これだと（足の位置）、右足が外を向いており、相手を正面でとらえることができず、相手の左拳が届いてしまう。  
 However, turning the right foot to the outside in this way prevents you from engaging your opponent directly and puts you in range of his left fist.



入身で入った時点で、相手を正しく認める位置、すなわち常に相手に正対する位置をとると、相手の拳が届かない。足の位置は前頁図参照。  
 With correct irimi, you are in a position to acknowledge your opponent, that is, facing him directly but out of range of his punch. A diagram of this footwork is on page 17.

**横面と正面の立ち方** ———— **Posture for Yokomen and Shomen**



後ろ足が前に出る



**相手と正対する**  
 Move your rear foot forward to face your opponent straight on.

横面と正面の差は、足の位置にある。横面の場合は後ろの足を横に、正面の場合は足を前から横に置く。入る手も足の位置もまっすぐにする。合気道の心の表現で言うと、この体勢が正しく相手を認めることになる。つまり常に相手に正対している。足を開いた状態だと相手を無視している形となり、争いが起こる。またこの状態では、突きや蹴りをくり出すことはできない。

The difference between yokomen and shomen has to do with foot position. For yokomen, you move your rear foot to the side, whereas for shomen, you move your foot from the front to the side. Your entering hands are both straight as is the positioning of your feet. Expressing this in terms of the aikido spirit, this posture allows you to correctly acknowledge your opponent. You are always facing him directly. In contrast, if you allow your feet to open outwards, your position ignores the opponent, leading to a clash and conflict. When you are positioned correctly, the opponent cannot deliver effective punches or kicks.



前足が後ろへ



**相手と正対する**  
 Move your front foot back to face your opponent straight on. opponent.



**正面も横面も常に相手をとらえた位置**  
 Whether in shomen and yokomen, you are always in a position to control your opponent.

# 逆半身回転投げ

## Gyakuhanmi kaitennage

一般に回転投げは、入門するとすぐに行なう稽古のひとつなので、ともすると受身を学ぶための稽古になってしまいます。

しかし本来、回転投げは合気道のあり方をもっとも象徴的に表わしている技であり、どのように動いても相手の死角に入ることができません。

相手に手を取られた段階で、すでに攻撃を受けてしまう体の転換を見かけますが、これはこちらが出した手の平が下を向いているからです。

正しくは、手を取られた時に自分の体は相手の中心に向いていなければなりません。この形（右頁写真、手の平を上に向けて体の転換）で入身を行なうと、相手と一体となることができ、あらゆる方向に至るきっかけができます。自分の体の中心が相手の中心へ向かっていると相手の攻撃を受けず、こちらの攻撃は届くようになっています。そういう意味で回転投げは大切な技です。初歩の稽古ですが、上記のような意味を持っているということを忘れてはなりません。

この回転投げの理合を主体として、あらゆる合気道の稽古方法があります。

In general, kaitennage is among the techniques learned early on in aikido training, and we tend to practice this technique in order to learn ukemi.

It is also important for the way it symbolizes the very essence of aikido, namely by helping you cultivate an ability to move into your opponent's dead-angle space no matter what his movement.

Kaitennage sometimes looks as if you've let the opponent grab your wrist and you are turning in response; but it only appears this way if the palm of your extended hand is facing down. Done correctly, as your wrist is taken, your body must be facing your opponent's center and your palm facing up. Entering in this way, palm up (shown at right), puts you in unity with your opponent, creating a foundation for movement in any direction you wish. Centering your own body toward your opponent's center puts you in such a position that you don't receive his attack, yet you can still reach him.

For these reasons, kaitennage is an important technique. Though it is a basic technique, you must not forget that it has this deeper meaning, a principle that can be applied throughout the rest of your aikido training.

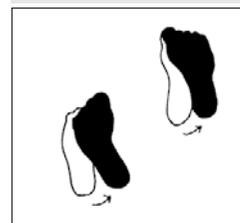
### ■ 徒手 対 徒手

### Empty-handed technique



**2** 右手の手の平を上に向け、右足を受けの左側面に踏み出さず。手を取られた段階で受けの死角に入ることができる。

Turn your right palm up and step to your opponent's left side with your right foot. This makes it possible to already be in your opponent's dead angle even as he takes your wrist.



入身の足運び  
Irimi footwork

写真のように足を踏み出し、手を出すことによって体の向きが変わり動きが変わる。これが本来の体の転換であり入身である。常に相手の射程距離からはずれ、こちらは逆に相手の死角に入る。死角とは相手の攻撃をかわし、いつでも倒せる位置にあるということ。一歩ではなくて半歩、半歩で勝負を決する。これが武道の厳しさであり、合気道の特性である。



**3** 踏み出した右足を軸に左後ろに回転する。

Pivot on your right foot to the left rear.

As shown in the photographs, stepping with your foot and extending your hand changes your body orientation and movement. This is the true tai no tenkan movement and is irimi. It keeps you outside your opponent's striking range, while at the same time putting you in his dead angle, meaning that position from which you both avoid his attack, but are able to down him at any time. It is not by a single step, but by half steps that the conflict is decided. This is one of the difficult aspects of budo, but is very characteristic of aikido.



**4** 右足を右に踏み出し受けの左側面に立つ。右手は自分の右脇に付け、左手は下図のように、掌底でアゴをとらえる。  
Step with your right foot so that you come to stand at uke's left side. Keep your right arm down and closed while striking uke's chin with a left palm-heel (shown below).



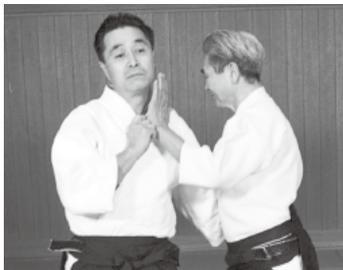
**5** 右手を切り上げるようにして左足を前に踏み出し、腰から入る。  
Cut upward with your right hand, step forward with your left foot, and enter from your hips.



**6** 相手の左脇下を抜ける。  
Slip past uke, moving underneath his outstretched arm.

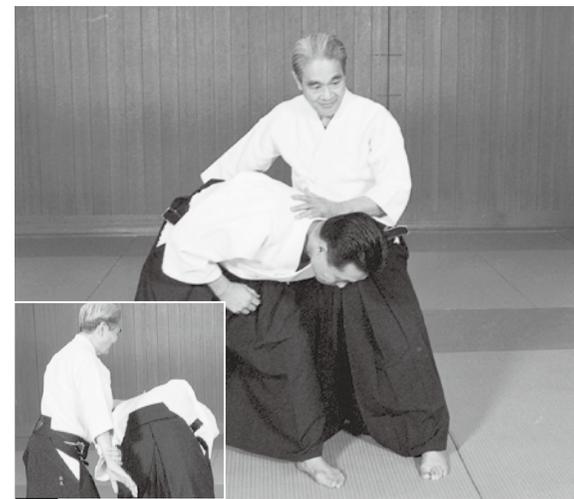


**7** 右手は受けの顔、胸にエンピを当てられる状態になっている。いつでも相手を倒せる位置にある。  
From this position you can strike uke's face with your right hand or his midsection with your right elbow. Always be in a position where you can down your opponent at any time.



掌底をアゴに当てられるようにして受けからの攻撃を受けない状態

Striking to uke's chin with your palm prevents you from having to receive his attack.



**8** 右手を切りさげると同時に左手の掌底で受けのアゴをとらえたあと、後頭部を手刀でとらえる。  
Cut downward with your right hand while at the same time using your left palm-heel to strike uke's chin then behind his head with a knife-hand.



**9** 右手で受けの背を押し出すようにして投げる。  
Push uke from behind with your right hand to throw him.

■ 剣対杖 *Technique with sword & staff*



1



2

振りかぶる受けに対し、左足を左に踏み出し、杖の先端を右に回しながら杖の後端を頭上にもってくる。

As uke raises his sword, step to the left with your left foot and rotate the front end of the jo around while bringing the rear end over your head.



3

斬りおろす受けに対し、杖の後端を回す。

As uke cuts downward, rotate the rear end of the jo.

③～④の動き。相手の頭上で杖を回す。

Moving the jo around over uke's head in steps 3 and 4.



4

斬りおろした受けに対し、左に体を捌き、杖の後端で受けの横面をとらえる。

As uke completes his downward cut, shift your body to the left and strike to the side of his head with the rear end of the jo.



5

横面をとらえた杖は、受けの頭上を越え、左手首を一回転して先端を胸元に付ける。

After striking from the side, pass the jo over uke's head, change your left hand to a straight grip, and bring the end of the jo down to uke's chest.



6

左手を逆手に持ち替え、左足を手前に引き、杖の先で受けの剣を左に打ち払う。

Change your left hand to a reverse grip, pull your left foot in front of you, and use the end of the jo to sweep uke's sword to the left.



7

振りかぶる受けに対して、左足を前に踏み出し、受けの左腕をとらえる。

As uke raises his sword, step forward with your left foot and strike to his left arm.



8

左足をもどし両足をそろえ、杖の先端を受けのノド口に付ける。

Draw your left foot back again so that your two feet are together and bring the front end of the jo down to point at uke's throat.



9

再度斬りおろす受けに対し、左に体を捌き、杖の後端で受けの横面をとらえて終える。

As uke raises his sword again, shift your body to the left and finish by striking to the side of his head.