

琉球古武道シリーズ II

# サイ

〈津堅志多伯の釵〉

*Ancient Martial Arts of the Ryukyu Islands*

*Series II*

***SAI OF TSUKENSHITAHAKU***



現在空手は、各地で目ざましい発展をしておりますが、反面空手と表裏一体の関係にある琉球（沖縄）古武道（棒、釵、ヌンチャク、トンファー、テンペイ、鉄甲、二丁鎌、スルチン等）はややもすれば無視されて来ました。しかし最近これら古武道がその真価を再認識され、隆盛の一途にあることは、同じ空手、古武道に志す者として御同慶の至りです。

私も1970年10月10日、日本武道館に於ける、第一回世界空手選手権大会の模範演武に、この書の演武者と共に釵の演武を行いました。観衆諸君の古武道に対する理解を深める一助になったことを確信しております。

琉球古武道の特徴は、前後、左右、上下のあらゆる空間に自由に武器を操作し、有効、適切な攻防の態勢をとることにあります。しかし、自由に操作するにしても総ての体術と同様に基本を修得することが肝要であり、その上に先人が考案した最も効果のある一定のパターンがあります。これが型となります。

琉球古武道の発生起源については文献が皆無でありますので明確に判っていませんし、系統的にこれを体系づけることは出来ませんが、数多く輩出した名人、達人が或は実戦の経験から、或は自らの修練から、或は先人に師事することにより、攻防の技を体得し、その成果を記憶に便利のように型として完成し、それが伝承されて今日に至っております。元来この型も現在のそれより、かなり多く存在したことと思われませんが、指導機関の不備記録の散逸などにより、忘却されたものも多数あると思われまゝす。

型の名称は考案者の姓、或は地名を冠したものが多くあります。

釵術の型には、津堅志多伯（ツケンシタハク）多和田（タワダ）、新垣（アラガキ）、北谷屋良（チャタンヤラ）、端多川幸良（ハクタガワコウラ）、浜比嘉（ハマヒガ）、屋嘉（ヤカー）、湖城影（コジョーカゲ）の釵などが今日まで伝承されています。

釵は振り方の練習が手首の鍛練に効果が大きいので空手修練の補助具としても愛用されていますが釵そのものも修練を重ねれば強烈な武器でありますので、乱用は特に慎んで下さい。

私の恩師平信賢先生より伝授された津堅志多伯の釵術を出版するにあたり修業者の参考に資する処多かれと念じこの書を呈ります。

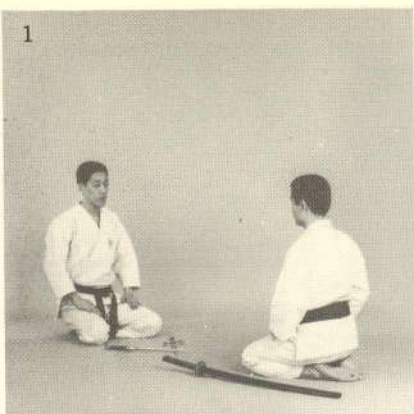
## Preface

Although today interest in and development of karate are reaching high levels in all parts of the world, the ancient martial arts of the Ryukyu Islands (especially Okinawa) that are an integral part of true karate—Bo, Sai, Nunchaku, Tonfa, Tempei, Tetsuko, Nichokama, and Suruchin—are on the verge of oblivion. However, recently some of the men who are devoted both to karate and to the more ancient martial arts are doing much to sponsor a reevaluation and revitalization of the forerunners' modern karate. I, with some other people interested in the older martial arts, took part in a demonstration of Sai techniques at the world's first International Karate Tournament held in the Nippon Budokan, in Tokyo, on October 10, 1970, and I was encouraged to see that it did much to deepen the interest of the spectators.

The characteristic feature of the Ryukyu martial arts is the complete freedom in which they allow movement, front, back, right, left, up, or down, and the resultant effectiveness of their attacks and defenses. Nevertheless, in order to make maximum use of this freedom, one must have mastered certain basic movements. This is true in all bodily motions. To this end, outstanding martial arts men of the past have devised certain very effective movement patterns which are called kata.

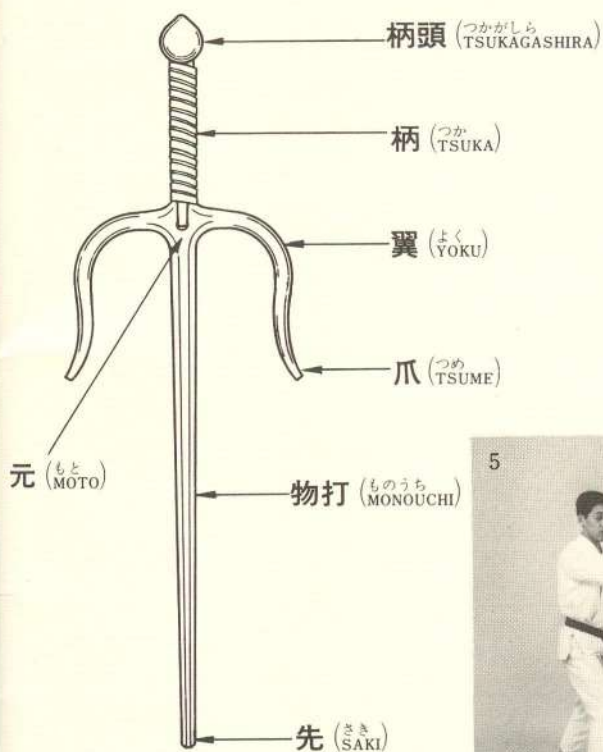
Although there are no documents to substantiate this statement, and though the results of their efforts cannot be systematized according to lineage, clearly many advanced followers of the martial arts have perfected the kata either through their own practical experience, through their own private training, or through training courses under great teachers. These kata were passed on from generation to generation and to the present by word of mouth. It is thought that many more kata once existed than are known today, but gradually time and teachers weeded out those that were either unsuitable or difficult to remember. Most of the names of the kata are either those used by the men who devised them or refer to place names. There are a number of Sai techniques—Tsukenshitahaku, Tawada, Aragaki, Chatanyara, Hakutagawa, Kora, Hamahiga, Yakaa, Kojokage.





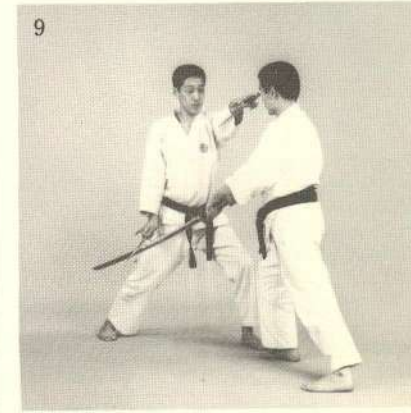
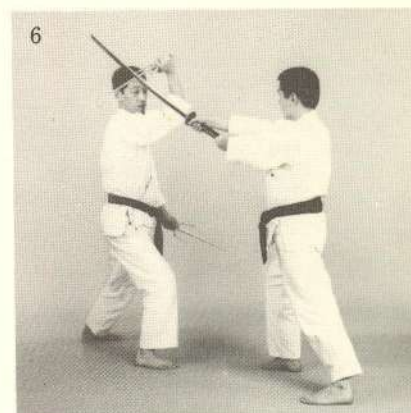
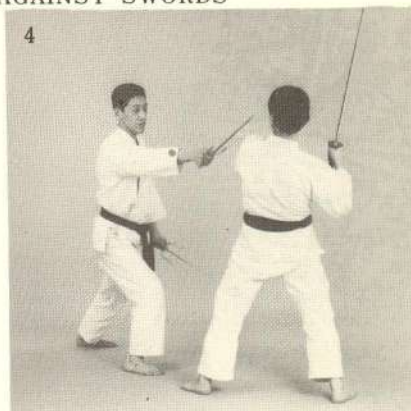
## ● 釵の各部分の名称

Names for each part of Sai



## □ 釵と剣の組手 □

"KUMITE" (SPARRING) WITH SAI  
AGAINST SWORDS





基本  
A



1. 右手拇指(オヤユビ)を翼(ヨク……部分の名称を参照)の下からかけ、人指し指(ヒトサシユビ)は柄(ツカ)に沿うように、まっすぐに柄頭(ツカガシラ)にむかって伸ばす。他の三本の指は他方の翼を上から押えるように持つ。
2. 拇指はそのままで、他の四指を揃えるようにして、四指を柄にかける。
3. 四指は柄を握ると同時に、拇指を物打(モノウチ)の元にあて右「中段打ち込み」の姿勢をとる。
4. 握りを中心として釧の先を廻転させ、拇指を伸ばして中段に打ち込む。

1. The thumb presses against the underside of one yoku and the index fingers, lying along the tsuka, stretches toward the tsukagashira. The other fingers rest on top of the other yoku.
2. Leaving the thumb in its original position, release the other four fingers, bring them together with the thumb, then grip the tsuka with the four fingers.
3. As the four fingers grip the tsuka, the thumb shifts to the moto thus putting hand and weapon in position for a right chudan-uchikomi.
4. Considering the gripping hand the center of motion, swing the saki of the sai forward in a chudan-uchikomi. The thumb is outstretched.

基本  
B



1. 「平行立ち」で両手に釧を持ち(指の握りは基本A 1と同じ)両腕は体の前に構える。
2. 左足を一步後に引きながら、左手は甲を上にして肩の高さに「まっすぐ」にあげる。右手は手首を外側に典げ、物打部分を左腰上に構える(左手は引手用意の意味で突ではない)
3. 左手を左腰上に引きながら、右手は基本A 2となる。
4. 左手を左腰上に引きつけ、右手は基本A 3となる。(本文中左手、左腰上にもどる。右手、右腰上にもどるの説明の場合はこの形となる。)

1. Assuming the heiko-tachi, hold one sai in each hand (the grip is as explained in Basics A1). Hold both arms in front of the body.
2. Taking one backward step on the left foot, hold the left arm so that the back of the hand faces up and raise it straight to shoulder level. Turning the right wrist outward, place the monouchi of the sai on the left hip (the left hand is not thrusting, it is in the hikite preparation position).
3. By bringing the left hand to the left hip, put the right hand in the position explained in Basic A2.
4. Next, pulling the left hand to the left hip, put the right hand in the position explained in Basics A3.



9. 右上段返し打ち

10. 基本A 5

11. 基本A 6

12. 基本A 7

9. Execute a right jyodan-kaeshi-uchi.

10. Basics A5.

11. Basics A6.

12. Basics A7.





5. 拇指を外側にすらすように、翼の内側に入れ他の四指は柄を軽くにぎる。
6. 拇指は翼の内側より握り他の四指は柄から離し、釵の先を元に戻るように廻転させる。
7. 元に戻る。

5. As if slipping the thumb to the outside, shift it to the inside of the yoku. The other four fingers grip the tsuka.
6. Holding the sai by means of the thumb pressed against the inner side of the yoku, release the other four fingers from the tsuka; in a rotating motion return the saki of the sai to its original position.
7. Original position.



5. 右手は上段投げ受け(握りはA4)左手はそのまゝ。
6. 右手は手首を体の外側に曲げ、釵の先を床面に向けるようにして、手首を中心に右廻りの回転をする。左手、そのまゝ。
7. 右手首を前方に返しなから、釵の先を前を打ち込めるように回転させ(真後から)上段返し打ち込み姿勢をとる。
8. 7図の関連動作。
4. (In the main text, when the hand returns to the left hip or the right hand to the right hip, they must be in this position.)
5. Leaving the left hand as it is, execute a jyodan-nage-uke with the right (Basics A4).
6. Bending the right wrist to the outside of the body, and turning the saki of the sai toward the floor, make a right turn, thinking of the wrist as the center of the motion. Leave the left hand as it is.
7. Returning the right wrist forward, rotate the saki of the sai forward as if you were striking with it (directly from the rear). This will put you in the position for a jyodan-kaeshi-uchikomi.
8. Connection motion for the action shown in figure 7.



13. 収めた釵を肘(ヒザ)を中心に柄頭を胸の前を通るように廻転させ、下段払い受け用意姿勢をとる。
14. 右下段払い受け
13. After having returned the sai to this position, making the elbow the center of your motion, swing the sai so that the tsukagashira passes in front of your chest and thus put yourself in the preparatory stance for a gedan-harai-uke.
14. Execute a right gedan-harai-uke.

### 型の進行方向について

演武線の方法を図の様に

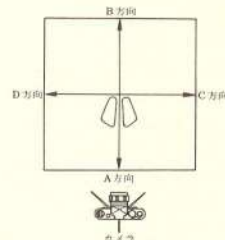
- 正面をA
- 背面をB(裏正面)
- 正面に向って右をC
- 正面に向って左をD

としました。

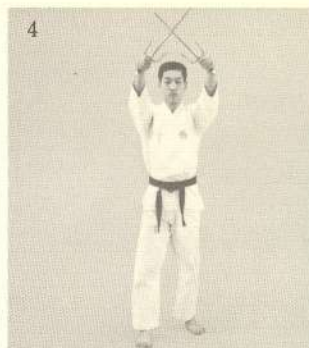
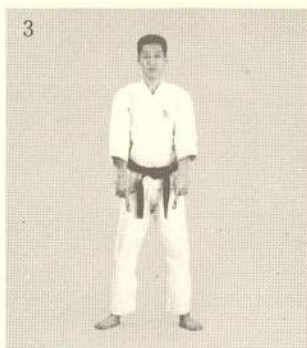
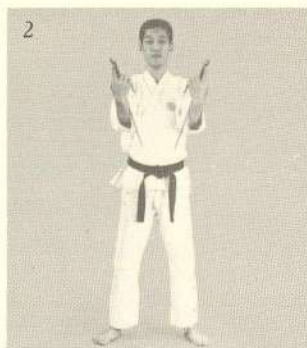
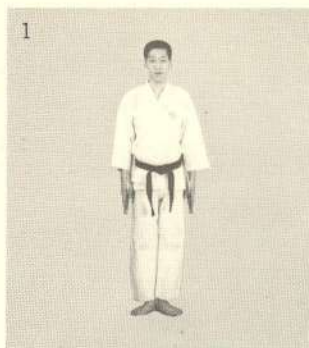
カメラ位置はA方向からですがA方向から判りにくいところはB. C. D方向からの写真を入れましたので参照して下さい。  
Direction B/ Direction D/ Direction C/ Direction A/Camera  
Directions of advance in the execution of the kata may be summarized as shown in the chart.

- Straight forward-Direction A
- Straight backward-Direction B
- Straight to the right-Direction C
- Straight to the left-Direction D.

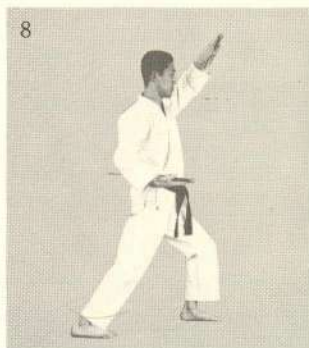
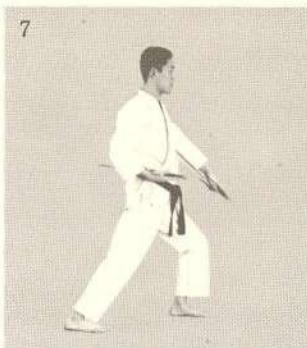
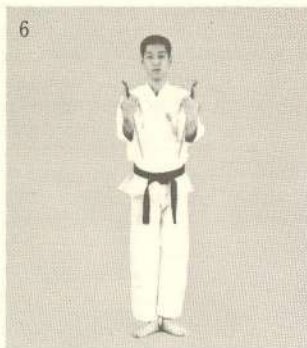
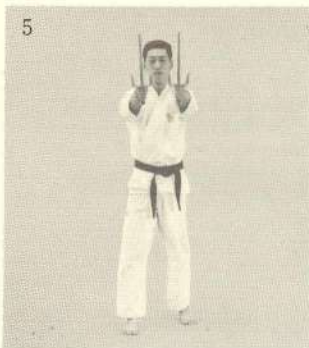
Although the camera is usually placed as shown in the chart, since movements in other directions are some difficult to understand I have included photographs taken the B, C, and D directions as well.



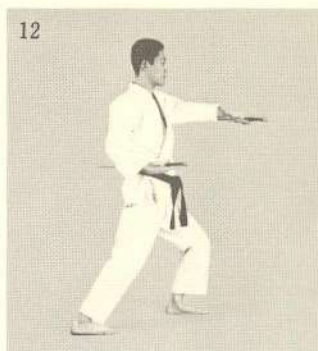
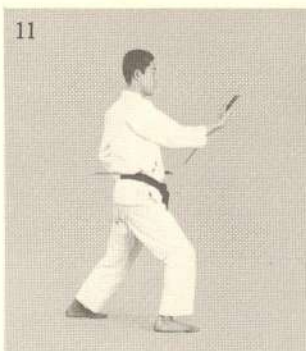
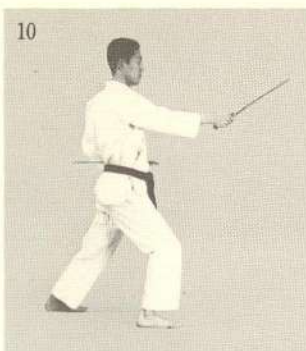
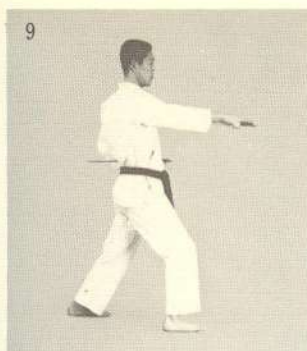




1. 用意動作：A方向を向いて「結び立ち」で両手に釧を持ち、両腕は体の両側に自然に下げ、眼は前方を正視。
2. 用意動作：左足、右足の順で「外八字立ち」に開き、横受けの要領で両肘を軽く曲げ、両手の甲が外側を向くように腕を立て、釧を胸前に構える。
3. 用意姿勢：胸前に構えた釧を体の前で互に内側に廻すように（下段払い受けの要領）下ろし腕は両脚に沿って自然に伸ばして用意姿勢をとる。
4. 1動作：左足を後に引き、右足は踵（かかと）を軽く上げ釧を頭上にて交叉受（基本A1-4）。
1. Standing in the musubi-tachi stance and holding one sai in each hand, bring both arms naturally to the sides of the body and look straight forward.
2. Moving first the left the right foot, assume the sotohachiji-tachi. Bending both elbows slightly as for the yokouke and holding both arms so that the backs of the hands face outward, bring the sai to positions in front of the chest.
3. Preparatory position. Turning the sai inward, lower them (gedan-harai-uke) and stretch the arms out naturally along the legs to assume the preparatory position.
4. Movement 1. Withdrawing the left foot and raising the heel of the right foot slightly, raise the sai above your head in a kosa-uke (Basics A1-4).



5. 2動作：両足を「寄り足」で進め交叉した釧を正面に打ち下ろし、上段双手打ち込み。
6. 3動作：左足を右足に寄せ「結び立ち」となり、打ち込んだ釧を元に収め（基本A4-7）両腕は用意動作2となる。
7. 4動作：右足を右斜め前に出し、左足を軸に体を下段払い受け、右手は右腰上にかえる。
8. 5動作：左手を押し上げる感じで額（ヒタイ）上に左手上段受け、右手はそのまゝ。
5. Movement 2. Advancing with both feet in a yoriashi motion, bring both sai straight down in front of you in a jyodan-morote-uchikomi.
6. Movement 3. Assume the musubi-tachi by bringing the right foot to the left one. Bring the sai back to the original position (Basics A 4-7) and bring the arms to position by executing preparatory movement 2.
7. Movement 4. Advancing the right foot diagonally forward and pivoting on the left foot, rotate the body 90 degrees in the C direction. At the same time, bring the right hand to the right hip as you execute a gedan-harai-uke with the left hand.
8. Movement 5. Leaving the right hand as it is, lift the left hand to the forehead in a jyodan-uke. You should feel as if you are simultaneously outstretching and raising your left hand.



9. 6 動作：右足一步進めながら右手中段突き、左手、左腰上にかえる。

10. 7 動作：右手中段打ち、(基本 A1-4) 左手そのまま。

11. 8 動作：右手釵を元に収める(基本 A4-7) 左手そのまま。

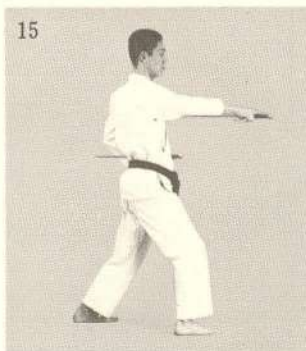
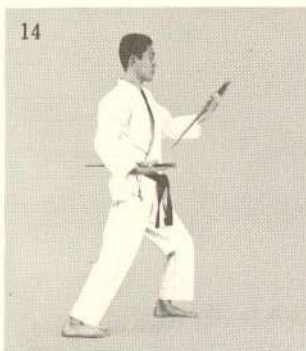
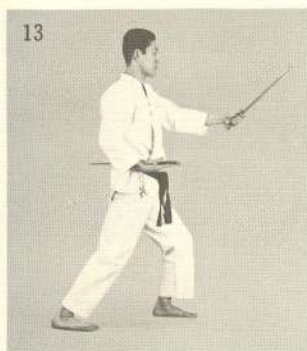
12. 9 動作：左足一步進め、左手中段突き、右手、右腰上にかえる。

9. Movement 6. Taking one step forward on the right foot, bring the left hand to the left hip and execute a chudan-tsuki with the right hand.

10. Movement 7. Leaving the left hand as it is, execute a right chudan-uchi (Basics A1-4).

11. Movement 8. Leaving the left hand as it is, bring the right-hand sai to its original position (Basics A4-7).

12. Movement 9. Taking one step forward on the left foot and bringing the right hand to the right hip, execute a chudan-tsuki with the left hand.



13. 10 動作：左手中段打ち、右手そのまま。

14. 11 動作：左手、釵を元に収める、右手そのまま。

15. 12 動作：右足、一步進め、右手中段突き左手左腰上にかえる。

16. 連絡動作：左手をまっすぐ前に出す(基本 B2) 右手は左腰上に……上段投げ受け用意姿勢となる。

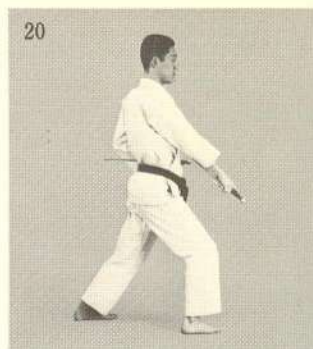
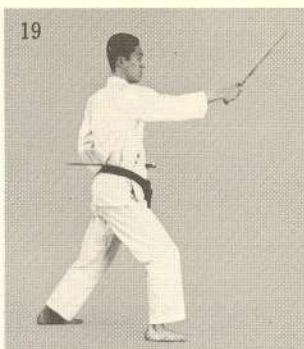
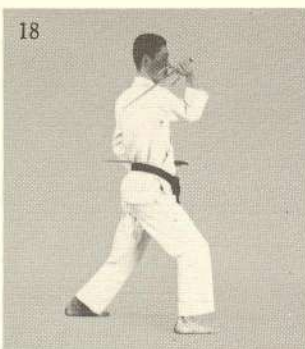
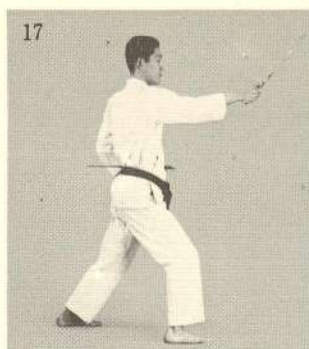
13. Movement 10. Execute a left chudan-uchi, leaving the right hand as it is.

14. Movement 11. Return the left-hand sai to its original position, leaving the right hand as it is.

15. Movement 12. Bringing the left hand to the left hip, take one step forward on the right foot and execute a right chudan-tsuki.

16. Connecting movement. Thrusting the left hand straight forward (Basics B2-5), bring the right hand to the left hip. Assume the position for a Jyodan-nage-uke.





17. 13動作：右手上段投げ受け(基本B2-5)左手、左腰上にかえる。

18. 連絡動作：右手肘を曲げる手首位置は顔面右傾め前(基本B5-7)左手はそのまま。

19. 14動作：「寄り足」にて右手上段返し打ち、左手とのまま。

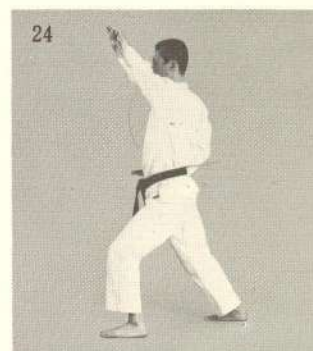
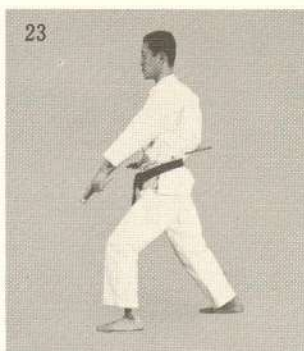
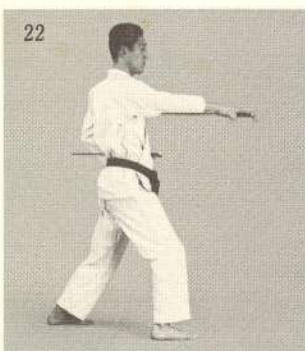
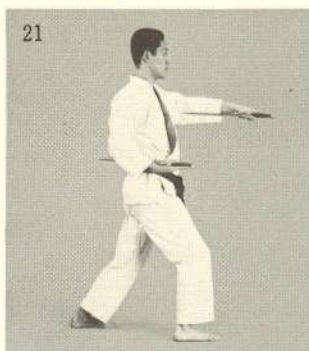
20. 15動作：右手の釧は元に戻しながら、右手下段払い受け、左手そのまま。

17. Movement 13. Bringing the left hand to the left hip, execute a Jyodan-nage-uke with the right hand (Basics B2-5).

18. Connecting movement. Bend the right elbow to bring the right wrist diagonally right in front of the face (Basics B5-7); leave the left hand as it is.

19. Movement 14. Leaving the left hand as it is and employing the yoriashi, execute a jyodan-kaeshi-uchi with the right hand.

20. Movement 15. As you bring the right-hand sai to its original position, execute a right gedan-harai-uke; leave the left hand as it is.



21. 16動作：左手中段逆突き、右手右腰上にかえる。

22. 17動作：右手中段突き、左手左腰上にかえる。

23. 18動作：左足を右横後に移し、体をD方向に向ける(180°)同時に左手は下段払い受け、右手右腰上にかえる。

24. 19動作：左手を下から押し上げ額上に左手上段受け、右手そのまま。

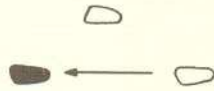
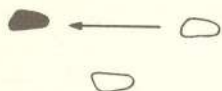
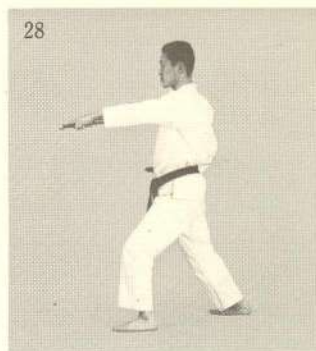
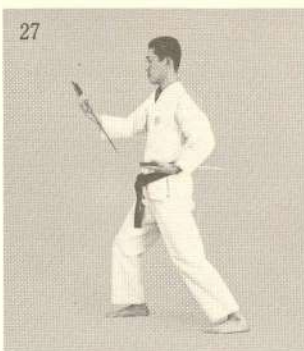
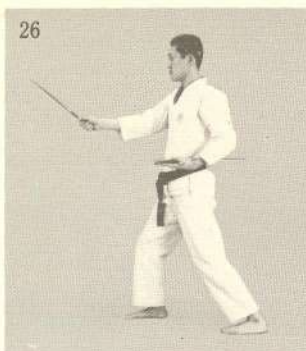
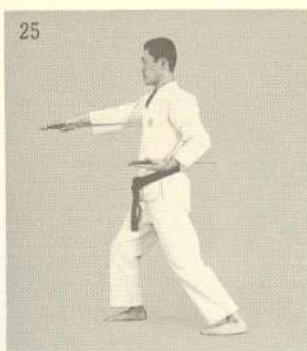
21. Movement 16. Bring the right hand to the right hip and execute a left chudan-gyaku-tsuki.

22. Movement 17. Bringing the left hand to the left hip, execute a right chudan-tsuki.

23. Movement 18. Shifting the left foot to the right rear side, rotate the body 180 degrees in the D direction. Simultaneously, bring the right hand to the right hip and execute a gedan-harai-uke.

24. Movement 19. From its low position, outstretch and raise the left hand until it is in front of the forehead; then execute a left jyodan-uke. Leave the right hand as it is.





25. 20動作：右足一步進め、右手中段突、左手左腰上にかえる。

26. 21動作：右手中段打ち、左手そのまま。

27. 22動作：右手釧を元に収める、左手そのまま。

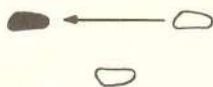
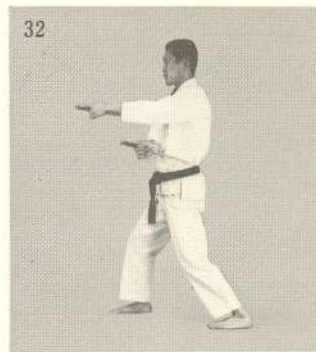
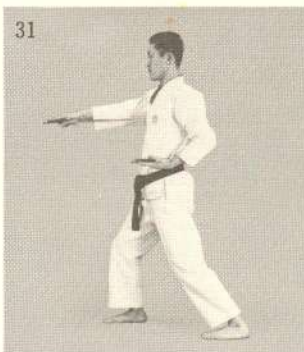
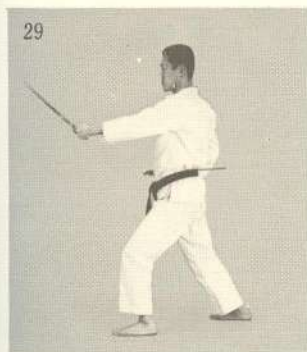
28. 23動作：左足一步進め、左手中段突き、右手右腰上にかえる。

25. Movement 20. Taking one step forward on the right foot, execute a right chudan-tsuki as you bring the left hand to the left hip.

26. Movement 21. Leaving the left hand as it is, execute a right chudan-uchi.

27. Movement 22. Leave the left hand as it is and bring the right hand sai to its original position.

28. Movement 23. Advancing one step on the left foot, execute a left chudan-tsuki; bring the right hand to the right hip.



29. 24動作：左手中段打ち、右手そのまま。

30. 25動作：左手釧を元に収める、右手そのまま。

31. 26動作：右足一步進め、右手中段突き、左手左腰上にかえる。

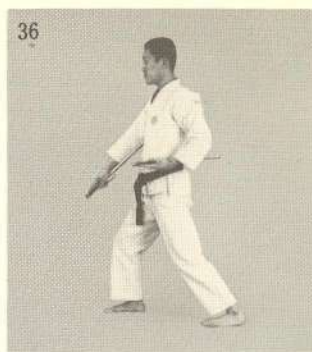
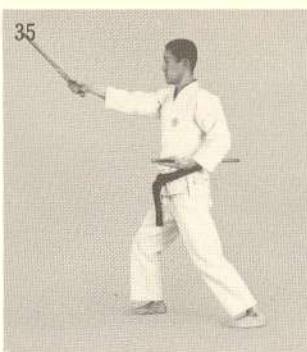
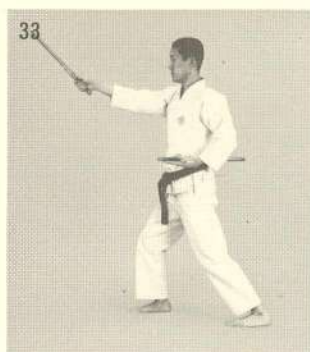
32. 連絡動作：右手上段投げ受け用意姿勢、左手そのまま。

29. Movement 24. Leaving the right hand as it is, execute a left chudan-uchi.

30. Movement 25. Leaving the right hand as it is, return the left-hand sai to its original position.

31. Movement 26. Taking one foot forward on the right foot, execute a right chudan-tsuki and bring the left hand to the hip.

32. Connecting movement. Leaving your left hand as it is, bring your right hand to the preparatory position for a jyodan-nage-uke.



33. 27動作：右手上段投げ受け、左手そのまま。

34. 連絡動作：右手上段返し打ち込み用意、姿勢左手そのまま。

35. 28動作：「寄り足」にて右手上段返し打ち、左手そのまま。

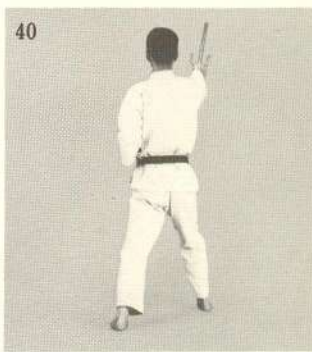
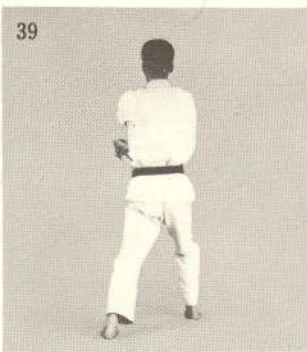
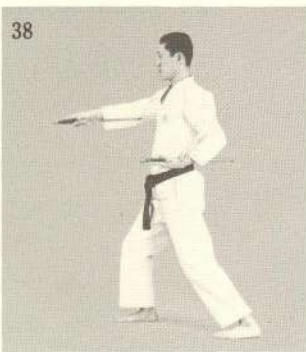
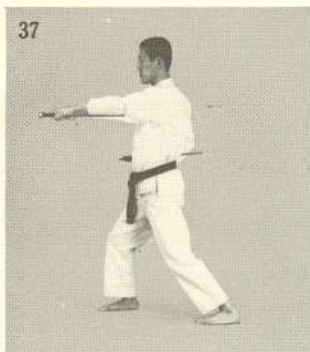
36. 29動作：右手釧を元に収めながら右手下段払い受け。左手そのまま。

33.Movement 27. Leave your left hand as it is and execute a right jyodan-nage-uke.

34.Connecting movement. Leaving your left hand as it is, bring your right hand into the preparatory position for a jyodan-kaeshi-uchikomi.

35.Movement 28. Leaving your left hand as it is and employing the yoriashi movement, execute a right jyodan-kaeshi-uchikomi.

36.Movement 29. Return the right-hand, sai to its original position as you execute a right gedan-harai-uke. Leave the left hand as it is.



37. 30動作：左手中段突き、右手右腰上にかえる。

38. 31動作：右手中段突き、左手左腰上にかえる。

39. 32動作：右足を斜め後に引き、左足を軸に、体をB方向に向ける(90°)同時に右手上段投げ受け用意姿勢となる、左手そのまま。

40. 33動作：右手上段投げ受け、左手そのまま。

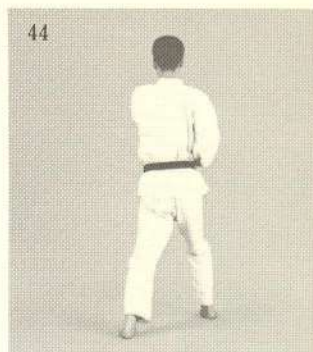
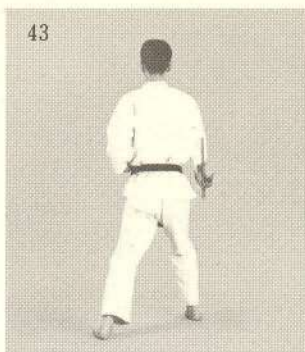
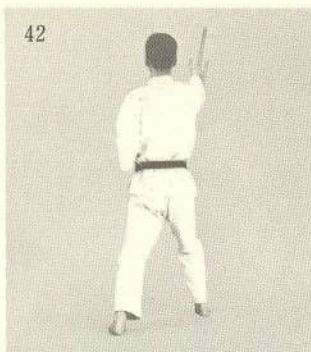
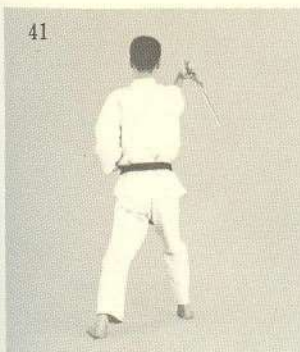
37.Movement 30. Bring your right hand to your right hip and execute a left chudan-tsuki.

38.Movement 31. Bringing your right hand to your right hip. execute a left chudan-tsuki.

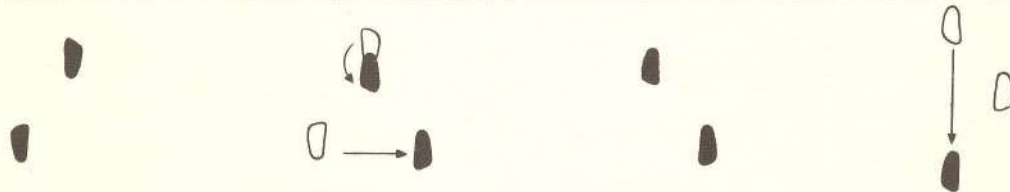
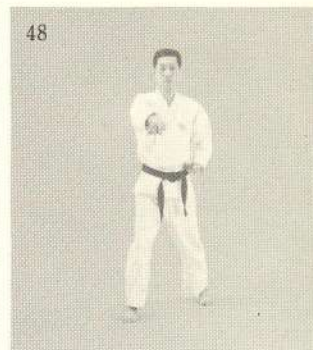
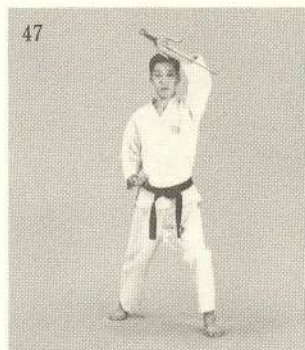
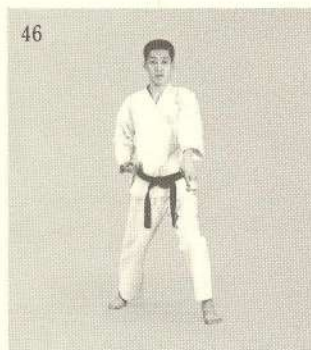
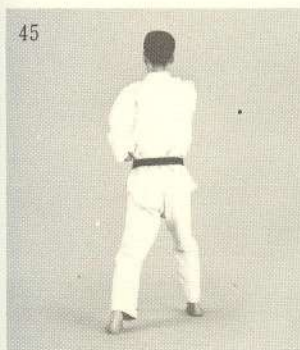
39.Movement 32. Drawing your right foot diagonally to the rear and using your left foot as the pivot, turn your body 90 degrees in the B direction. Simultaneously, leaving your left hand as it is, assume the preparatory position for the right jyodan-nage-uke.

40.Movement 33. Leaving your left hand as it is, execute the right jyodan-nage-uke.

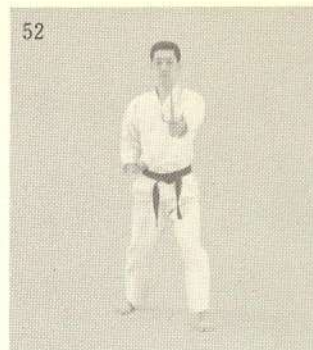
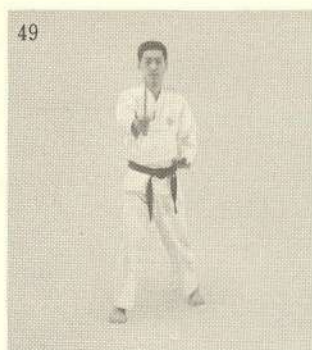




41. 連絡動作：右手上段返し打ち込み用意姿勢、左手そのまま。  
 42. 34動作：右手上段返し打ち、左手そのまま。  
 43. 35動作：右手釧を元に収めながら、右手下段払い受け、左手そのまま。  
 44. 36動作：左手中段逆突き、右手右腰上にかえる。  
 41.Connecting movement. Leave your left hand as it is and assume the preparatory position for a right jyodan-kaeshi uchikomi.  
 42.Movement 34. Leaving your left hand as it is, execute a right jyodan-kaeshi-uchi.  
 43.Movement 35. Return the right-hand sai to its original position as you execute a right gedan-harai-uke. Leave your left hand as it is.  
 44.Movement 36. Bring the right hand to your right hip as you execute a left chudan-gyaku-tsuki.



45. 37動作：右手中段突き、左手左腰上にかえる。  
 46. 38動作：左足を右横後に移し、右足を軸に体をA方向(180°)に向ける、右手は引手を取り右腰上にかえる。左手は左手下段払い受け。  
 47. 39動作：左手を下から押し上げ額上に左手上段受け、右手そのまま。  
 48. 40動作：右足を一步進め、右手中段突き、左手左腰上にかえる。  
 45.Bring your left hand to your left hip as you execute a right chudan-tsuki.  
 46.Movement 38. Bringing your left foot to the right rear side and pivoting on your right foot, turn your body 180 degrees in the A direction. Retract your right hand and bring it to your right hip. At the same time execute a left gedan-harai-uke.  
 47.Movement 39. Raise your left hand to your forehead and execute a left jyodan-uke; leave your right hand as it is.  
 49.Movement 40. Taking one step forward on your right foot and bringing your left hand to your left hip, execute a right chudan-tsuki.



49. 41動作：右手中段打ち、左手そのまま。

50. 42動作：右手釵を元に収める、左手そのまま。

51. 43動作：左足を一步進め、左手中段突き、右手右腰上にかえる。

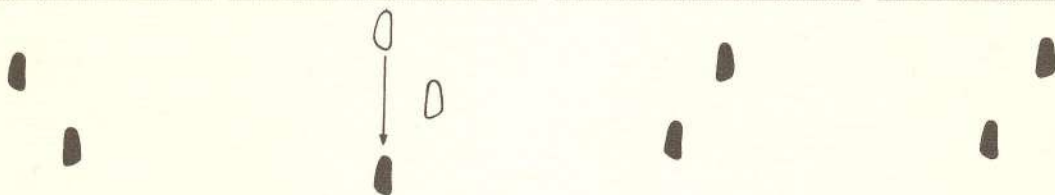
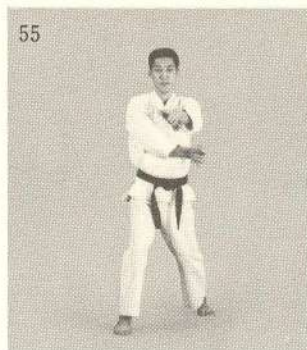
52. 44動作：左手中段打ち、右手そのまま。

49.Movement 41. Leaving your left hand as it is, execute a right chudan-uchi.

50.Movement 42. Return the right hand sai to its original position; leave the left hand as it is.

51.Movement 43. Taking one step-forward on the left foot and bringing the right hand to the right hip, execute a left chudan-tsuki.

52.Movement 44. Leaving the right hand as it is, execute a left chudan-uchi.



53. 45動作：左手釵を元に収める、右手そのまま。

54. 46動作：右足を一步進めながら、右手中段突き、左手左腰上にかえる。

55. 連絡動作：右手上段投げ受け用意姿勢。

56. 47動作：右手上段投げ受け、左手そのまま。

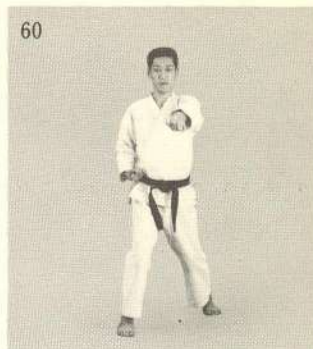
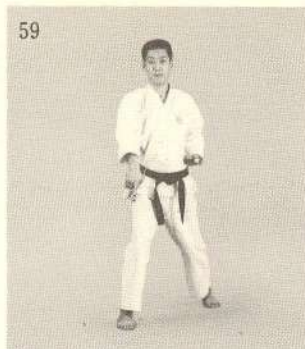
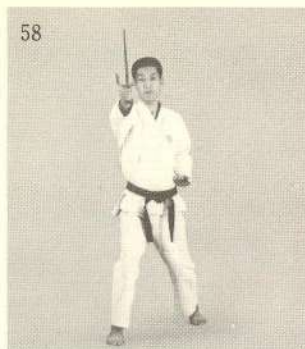
53.Movement 45. Leaving the right hand as it is, return the left-hand sai to its original position.

54.Movement 46. Taking one step forward on the right foot and bringing the left hand to the left hip, execute a right chudan-tsuki.

55.Connecting movement. Assume the preparatory position for a right jyodan-nage-uke.

56.Movement 47. Leaving the left hand as it is, execute a right jyodan-nage-uke.





57. 連絡動作：右手上段返し打ち込み用意姿勢、左手そのまま。

58. 48動作：「寄り足」にて右手上段返し打ち、左手そのまま。

59. 49動作：右手釧を元に取めながら、右手下段払い受け、左手そのまま。

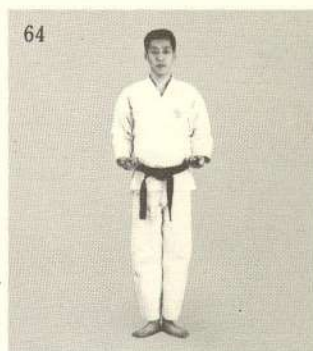
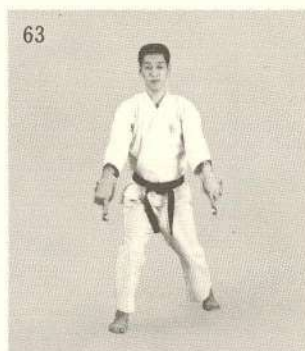
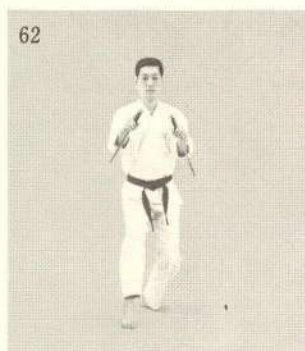
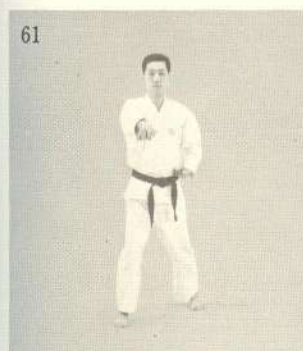
60. 50動作：左手中段逆突き、右手右腰上にかえる。

57. Connecting movement. Leaving the left hand as it is assume the preparatory position for a right jydanshi-uchi komi

58. Movement 48. Employing the yoriashi movement and leaving the left hand as it is, execute a right jydanshi-uchi.

59. Movement 49. Returning the right-hand sai to its original position and leaving the left hand as it is, execute a right gedan-harai-uke.

60. Movement 50. Bringing the right hand to the right hip, execute a left chudan-gyaku-tsuki.



61. 51動作：右手中段突き、左手左腰上にかえる。

62. 52動作：右足を引き寄せ「右猫足立ち」となり右手を体の外側、左手を体の内側になるように胸前で交叉し、横受けの要領で左右に開き、中段掻き分け受け(カキワケウケ)。

63. 53動作：右足を一步進め(左右手)両手下段払い受け。

64. 54動作：右足を左足に引き寄せ「結び立ち」となり両手は両腰上にかえる。

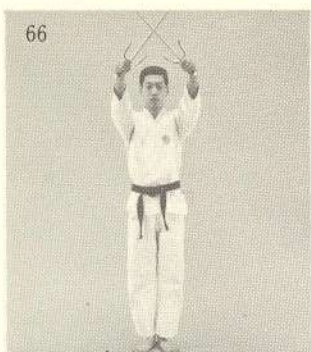
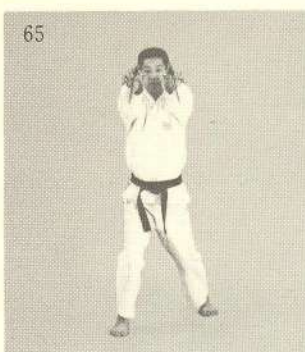
61. Movement 51. Bringing the left hand to the left hip, execute a right chudan-tsuki.

62. Movement 52. Withdrawing the right foot and thus assuming the right neko-ashi-tachi, cross your arms in front of your chest so that the right arm is to the outside and the left arm to the inside of your body. Then open them to the right and left as for a yoko-uke.

63. Movement 53. Taking one step forward on the right foot execute a morote-gedan-harai-uke (right and left arms).

64. Movement 54. Assuming the musubi-tachi by bringing the right foot to the left one, bring both hands to the hips.





65. 55動作：右足を前に出すと同時に双手上段突き。

66. 56動作：右足を左足に引き寄せ「結び立ち」となり、釧を頭上斜め前にて上段交叉受け(1動作の要領)。

67. 57動作：右足を一步進めると同時に釧を正面に打ち下し、双手上段打ち。

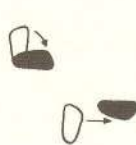
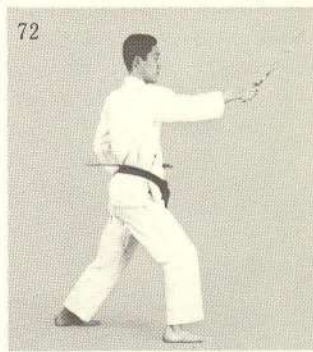
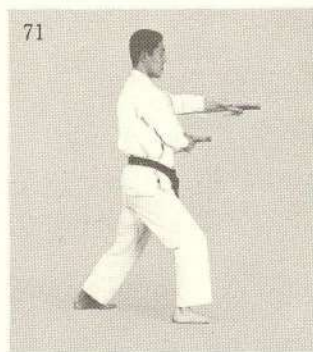
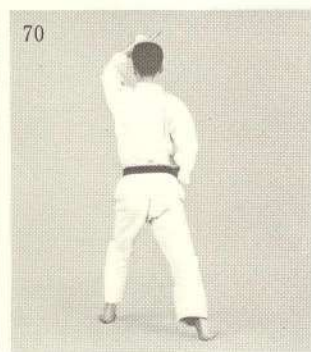
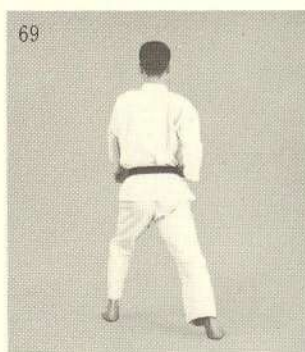
68. 58動作：右足を左足に引き寄せ「右猫足立ち」となり、釧を元に収め、釧を内側にし両肘を軽く曲げ、腕を立てて胸前に構える。

65. Movement 55. As you advance your right foot, execute a morote-jyodan-tsuki.

66. Movement 56. Bringing your right foot to your left to put you in the musubi-tachi and using both sai, execute a Jyodan-koosa-uke diagonally above the head (this must be done in a single movement).

67. Movement 57. As you take one step forward on the right foot, bring both sai straight forward and down in a morote-jyodan-uchi.

68. Movement 58. Drawing your right foot to your left, assume the right neko-ashi-tachi. Then with the two sai on the inner sides, lightly bending your elbows, raise your arms and bring them into position in front of your chest.



69. 59動作：左足を右斜め後に引き、右足を軸に体をB方向に向け(180°)同時に左手下段払い受け(46図38動作参照)右手は右腰上にかえる。

70. 60動作：左手を下から押し上げ額上にとり、左手上段受け、右手はそのまま。

71. 61動作：右足を右横に移し、左足を軸に体をC方向に向ける(90°)同時に右上段投げ受け用意姿勢となる。左手は左腰上にかえる。

72. 62動作：右上段投げ受け、左手そのまま。

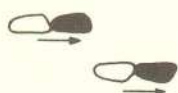
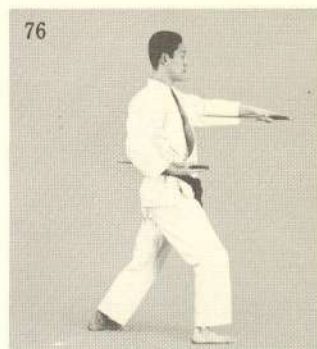
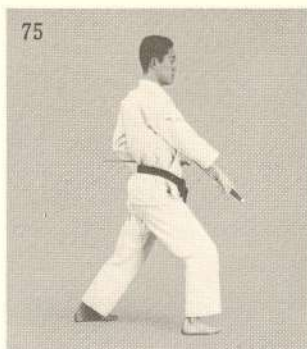
69. Movement 59. Withdrawing the left foot diagonally to the rear and pivoting on the right foot, turn the body 180 degrees in the B direction. Simultaneously execute a left gedan-harai-uke (figure 46, movement 38).

70. Movement 60. Raising and outstretching your left arm, bring your left hand to your forehead and execute a left jyodan-uke. Leave your right hand as it is.

71. Movement 61. Shift your right foot to the right side and, pivoting on your left foot, turn your body 90 degrees in the C direction. At the same time, bringing the left hand to the left hip, assume the preparatory position for the right jyodan-nage-uke.

72. Movement 62. Leaving the left hand as it is, execute a right jyodan-nage-uke.





73. 連絡動作：右手上段返し打ち込み用意姿勢、左手そのまま。

74. 63動作：「寄り足」にて右手上段返し打ち、左手そのまま。

75. 64動作：右手釦を元に収めながら右手下段払い受け、左手そのまま。

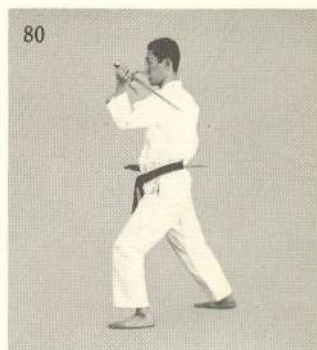
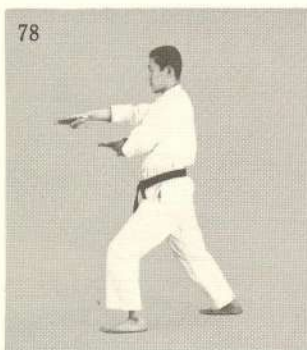
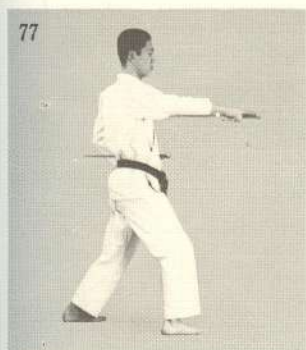
76. 65動作：左手中段逆突き、右手右腰上にかえる。

73. Connecting movement. Leave the left hand as it is and assume the preparatory position for a right iyodan-kaeshi-uchikomi.

74. Movement 63. Employing the yoriashi movement and leaving the left hand as it is, execute a right jyodan-kaeshiuchi.

75. Movement 64. As you return the right-hand sai to its original position, execute a right gedan-harai-uke. Leave the left hand as it is.

76. Movement 65. Bringing the right hand to the right hip, execute a left chudan-gyaku-tsuki.



77. 66動作：右手中段突き、左手左腰上にかえる。

78. 67動作：左足を右斜め後に移し、右足を軸に体をD方向に向ける(180°)同時に左手上段投げ受け用意姿勢となる。

79. 68動作：左手上段投げ受け、右手右腰上にかえる。

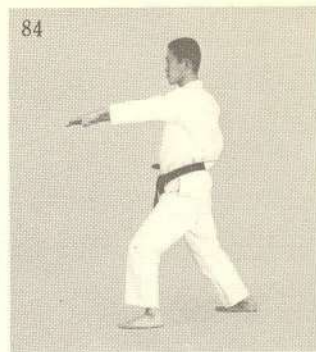
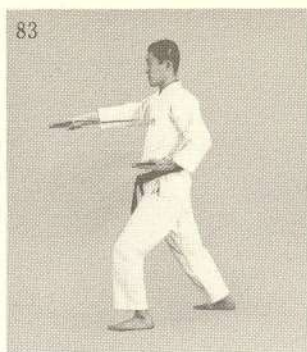
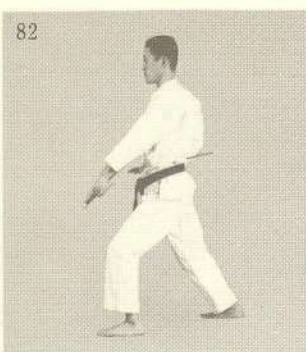
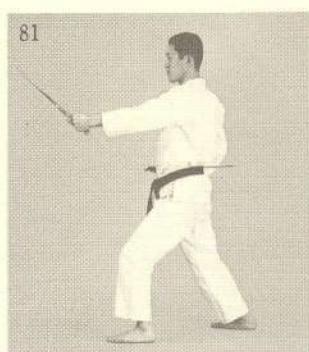
80. 連絡動作：左手上段返し打ち込み用意姿勢、右手そのまま。

77. Movement 66. Bringing the left hand to the left hip, execute a right chudan-tsuki.

78. Movement 67. Shifting the left foot diagonally to the rear right and pivoting on the right foot, turn the body 180 degrees in the D direction. At the same time assume the preparatory position for a left jyodan-nage-uke.

79. Movement 68. Bringing the right hand to the right hip, execute a left jyodan-nage-uke.

80. Connecting movement. Leaving the right hand as it is, assume the preparatory position for a left jyodan kaeshi-uchikomi.



81. 69動作:「寄り足」にて左手上段返し打ち、右手そのまま。

82. 70動作:左手釵を元に取りめながら、左手下段払い受け、右手そのまま。

83. 71動作:右手中段逆突き、左手左腰上にかえる。

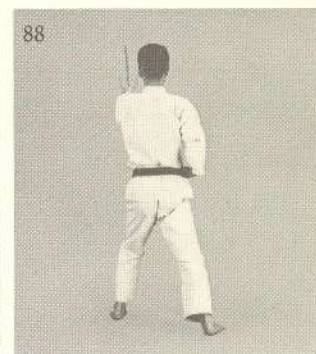
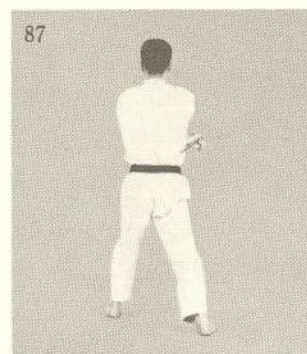
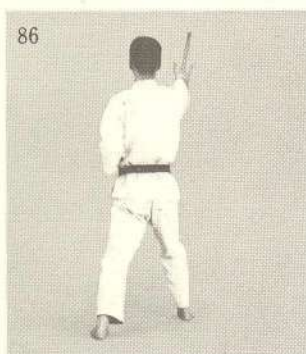
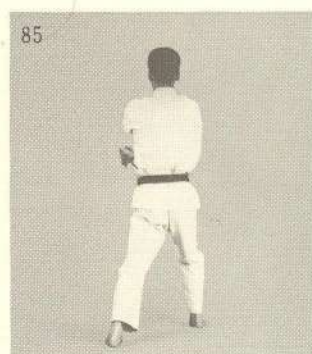
84. 72動作:左手中段突き、右手右腰上にかえる。

81.Movement 69. Employing the yoriashi movement and leaving the right hand as it is, execute a left jyodan-kaeshi-uchi.

82.Movement 70. Returning the left-hand sai to its original position and leaving the right hand as it is, execute a left gedan-harai-uke.

83.Movement 71. Bring the left hand to the left hip and execute a right chudan-gyaku-tsuki.

84.Movement 72. Bringing the right hand to the right hip, execute a left chudan-tsuki.



85. 73動作:右足を右横に移し、左足を軸に体をB方向に向ける(90°)同時に右手上段投げ受け用意姿勢となる。

86. 74動作:右手上段投げ受け、左手左腰上にかえる。

87. 75動作:左足を一步進め、左手上段投げ受け用意姿勢をとる。右手釵は元に取りめる。

88. 76動作:左手上段投げ受け、右手右腰上にかえる。

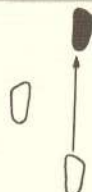
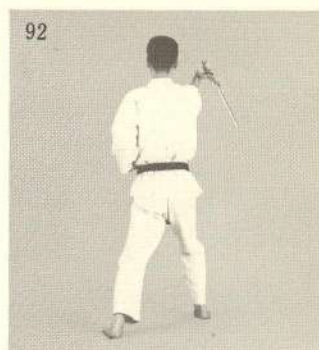
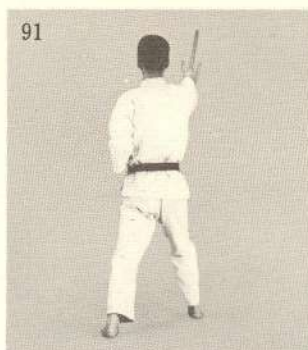
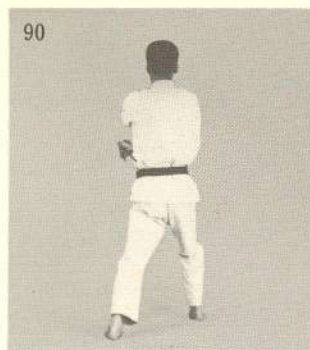
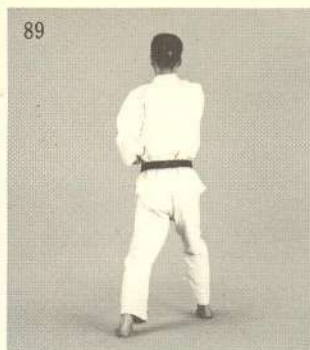
85.Movement 73. Shifting the right foot to the right side and pivoting on the left foot, turn the body 90 degrees in the B direction. At the same time, assume the preparatory position for the right jyodan-nage-uke.

86.Movement 74. Bringing the left hand to the left hip, execute a right jyodan-nage-uke.

87.Movement 75. Taking one step forward on the left foot, assume the preparatory position for a left jyodan-nage-uke as you return the right-hand sai to its original position.

88.Movement 76. Bringing the right hand to the right hip, execute a left jyodan-nage-uke.





89. 77動作：右足一步進め、右中段突き、左手釵は元に取めながら左腰上にかえる。

90. 連絡動作：右手上段投げ受け用意姿勢、左手そのまま。

91. 78動作：右手上段投げ受け、左手そのまま。

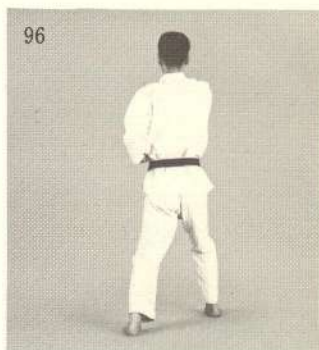
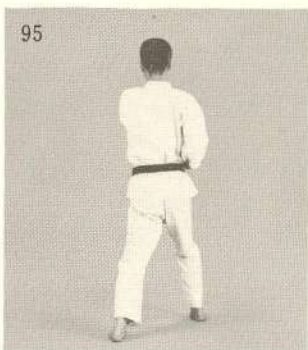
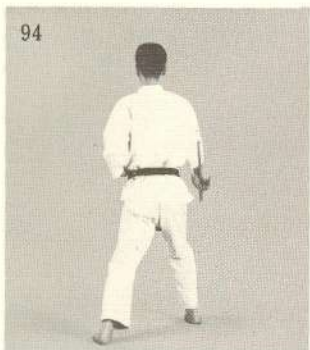
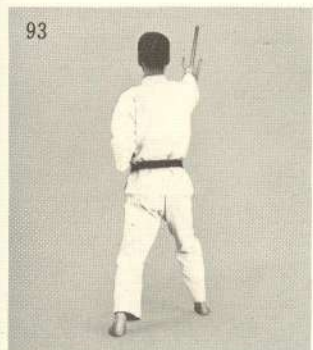
92. 連絡動作：右手上段返し打ち込み用意姿勢、左手そのまま。

89. Movement 77. Advancing the right foot one step and returning the left-hand sai to its original position, execute a right chudan-tsuki. Bring the left hand to the left hip.

90. Connecting movement. Leaving the left hand as it is, assume the preparatory position for the right jyodan-nage-uke.

91. Movement 78. Leaving the left hand as it is, execute the right jyodan-nage-uke.

92. Connecting movement. Leaving the left hand as it is, assume the preparatory position for the right jyodan-kaeshi-uchikomi.



93. 79動作：「寄り足」にて右手上段返し打ち、左手そのまま。

94. 80動作：右手釵を元に取めながら、右手下段払い受け、左手そのまま。

95. 81動作：左手中段逆突き、右手右腰上にかえる。

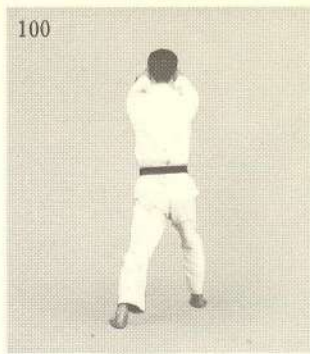
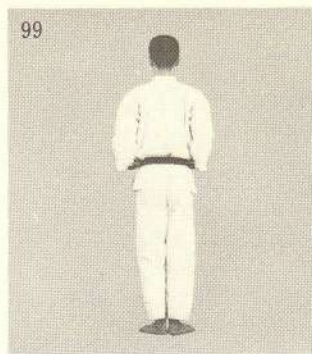
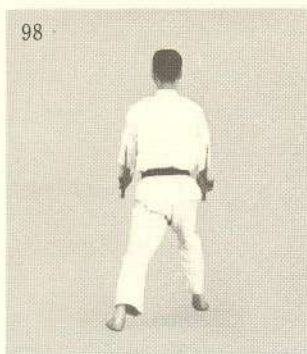
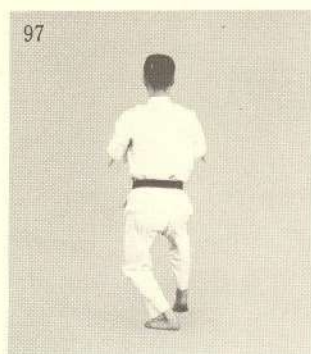
96. 82動作：右手中段突き、左手左腰上にかえる。

93. Movement 79. Employing the yoriashi movement and leaving the left hand as it is, execute a right jyodan-kaeshi-uchi.

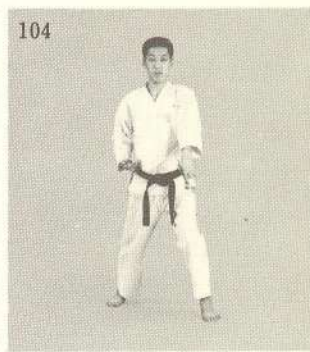
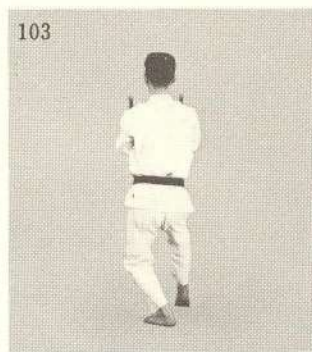
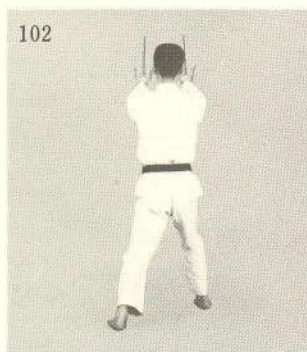
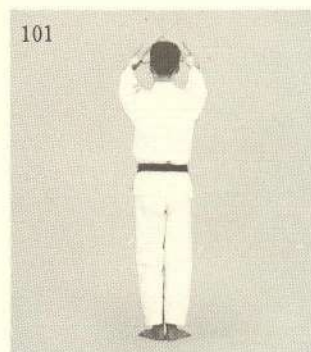
94. Movement 80. Returning the right-hand sai to its original position, execute a right gedan-harai-uke. Leave the left hand as it is.

95. Movement 81. Bring the right hand to the right hip and execute a left chudan-gyaku-tsuki.

96. Movement 82. Bringing the left hand to the left hip, execute a right chudan-tsuki.

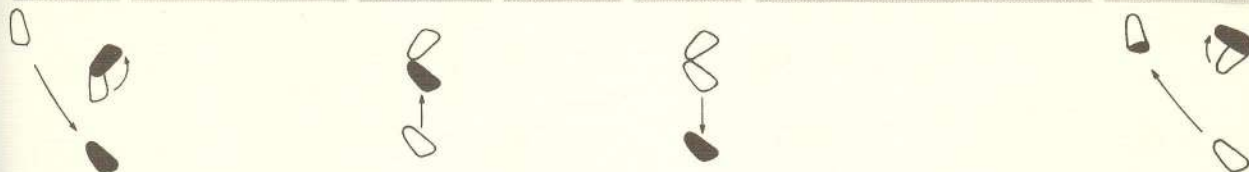
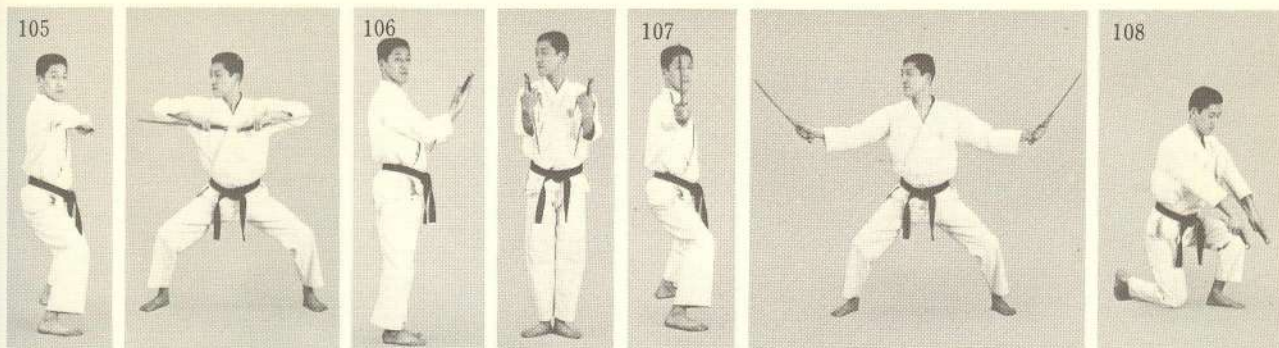


97. 83動作：右足を左足に引き寄せ「右猫足立ち」となり、中段掻き分け受け(62図52動作)  
 98. 84動作：右足を前に出し、双手下段払い受け(63図53動作)  
 99. 85動作：右足を左足に引き寄せ「結び立ち」となり両手は、両腰上に構える(64図54動作)  
 100. 86動作：右足を一步進めると同時に双手上段突き。(65図55動作)  
 97. Movement 83. Drawing the right foot to the left foot to put you in the right neko-ashi-tachi, execute chudan-kaki-wake-uke (figure 62, movement 52).  
 98. Movement 84. Advancing the right foot, execute a morote-gedan-harai-uke (figure 63, movement 53).  
 99. Movement 85. Drawing the right foot to the left foot to assume the musubi-tachi, position both hands on the hips (figure 64, movement 54).  
 100. Movement 86. Taking one forward step on the right foot, at the same time execute a morote-kyodan-tsuki (figure 65, movement 55).



101. 87動作：右足を左足に引き寄せ「結び立ち」となり、釧を頭上にて上段交叉受け(66図56動作)。  
 102. 88動作：右足を一步進めると同時に釧を正面に打ち下し、双手上段打ち(67図57動作)。  
 103. 89動作：右足を引き寄せ「右猫足立ち」となり、釧を元に収め、両肘を軽く曲げ、釧を内側にして腕を立て、胸前に構える(68図58動作)  
 104. 90動作：左足を右斜め後に移し、右足を軸に体をA方向に向ける(180°)同時に左手下段払い受け、右手右腰上にかえる。  
 101. Movement 87. As you draw your right foot to your left to assume the musubi-tachi, raise the sai over your head in a jyodan kosa-uke (figure 66, movement 56).  
 102. Movement 88. Taking one step forward on the right foot, lower the sai directly in front of you in a morote-kyodan-uchi (figure 67, movement 57).  
 103. Movement 89. Assume the right neko-ashi-tachi by drawing the right foot back. As you return the sai to their original positions, lightly bend both elbows. Bringing the sai to the inner sides, raise your arms and position them in front of your chest (figure 68, movement 58).  
 104. Movement 90. Drawing the left foot diagonally to the right rear and pivoting on the right foot, turn your body 180 degrees in the A direction. Simultaneously execute a left gedan-harai-uke and bring the right hand to the right hip.





105.91動作：右足を一步進め「四股立ち」(シコダチ)となる。体はC方向、顔はA方向を向く、両肘を曲げて、肩の高さに張り両方の釧の柄頭を合せるように、両手拇指側を胸前に当てる感じで構える。

106.92動作：右足を左足に引き寄せ「結び立ち」となり横受けの要領で胸前に構える(用意動作2参照)。

107.93動作：右足を右横に出し「四股立ち」となり両方の釧を同時に両外側の中段打ち込み。

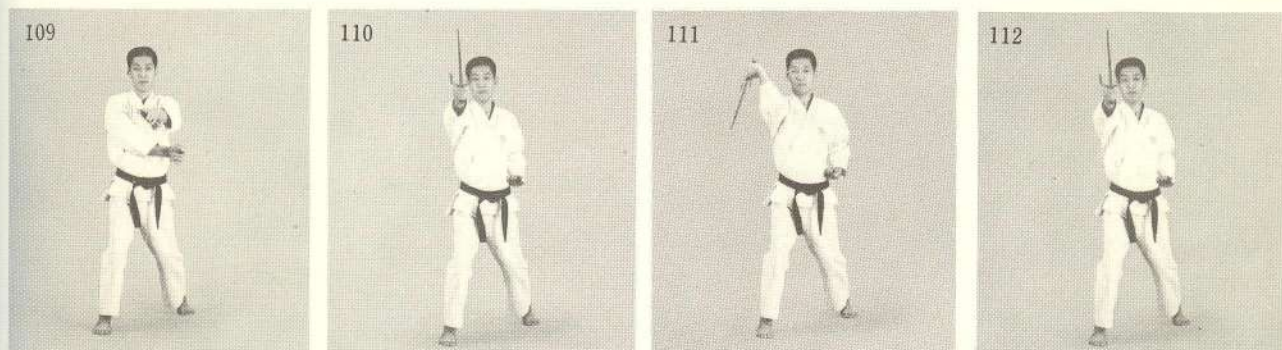
108.94動作：右足を左斜め後に引くと同時に右ヒザを床面に落とし(A方向C方向の中間45°)両方の釧は元に収めながら(基本A4-7)双手下段突き。

105.Movement 91. Advance the right foot one step to assume the shiko-tachi. Face in the A direction and, bending both elbows bring the tsukagashira of both sai together at about shoulder level. You should feel as if both thumbs could touch your chest.

106.Movement 92. Drawing your right foot to your left foot, assume the musubi-tachi. Position both arms in front of your chest as for a yoko-uke (preparatory movements 2).

107.Movement 93. Extend your right foot to your right side to assume the shiko-tachi. At the same time use both sai to execute an outside chudan-uchi-komi.

108.Movement 94. Shift your right foot diagonally to the rear left. Simultaneously, drop to the floor on your right knee (about midway between directions A and C). As you return both sai to their original positions (Basics A 4-7), execute a morote-gedan-tsuki.



109.95動作：そのまま立ち上り、左足を軸に右足を一步右斜め前に進め(A方向)右上段投げ受け用意姿勢となる。

110.96動作：右上段投げ受け、右手右腰上にかえる。

111.連絡動作：右上段返し打ち込み用意姿勢、左手そのまま。

112.97動作：「寄り足」にて右上段返し打ち、左手そのまま。

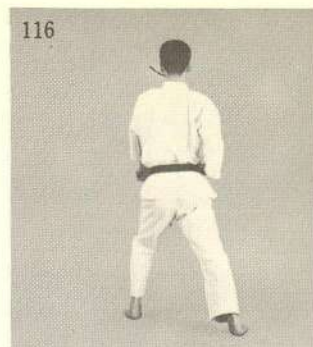
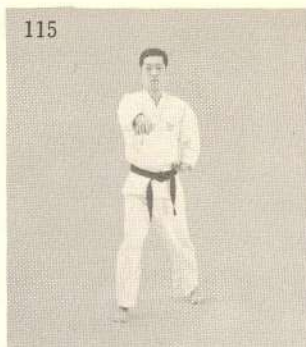
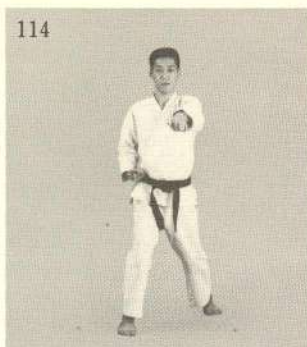
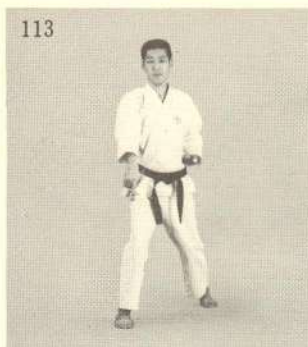
109.Movement 95. From this position, pivoting on your left foot, take one step forward diagonally to the right on your right foot (A direction) and assume the preparatory position for a jyodan-nage-uke.

110.Movement 96. Execute a right jyodan-nage-uke. Bring the right hand to the right hip.

111.Connecting movement. Leaving the left hand as it is, assume the preparatory position for the right jyodan-kaeshi-uchikomi.

112.Movement 97. Employing the yoriashi movement, execute a right jyodan-kaeshi-uchi. Leave the left hand as it is.





113.98動作：右手釵を元に収めながら右手下段払い受け、左手そのまま。

114.99動作：左手中段逆突き、右手右腰上にかえる。

115.100動作：右手中段突き、左手左腰上にかえる。

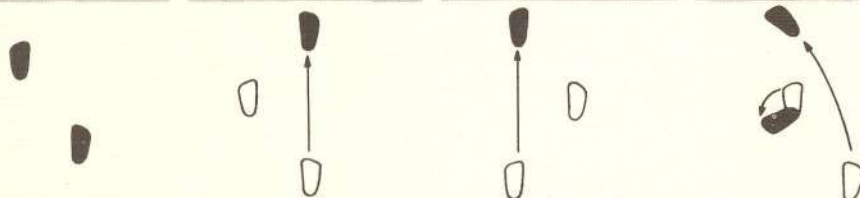
116.101左足を右斜め後に移し、右足を軸に体をB方向に向ける(180°)同時に左手下段払い受け、右手右腰上にかえる。

113.Movement 98. As you return the right-hand sai to its original position, execute a right gedan-harai-uke. Leave the left hand as it is.

114.Movement 99. Execute a left chudan-gyaku-tsuki; bring the right hand to the right hip.

115.Movement 100. Execute a right chudan-tsuki; leave the left hand as it is.

116.Movement 101. Drawing the left foot diagonally to the rear and pivoting on the right foot, turn the body 180 degrees in the B direction. At the same time, bringing the right hand to the right hip, execute a left gedan-harai-uke.



117.102動作：左手を下から押し上げ、額上にとり、左手上段受け、右手そのまま。

118.103動作：右足一步進め、右手中段突き、左手左腰上にかえる。

119.104動作：左足一步進め、左手中段突き、右手右腰上にかえる。

120.105動作：右足一步進め「四股立ち」となり、中段突き（体はD方向、突きの目標B方向）左手左腰上にかえる。

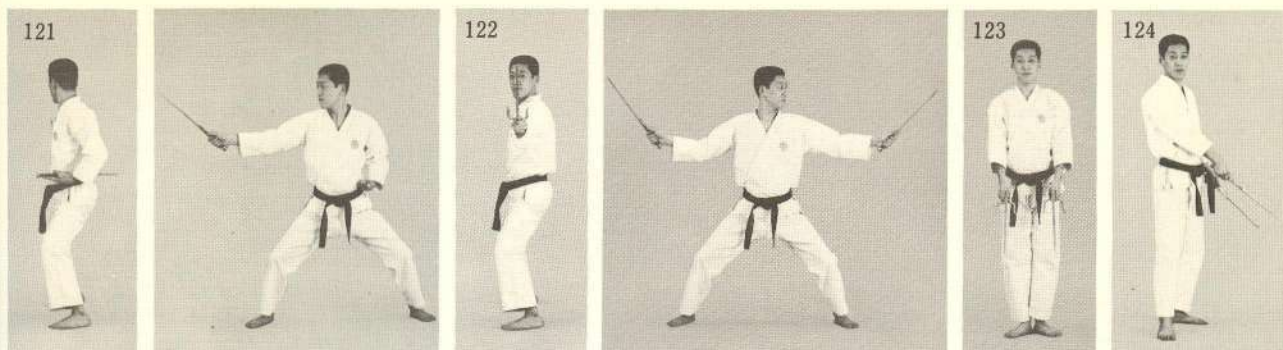
117.Movement 102. Raise and extend the left hand to your forehead as you execute a jyodan-uke. Leave your right hand as it is.

118.Movement 103. Taking one step forward on the right foot and bringing the left hand to the left hip, execute a right chudan-tsuki.

119.Movement 104. Taking one step forward on the left foot and bringing the right hand to the right hip, execute a left chudan-tsuki.

120.Movement 105. Advance the right foot one step to put your body in the shiko-tachi. Execute a right chudan-tsuki (the body faces in the D direction; the thrust is aimed in the B direction). Bring the left hand to the left hip.





121.106動作：そのままの体勢で右手中段打ち、右手そのまま。

122.107動作：右手は打ち込みのまま、左手中段打ち（A方向を打つ）。

123.108動：左足を右足に引き寄せながら体をA方向（90°）に向け「結び立ち」となる。釧は元に収めずに先を下に向け自然に体の前に下し、双手下段に構える。

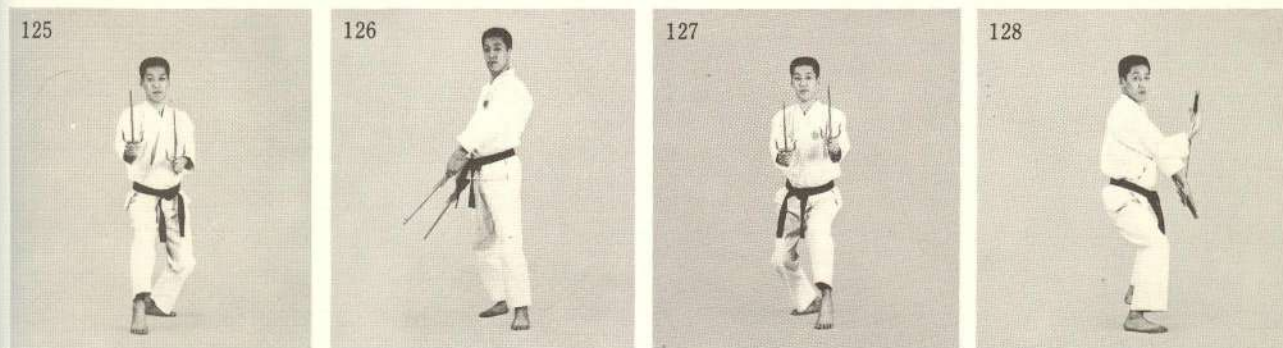
124.連絡動作：右足踵（カカト）を浮かし気味に軽く前に出し釧を体の右側面に自然に下げ、右双手中段受け用意姿勢となる。

121.Movement 106. In the same position and leaving the left hand as it is, execute a right chudan-uchi.

122.Movement 107. In the position in which you end up after the right chudan uchikomi, execute a left chudan-uchi in the A direction.

123.Movement 108. As you draw the left foot to the right foot, turn the body 90 degrees in the A direction. Return the sai to their original positions then allowt heir saki to fall naturally till they point to the floor. Position your arms as in the morote-gedan.

124.Connecting movement. Lightly advance the heel of your right foot as if it were floating. Allow the sai to fall naturally to the left inner side of your body as you assume the preparatory stance for right morote-chudan-uke.



125.109動作：「右猫足立ち」となり上体は右半身、両腕は体にそって下ろし両肘を曲げて、釧を先を上にして構え、右中段双手受けとなる。

126.110動作：右足を軽く一步後に引き、左踵を浮かし、左双手中段受け用意姿勢となる。（124連絡動作）

127.111動作：「左猫足立ち」となり、左双手中段受け。

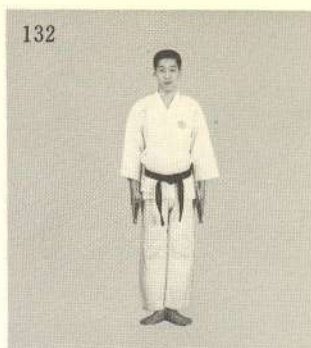
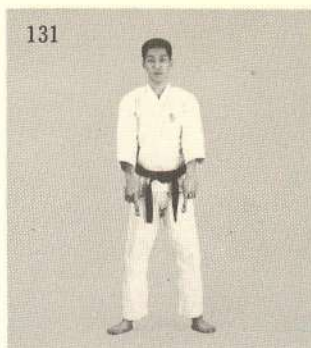
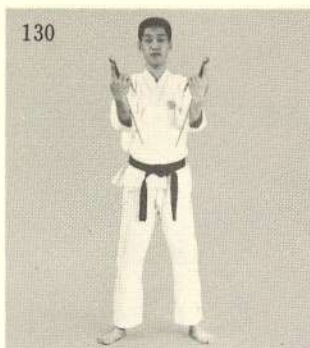
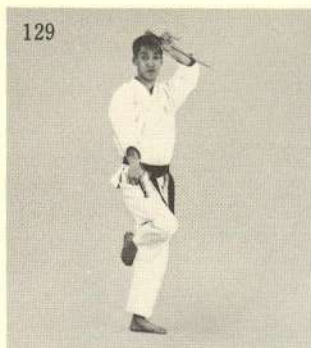
128.112動作：左足を一步後に引き「四股立ち」となる（体はC方向顔はA方向）両手の釧を元に収めながら（基本A4-7）左手は左手下段払い受け、右手は右手横打ち受けとなる。

125.Movement 109. Assume the right neko-ashi-tachi. Your upper body should be in the right hanmi, and your arms should be at the sides of the body. Bend your elbows slightly and position the sai to point upward. Execute a right chudan-morote-uke.

126.Movement 110. Lightly take one backward step on the right foot and float the left heel. Assume the preparatory position for a morote-chudan-uke (124 connecting movement)

127.Movement 111. Assume the left neko-ashi-tachi and execute a left morote-chudan-uke.

128.Movement 112. Taking one backward step on the left foot assume the shiko-tachi (body in the C direction, face in the A direction). Returning both sai to their original positions (Basics A4-7) execute a left gedan-harai-uke with the left hand and a right yoko-uchi uke with the right.



129.113動作：左足を右足に引き寄せ右足を上げて「左鷺足立ち」(ヒダリサギアシタチ)となり、左手は額上に構える。右手は右手下段払い受け。

130.114動作：右足を下ろし「外八字立ち」となり、横受けの要領で両肘を軽く曲げ腕を立てて、釧を胸前に構える。(用意動作2)

131.115動作：構えた釧を体の前で互に内側に廻すようにして下ろす。

132.116動作：右足、左足の順で閉じ「結び立ち」となり両手の釧は自然に体側に下げ、終りの姿勢となる。

129.Movement 113. Drawing the left foot to the right foot and raising the left foot to assume the left sagiashi-tachi, raise the left hand to the forehead. At the same time execute a right gedan-harai-uke.

130.Movement 114. Lower the right foot to assume the sotohachiji-tachi, and lightly bend both elbows as for the yoko-uke. Raise the arms and position the sai in front of the chest (preparatory movements 2).

131.Movement 115. Swing both sai inward and lower them in front of the body.

132.Movement 116. Assume the musubi-tachi by closing in first the right then the left foot and assume the final position by allowing the sai to come to rest naturally at the sides of the body.

## 著者略歴



坂上隆祥 (サカガミ リュウショウ)

兵庫県生れ。国士館大学剣道科卒

昭和9年 屋比久猛伝先生に師事し、空手道、古武道を修得。

昭和12年 糸東流宗家、摩文仁賢和先生に従い、糸東流空手道並に琉球古武道を修業。

昭和27年1月 正統糸洲流空手道三世を継承。

昭和34年 平信賢先生に師事し、琉球古武道を修む。

現在 財団法人 全日本空手道連盟 常任審議員

神奈川県空手道連盟 副会長

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著書 琉球古武道シリーズ・ヌンチャク

## ABOUT THE AUTHOR

Ryusho Sakagami, who was born in Hyogo Prefecture, graduated from the Kokushikan University; his specialty was kendo, or Japanese fencing.

1934—began studying karate and other ancient martial arts with Moden Yabiku.

1937—began studying Shitohryu karate and the ancient martial arts of the Ryukyu Islands under Kenwa Mabuni, the head of the Shitohryu School.

1952—succeeded to the position of orthodox third-generation Itoshuhakkaratedo.

1959—Studied ancient martial arts of the Ryukyu Islands under Shinken Taira.

At present—Chief technical judge of the Federation of All-Japan Karatedo Organizations.

Vice-chairman of the Kanagawa Prefectural Karate Federation

Chairman of the Nihon Karatedo Itosu Association

Director of the Association for the Protection and Promotion of Ancient Martial Arts of the Ryukyu Islands

Honorary instructor in the karate departments of many universities in the Kansai district of Japan.

He has written a series of articles on the ancient martial arts of the Ryukyus



## 演武者紹介



坂上節明 (サカガミ サダアキ)

著者坂上隆祥の長男、10才より父について空手道、剣道を修む。

昭和35年より平信賢先生について琉球古武道を修業。

昭和45年10月10日 著者と共に第一回世界空手道選手権大会に於て叙の模範演武。

空手の型は父であり師である隆祥に迫ると云われ、精妙であり、完璧である。

日本空手道連合会主催の大会では下記の記録がある。

第4回東日本大会 型 優勝

第6回東日本大会 組手 優秀選手

型 準優勝

第6回 全国大会 型 準優勝

第7回 全国大会 型 準優勝

第8回 全国大会 型 優勝

現在 日本空手道糸洲会総本部 指導員

神奈川県空手道連盟 常任理事

琉球古武道保存振興会 関東本部長

山梨学院大学空手道部 師範

その他会社空手部指導先多数

## THE MODEL

Sadaaki Sakagami, the eldest son of the author, has been studying karate and kendo with his father since the age of ten.

1960—studied the ancient martial arts of the Ryukyu Islands with Shinken Taira.

1970—with his father performed the sai techniques at the first Worldwide Karate Tournament, held in Tokyo.

In the karate kata he is almost as proficient as his teacher and father.

He has won the following awards at meets held by the Nihon Karatedo Federation

First place in kata at the Fourth East Japan Meet

Second place in kata at the Sixth All-Japan Meet

Second place in kata at the Seventh All-Japan Meet

First place in kata at the Eighth All-Japan Meet

At present he is

an instructor in the Nihon Karatedo Itosukai

regular director of the Kanagawa Prefectural Karate Federation

chairman of the Kanto Division of the Association for the Protection and Promotion of the Ancient Martial Arts of the Ryukyu Islands

instructor at the karate department of the Yamanashi Gakuin University

instructor to the karate classes of a number of commercial organizations.

本だけでは、緩急タイミングなどよくわからないことがあると思いますので8ミリのフィルム（スーパー8）を用意したいと  
思います。

日本からの御問合せは、東海堂へ。海外からの御問合せは小川貿易へお願いします。

We are going to prepare the 8mm Film (Super 8) of "SAI OF TSUKEN SHITAHAKU", in line with this issue.

We hope it will be helpful to learn rhythm of Sai movements.

For details, please contact:

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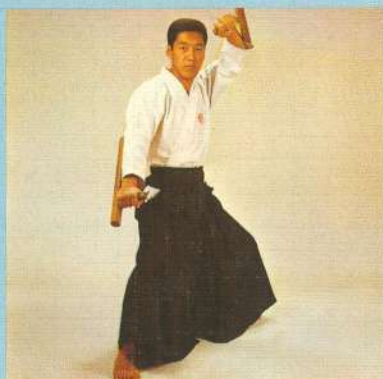
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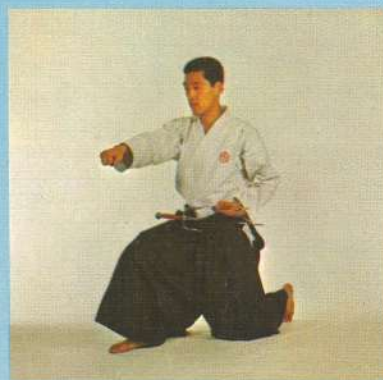
TONFA OF HAMAHIGA  
浜比嘉のトンファー  
ハマヒガ

次回は浜比嘉（ハマヒガ）のトンファを発行する予定です。  
多和田（タワダ）の釵、棒術なども引続き予定しています。

The next issue, Series III of Ancient Martial Arts of the Ryukyu Islands, is scheduled "TONFA OF HAMAHIGA". Subsequently, we are planning to publish "SAI OF TAWADA" and "BOJUTSU" in the Series IV and V.



SAI OF TAWADA  
多和田の釵  
タワダサイ



SAI OF CHATANYARA  
北谷屋良の釵  
チャタンヤラサイ