



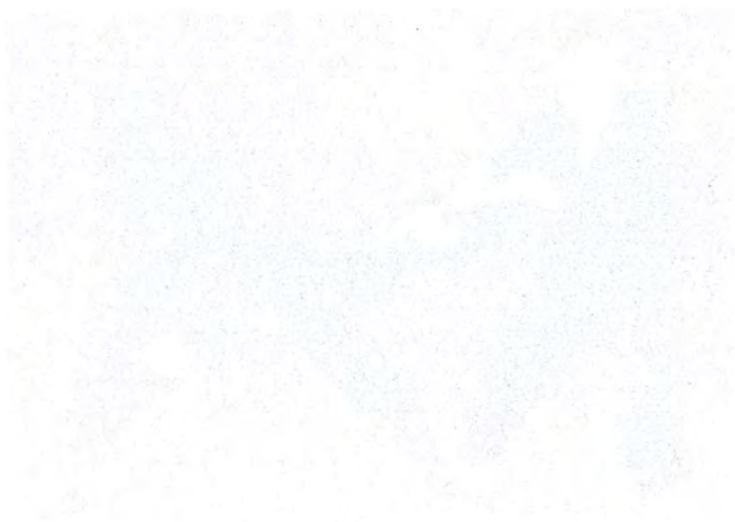
HANBÔ JUTSU



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HANBÔ JUTSU





The Hanbô is a short stick about 90 centimetres long, adapted to the size of the Japanese people. But for us Westerners it should get to the level of our hips.

Most of the Japanese are shorter than us and the weapons they use are made for their size; this is why every weapon has to take into account the size of the student.

The techniques explained here come from Kukishin Ryû. Legend has it that the Hanbô of Kukishin Ryû was created on a battlefield, from a Yari cut in two.

The meaning of Hanbô is:

HAN : half and BÔ : stick of 6 Shaku.

As we shall see in the part reserved for the Bo, the Bo is 6 Shaku long, that is 180 cm, a Shaku being 30 cm, so the Hanbô is 3 Shaku long.

The Hanbô is one of the weapons that most of the times the BUJINKAN students learn first. But in the "Memento du pratiquant" program, the Tantô and the Kunai come first, to allow a more logical evolution of the weapons, from short ones, to middle-sized and then to long ones.



HANBÔ JUTSU NO KAMAE

24. HIRA ICHIMONJI NO KAMAE

Standing in **Shizen**, with the **Hanbô** held with both hands in front of the body.





25. TATE NO KAMAE

Standing in **Shizen**, with the **Hanbô** held with one hand, aiming downwards, in front of the body.





26. MUNEN MUSO NO KAMAE

Standing in **Shizen**, with the **Hanbô** held with one hand, aiming downwards, by the side of the body.





27. OTONASHI NO KAMAE

Standing in **Shizen**, the **Hanbô** held with both hands behind the body.





HANBÔ JUTSU

28. NANAME USHIRO OMOTE WAKI UCHI

Starting from **Hira Ichimonji no Kamae**.

Tai Sabaki in diagonal, leaning back, moving back the leg on the same side as the attack, hitting **Butsumetsu** with the **Hanbô**.





29. NANAME MAE URA WAKI UCHI

Starting from **Hira Ichimonji no Kamae**.

Tai Sabaki in diagonal, leaning forward, putting forward the leg opposed to the attack, hitting **Butsumetsu** with the **Hanbô**.





30. NANAME MAE OMOTE WAKI UCHI

Starting from **Hira Ichimonji no Kamae**.

Tai Sabaki in diagonal, leaning forward, putting forward the leg on the same side as the attack, hitting **Butsumetsu** with the **Hanbô**.





31. MAWASHI KOTE UCHI OMOTE

Starting from **Hira Ichimonji no Kamae**.

Tai Sabaki in diagonal, leaning back, moving back the leg on the same side as the attack. Making a circular move with both hands in order to hit the wrist.





32. MAWASHI KOTE UCHI URA

Starting from **Hira Ichimonji no Kamae**.

Tai Sabaki in diagonal, leaning back, moving back the leg opposed to the attack. Making a circular move with both hands in order to hit the wrist.





33. KOTE UCHI OMOTE

Starting from **Hira Ichimonji no Kamae**.

Tai Sabaki in diagonal, leaning back, moving back the leg opposed to the attack. Making a circular move with both hands in order to hit the wrist.





34. KOTE UCHI URA

Starting from **Hira Ichimonji no Kamae**.

Tai Sabaki in diagonal, leaning back, moving back the leg on the same side as the attack. Making a circular move with both hands in order to hit the wrist.

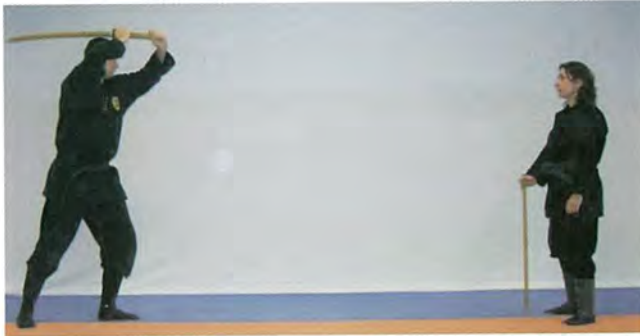




35. KATATE TSUKI

Starting from **Tate no Kamae**.

Tai Sabaki in diagonal, leaning forward, putting forward the leg opposed to the attack. Lifting the **Hanbô** to stab the opponent in the neck or the plexus, turning the body sideways.





HANBÔ NO FURI

36. KATATE FURI







37. HACHIMONJI BURI







HANBÔ NO JUTSU NO WAZA

38. KYOKOTSU KUDAKI

Crushing the breastbone.



39. HON GYAKU DORI

After grabbing the **Hanbô**, do **Hon Gyaku**.





40. OMOTE GYAKU DORI

After grabbing the **Hanbô**, do **Omote Gyaku**.



41. URA GYAKU DORI

After grabbing the **Hanbô**, do **Ura Gyaku**.





42. TAKE ORI

After grabbing the **Hanbô**, do **Take Ori**.



43. TSUKE IRI

Inserting the stick between the arm and the body.

- 1) **Uke** does a **migi Tsuki**
- 2) **Tori**, starting from **Hira Ichimonji no Kamae**, takes a step to the left and grabs **Uke**'s right arm with his right hand and at the same time places the **Hanbô** with his left hand on the inside of **Uke**'s hips.
- 3) Then moves forward while doing a **Muso Dori** with the help of the **Hanbô** on **Uke**'s elbow in order to bring him down.



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44. KOSHI ORI

Breaking the hip.

- 1) **Uke** does a **Migi Tsuki**
- 2) **Tori**, starting from **Hira Ichimonji no Kamae**, takes a step to the right and grabs **Uke's** right arm with his left hand and at the same time places the **Hanbô** with his right hand on the outside of **Uke's** hips.
- 3) Then moves forward, putting the **Hanbô** under **Uke's** armpit and lifting it (which exerts pressure at the level of **Uke's** hips), in order to bring him down.





2



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45. GANSEKI OTOSHI

Breaking the big stone.

- 1) **Uke** does a **Migi Tsuki**
- 2) **Tori**, starting from **Tate no Kamae**, takes a step to the right and at the same time places the **Hanbô** with his left hand under **Uke's** right arm.
- 3) Then he puts his left leg forward, switching the **Hanbô** to the other hand in order to block it behind the elbow and on the inside of **Uke's** hip.
- 4) **Tori**, maintaining his grip with the **Hanbô**, moves the left leg back to sweep **Uke's** leg and bring him down in **Otoshi**.

Henka:

GANSEKI OTOSHI MAKIKOMI: To entangle.

GANSEKI OTOSHI GARAMI: To enfold.





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46. ONI KUDAKI OMOTE

Crushing the demon.

At the moment of the **Tsuki**, do **Oni Kudaki Omote**.



Henka :

ONI KUDAKI KUBI, ONI KUDAKI URA : Bust and forearm

ONI KUDAKI : Crushing the demon.

47. KOTE GAESHI

- 1) **Tori** is in **Tate no Kamae**, **Uke** is in **Daijôdan** and does **Jôdan Kiri**.
- 2) **Tori** moves to the right and does **Hachimonji Buri** with the **Hanbô** to hit **Uke's** wrist or wrists.





48. GYAKU OTOSHI

- 1) **Tori** has the **Hanbô** in his right hand in **Tate no Kamae**.
- 2) **Uke** grabs **Tori's** right wrist with his left hand.
- 3) **Tori** moves his right foot back and controls **Uke's** hand with the **Hanbô** by grabbing its end over **Uke's** wrist with his left hand.
- 4) Then gets on his left knee to control **Uke** in **Ura Gyaku**.



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49. KO KUDAKI

- 1) **Tori** is in **Hira Ichimonji no Kamae**.
- 2) **Uke** does a **Tsuki** with the **Shotô**.
- 3) **Tori** takes a step to the left and takes his left hand off the **Hanbô** in order to hit the **Shotô** or **Uke's** wrists with the left end of his weapon.
- 4) At the end of the hit **Tori** grabs the right end of the **Hanbô** with his left hand.
- 5) Then **Tori** slides his right hand on the **Hanbô** all the way to its end.
- 6) And takes his left hand off the weapon while putting his left leg forward and swings the **Hanbô** in the air to hit **Uke** in the head.





2,3



4







50. KASUMI GAKE

- 1) **Tori** has the **Hanbô** in his right hand in **Tate no Kamae**.
- 2) **Uke** does a **Tsuki** with the **Shotô**.
- 3) **Tori** takes a step to the left outside the range of the attack and lets the **Hanbô** loose in his left hand.
- 4) **Tori** grabs **Uke's** wrist with the right hand (control of the **Shotô**), then moves his left foot forward and hits **Uke** in the **Butsumetsu** and controls **Uke** like in the **Tsuki Iri**.







51. KOTE HARAI

- 1) **Tori** is in **Otonashi no Kamae**.
- 2) **Uke** does **Jôdan Kiri** with the sword.
- 3) **Tori** takes a step to the left pivoting his body.
- 4) **Tori** places the **Hanbô** in **Kuri Kaeshi**.
- 5) **Tori** puts his left leg forward and hits **Uke's** right **Kasumi**.





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