



YARI & NAGINATA JUTSU



Bujinkan Hombu : Nagato Sensei



YARI

The Yari is a spear, a stick with a point at the top; most of the times the point is three-edged and all of the edges can be cutting.

Yari Jutsu can also be known as So Jutsu, which is the most used name.

The Yari has a lot of forms and here are some of them:

The normal Yari, which has a point 10 to 40 centimetres long and a stick that can reach from 2 metres to 4 metres in length.

The famous Kamayari, which comes from the Kumogakure Ryû School. Its characteristics are the two hooks on the point which one could use to hook the opponent's limbs or the tree branches to move.

The techniques explained here come from the Kukishin Ryû as well. The Yari can be very well used either to stab or to hit the opponent, with the point or with the other end of the Yari, which has a weight attached to it.



NAGINATA

The Naginata is a long stick with a sword blade at its end.

The stick has to be oval shaped, like the Tsuka of the sword, in order to know which way the cutting edge faces. The handle or the blade can be of different weights and lengths.

The dimensions of the best known Naginata are the following ones:

The stick has 6 Shaku with a blade the size of a Kodashi.

There is also the Bisento (a type of halberd) which is in fact the original weapon. It comes from China and it is this weapon that the Naginata derives from.

If we have to compare them, the Bisento is more the battlefield Naginata with a heavier stick and blade, while the Naginata is more the weapon used by the guards and the Japanese women to protect themselves in their own home.

Moreover, it is said that the Naginata is the weapon preferred by the Japanese women. Since the



woman is physically weaker than the man, she has to keep the opponent at a distance, remaining at the same time dangerous, which is what the Naginata allows her to do.

In the same category there is also the Nagamaki, which has a thinner and longer blade, while the stick is shorter.

The techniques presented here come from the Kukishin Ryû as well; we already know the story of Kurando (founder of this school, mentioned in the chapter about the Bô) who protected the emperor with his Naginata, transformed into a Bô after the blade was broken off.

One must not therefore forget that this weapon is like a sword, except the fact that the blade is shorter and the Tsuka (the handle) is longer. It's one of the few long weapons with which one can cross the arms in order to use the edge of the blade like with the sword.



YARI JUTSU

KOTSU

1. Use alternatively little steps and jumps.
2. To make **Uke** attack, leave an opening, opening from the point.
3. Move the Yari together with the hips.
4. All the positions are made in **Ten-Chi-Jin**, depending on the terrain.
5. The **Tsuki** are made by drilling with the point in order to pierce the armour.
6. The **Aruki** are used to push the opponent when there is contact. It is always the back leg that pushes and the **Yari** has to remain parallel to the ground.
7. When you use the **Yari** getting down on one knee, support the **Yari** on the thigh.





YARI JUTSU NO KAMAE

19. TATE NO KAMAE

Standing in **Shizen**, with the **Yari** held vertically with one hand, in front of the body.





20. CHÛDAN NO KAMAE

The left foot is pointing towards **Uke**, the right foot is at – 20. The feet are like in **Ichimonji no Kamae (Tai Jutsu)** but closer together.





21. SEIGAN NO KAMAE

The right foot is pointing towards **Uke**, the left foot is at – 20. The **Yari** is at the level of the right hip and the point is aiming at **Uke**'s eyes.





22. GEDAN NO KAMAE

The feet are like in **Jumonji no Kamae (Tai Jutsu)**. And the point is aiming at the ground.





KIHON GATA

23. TSUKI NO WAZA

Drilling with the point when attacking. Turning the backward hand inside; the **Yari** rotates in the forward hand.







24. YARI NO ARUKI

Walking with the feet making a 90° angle.





25. KASUMI UCHI

25. KASUMI UCHI

Horizontal and circular hit to the temple.





26. SUWARI UCHI

Tsuki by getting down on one knee.





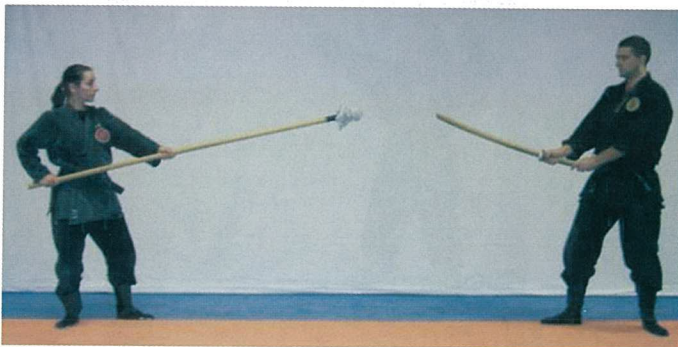


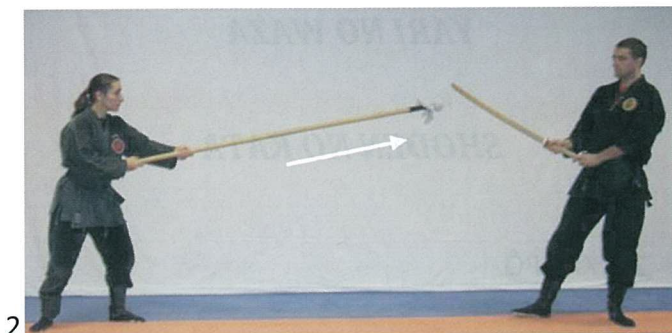
YARI NO WAZA

SHODEN NO KATA

27. KANPÔ

- 1) **Uke** is in **Seigan no Kamae** with the sword and **Tori** is in **Seigan no Kamae**.
- 2) **Tori** does two short attacks with **Tsuki**.
- 3) **Tori** assumes **Jôdan no Kamae** to do a big **Tsuki**.
- 4) **Tori** pivots his body to the left and gets down on his left knee; at the same time he hits the back of **Uke's** right knee with the back of the **Yari**.







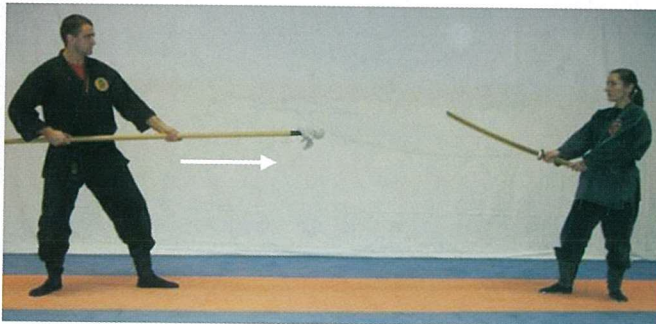
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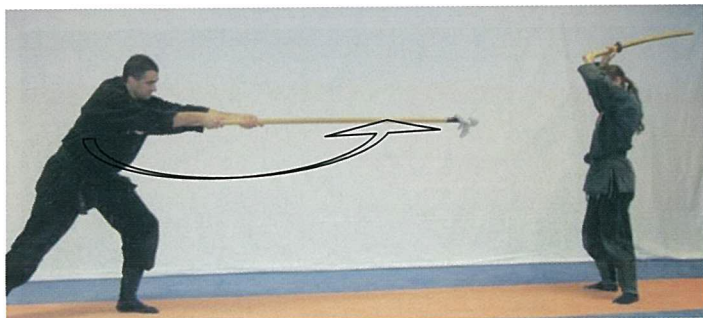


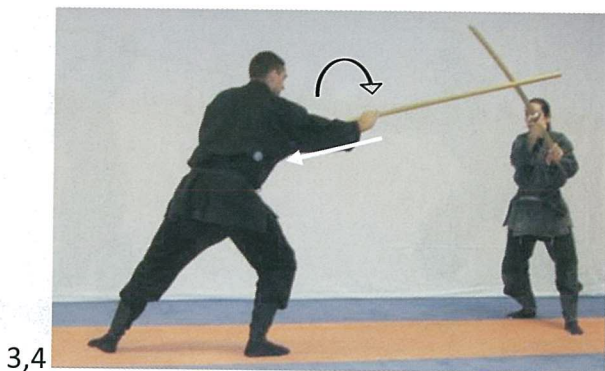


28. SHIHO WAZA

- 1) **Uke** is in **Seigan no Kamae** with the sword and **Tori** is in **Chûdan no Kamae**.
- 2) **Tori** does a short **Tsuki** then a long **Tsuki** without moving forward.
- 3) **Tori** pivots the **Yari** in his right hand and puts his right foot forward to strike **Yokomen Uchi** with the back of the **Yari**.
- 4) **Uke** blocks the attack.
- 5) **Tori** pivots the **Yari** with the right hand to aim the point forward and assumes **Chûdan no Kamae**.
- 6) Starting from **Chûdan no Kamae**, **Tori** does a **Tsuki** then continues with a **Haneage** starting from the point to lift up **Uke's** arms.
- 7) **Tori** then pivots to the right, getting down on his right knee to hit **Uke's** knee with the back of the **Yari**.







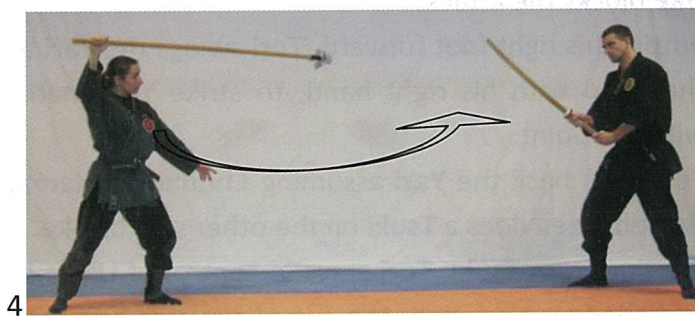
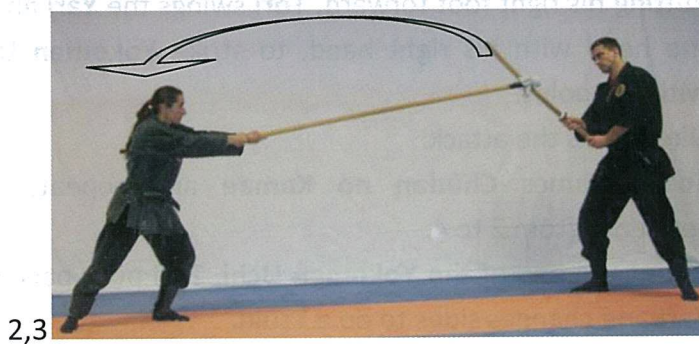
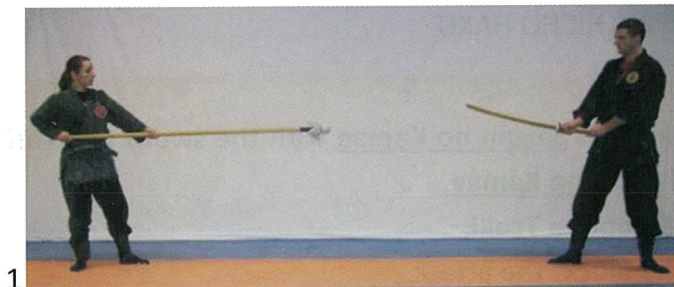


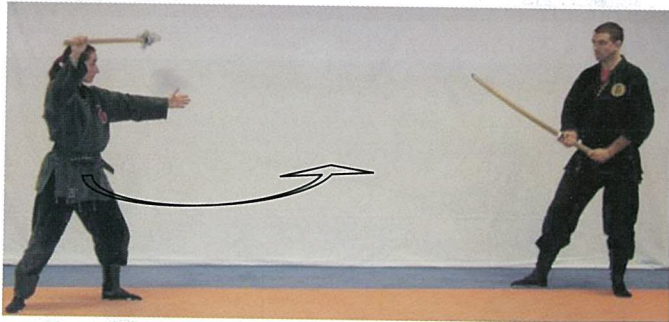
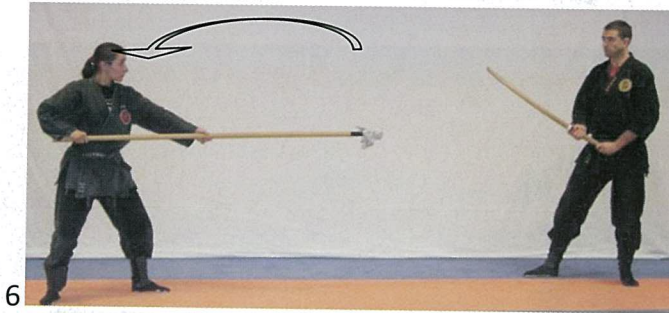
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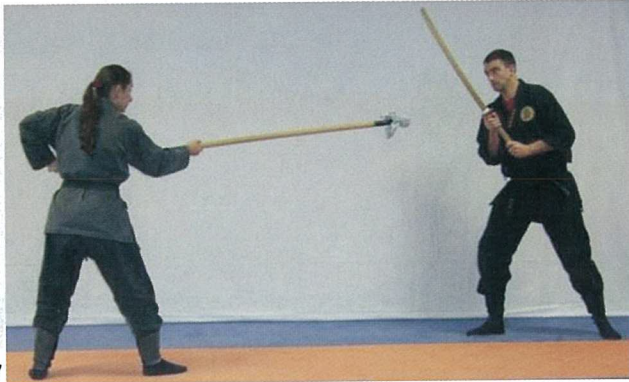


29. HICHO HAKU

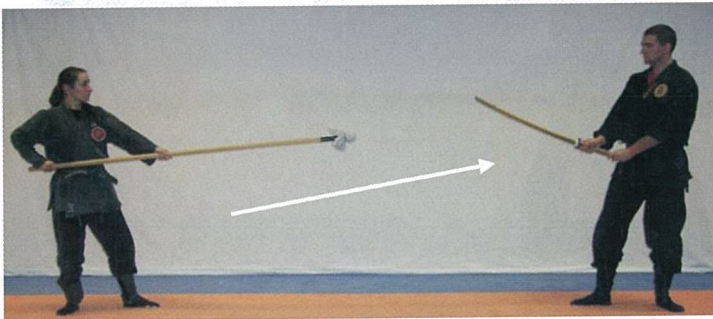
- 1) **Uke** is in **Seigan no Kamae** with the sword and **Tori** is in **Chûdan no Kamae**.
- 2) **Tori** does a **Tsuki**.
- 3) **Uke** blocks the attack.
- 4) Putting his right foot forward, **Tori** swings the **Yari** above the head with his right hand, to strike **Yokomen Uchi** with the point.
- 5) **Uke** blocks the attack.
- 6) **Tori** assumes **Chûdan no Kamae** and repeats the sequence from 2 to 4.
- 7) But at the end of the **Yokomen Uchi**, **Tori** pulls back the **Yari** and changes sides to do a **Tsuki**.
- 8) **Uke** blocks the attack.
- 9) Putting his right foot forward, **Tori** swings the **Yari** above the head with his right hand, to strike **Yokomen Uchi** with the point.
- 10) **Tori** pulls back the **Yari** assuming **Chûdan no Kamae** on the left, then does a **Tsuki** on the other side of **Uke**.
- 11) Starting from **Tsuki**, **Tori** stays in control of **Uke**'s hands and changes side, pulls the sword towards him with the help of the point and finishes with a **Tsuki**.



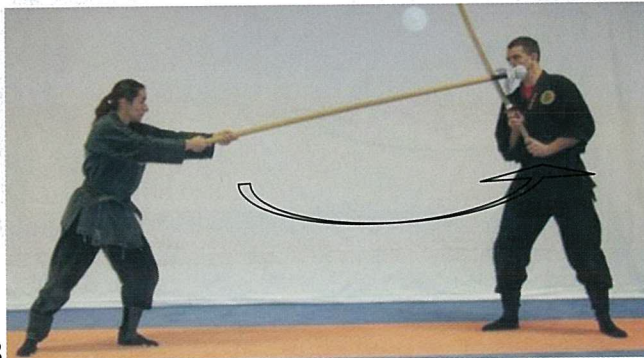




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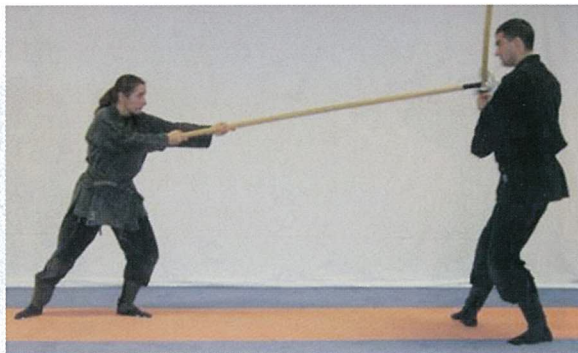


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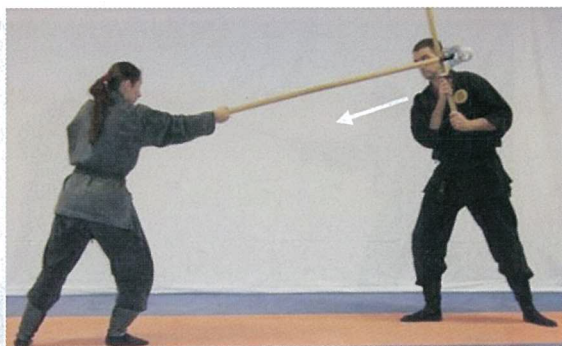


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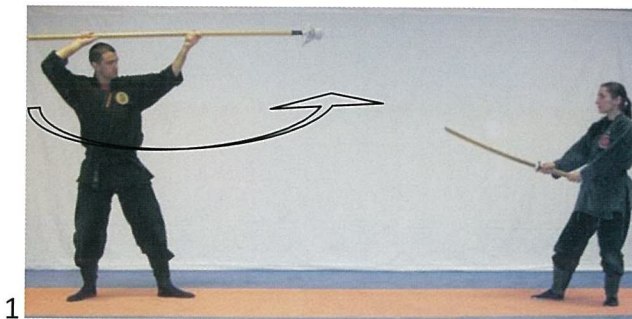






30. HITOTSUKI YAKU

- 1) **Uke** is in **Seigan no Kamae** with the sword and **Tori** is in **Jôdan no Kamae**.
- 2) **Tori** does **Yokomen Uchi** moving his right foot forward.
- 3) **Tori** assumes **Chûdan no Kamae** to continue with a **Tsuki**.
- 4) **Uke** blocks the attack by hitting the **Yari**.
- 5) **Tori** hits **migi Dô** with the back of the **Yari**, putting his left foot forward.
- 6) **Uke** steps back and blocks the attack.
- 7) **Tori** follows in **Yoko Aruki** with the right foot and gets down on the left knee to hit **Uke's** foot directly with the back of the **Yari**.



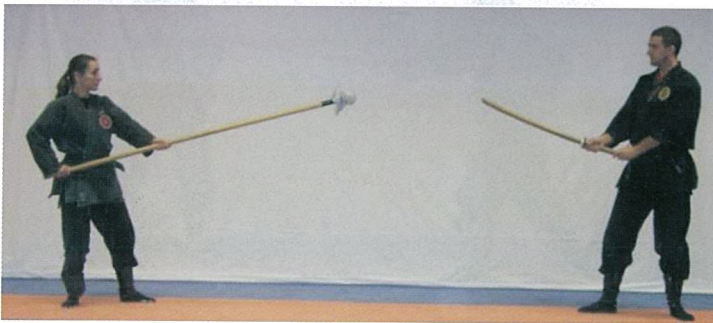


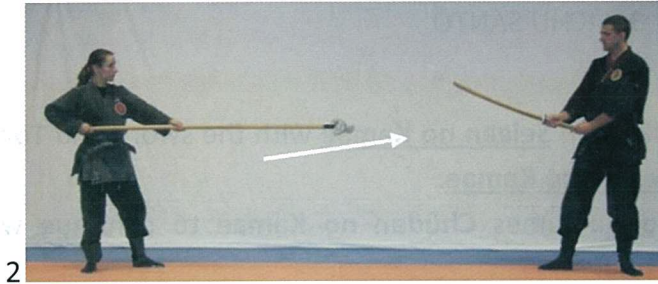


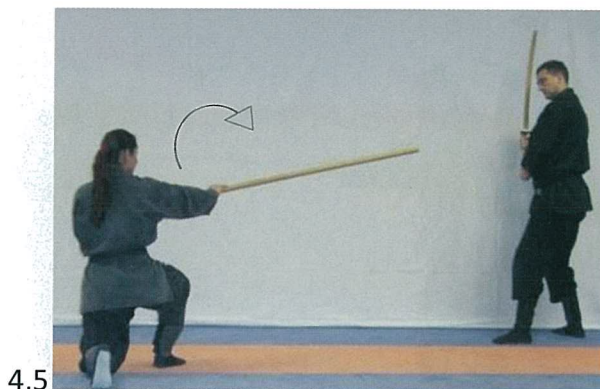


31. ICHU SANTÔ

- 1) **Uke** is in **Seigan no Kamae** with the sword and **Tori** is in **Seigan no Kamae**.
- 2) **Tori** assumes **Chûdan no Kamae** to continue with a **Tsuki**.
- 3) **Uke** blocks the attack.
- 4) **Tori** puts his right foot forward and gets down on his left knee, while hitting **Hidari Dô** with the back of the **Yari**.
- 5) **Uke** steps back.
- 6) **Tori** gets up and assumes **Seigan no Kamae**.
- 7) **Tori** assumes **Chûdan no Kamae** to continue with a **Tsuki**.
- 8) Starting from the **Tsuki**, **Tori** changes hands and sides, keeping control of **Uke**, then finishes with a **Tsuki**.





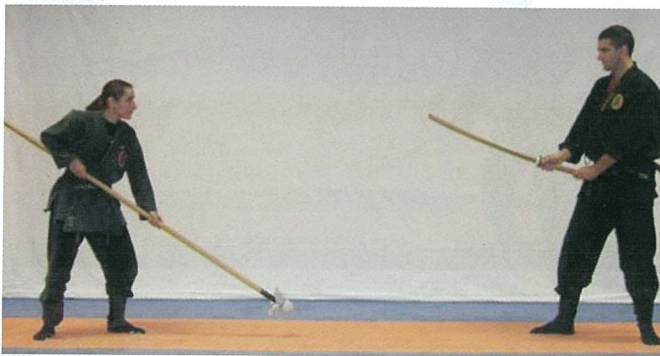




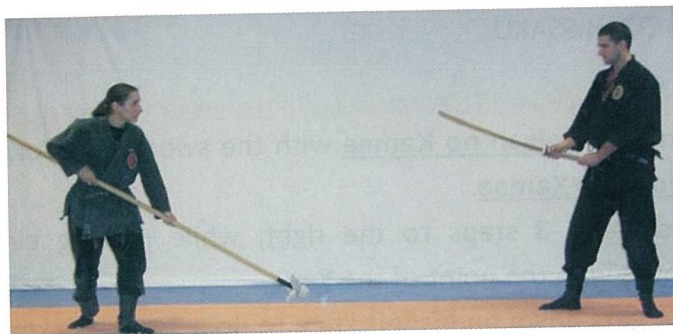


32. HISSAKU

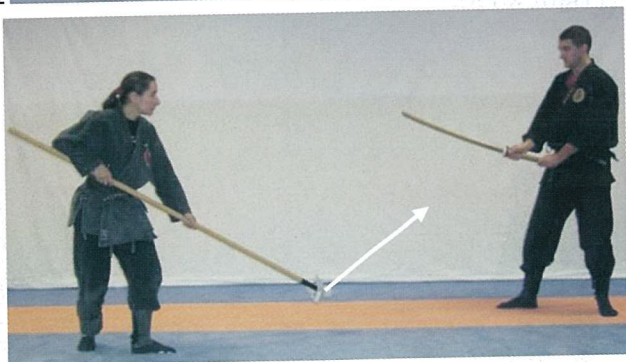
- 1) **Uke** is in **Seigan no Kamae** with the sword and **Tori** is in **Gedan no Kamae**.
- 2) **Tori** takes 3 steps to the right, while making circular moves with the point of the **Yari**.
- 3) **Tori** gets down on his left knee to do a **Tsuki**, sticking the back of the **Yari** in the ground.
- 4) **Uke** blocks the attack.
- 5) **Tori** gets up, putting his right foot forward, and does **Ashi Barai** at **Uke's** right leg with the back of the **Yari**.
- 6) **Tori** pivots the point of the **Yari** forward.
- 7) **Tori** makes a big vertical circular movement with the **Yari** to continue with a **Tsuki**, at the same time getting down on his right knee.



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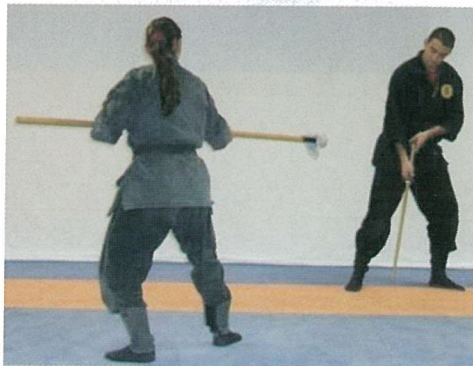




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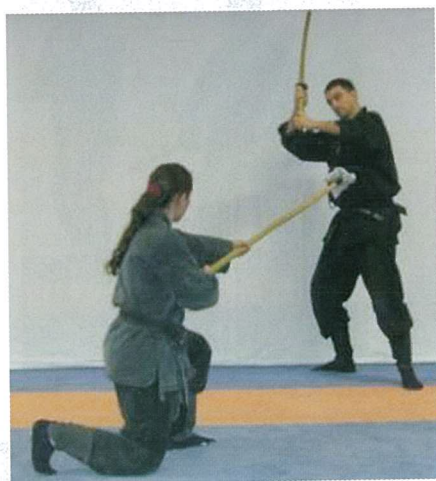
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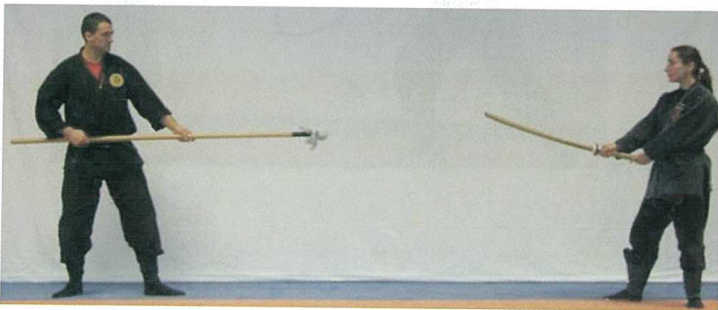
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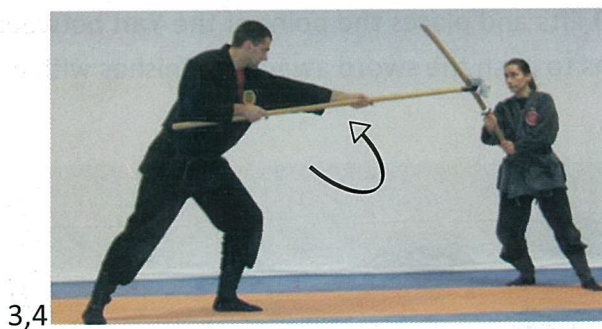
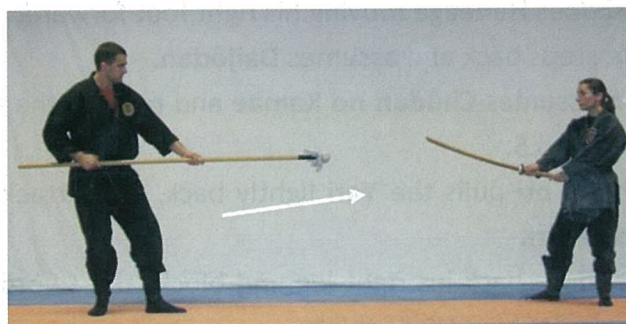
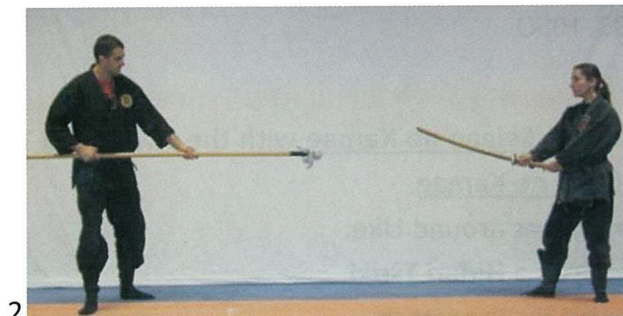




33. HISO

- 1) **Uke** is in **Seigan no Kamae** with the sword and **Tori** is in **Chûdan no Kamae**.
- 2) **Tori** moves around **Uke**.
- 3) **Tori** does a **Hidari Tsuki**.
- 4) **Uke** blocks the attack.
- 5) **Tori** does **Haneage** moving his right foot forward.
- 6) **Uke** steps back and assumes **Daijôdan**.
- 7) **Tori** assumes **Chûdan no Kamae** and repeats the moves from 3 to 5.
- 8) When **Tori** pulls the **Yari** lightly back, **Uke** attacks with **Jôdan Kiri**.
- 9) **Tori** pulls back his right leg and blocks the sword, then does a **Tsuki** at **Uke's** thigh.
- 10) **Tori** lifts and places the point of the **Yari** between **Uke's** arms to push the sword away and finishes with a **Tsuki**.











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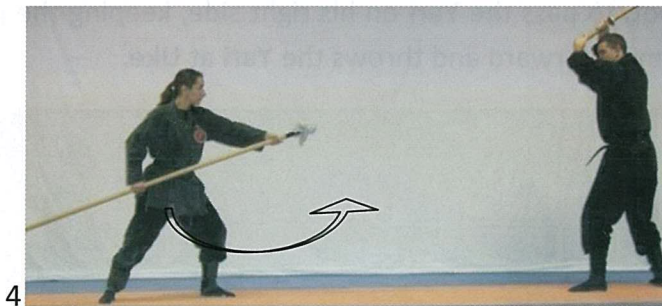
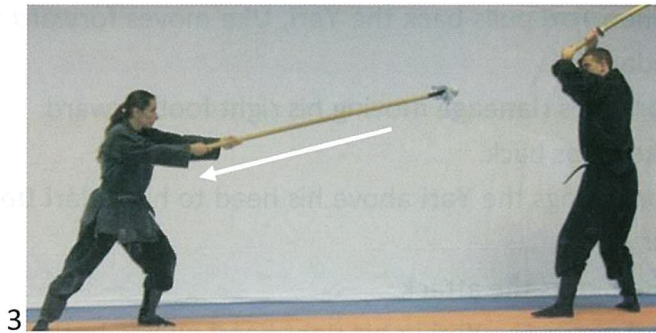
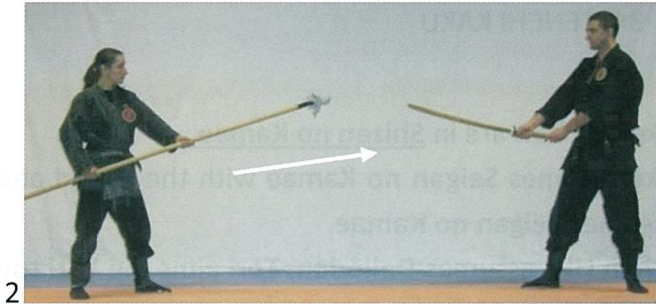




34. TENCHI KAKU

- 1) **Uke** and **Tori** are in **Shizen no Kamae**.
- 2) **Uke** assumes **Seigan no Kamae** with the sword and **Tori** assumes **Seigan no Kamae**.
- 3) When **Uke** assumes **Daijôdan**, **Tori** aims the **Yari** towards **Uke** like a **Tsuki**.
- 4) When **Tori** pulls back the **Yari**, **Uke** moves forward to do **Jôdan Kiri**.
- 5) **Tori** does **Haneage** moving his right foot forward.
- 6) **Uke** steps back.
- 7) **Tori** swings the **Yari** above his head to hit **Hidari Dô** with the point.
- 8) **Uke** blocks the attack.
- 9) **Tori** pivots the **Yari** in his right hand pulling back his right foot, to pass the **Yari** on his right side, keeping the point aiming forward and throws the **Yari** at **Uke**.











NAGINATA JUTSU

KOTSU

1. The handle of the **Naginata** is oval like the **Tsuka** of the sword, which allows one to know at all times what side the edge of the blade is facing.
2. There are four ways to hold the **Naginata**: blade upwards or downwards, to the right or to the left.
3. To change sides, the hands meet at the middle of the **Naginata**.
4. The diagonal cuts are made without changing the position of the hands, but by crossing the arms (**Juji Dori**); the right hand is always in front (same as with the sword).
5. The cuts can be made by using jumps.



MAKING THE CONNECTION

CHAPTER 1

The connection between the mind and the body is the key to understanding the art of Bujinkan. It is a connection that is often overlooked, but it is the foundation of all that we do. Without it, we are merely a collection of muscles and bones, devoid of spirit and purpose.

In this chapter, we will explore the various ways in which the mind and body are connected. We will look at the role of the senses, the importance of breathing, and the power of intention. We will also discuss the concept of "ki" and how it flows through the body and into the world around us.

By the end of this chapter, you will have a deeper understanding of the connection between the mind and the body. You will be able to recognize the signs of a strong connection and you will be able to work on your own to improve it.

This is a journey that will take time and patience. It is a journey that is worth taking, for it is the journey of a lifetime. We will be with you every step of the way, providing you with the knowledge and support you need to succeed.

Let us begin our journey together.



NAGINATA JUTSU

KAMAE

35. HASSÔ NO KAMAE

Same as with the sword.





36. SEIGAN NO KAMAE

Same as with the **Bô**.





37. YOKO ICHIMONJI NO KAMAE

Same as with the **Bô**.





38. NAKA SEIGAN NO KAMAE

Same as with the **Bô/Yari**.





39. HIRA ICHIMONJI NO KAMAE

Same as with the **Bô**.





BUKI WAZA

BUKI WAZA





KIHON KYUHÔ

40. SUKUI AGE

Diagonal cut going upwards.





SHINAI WAZA





41. HATAKI TAOSHI

Diagonal cut going downwards.

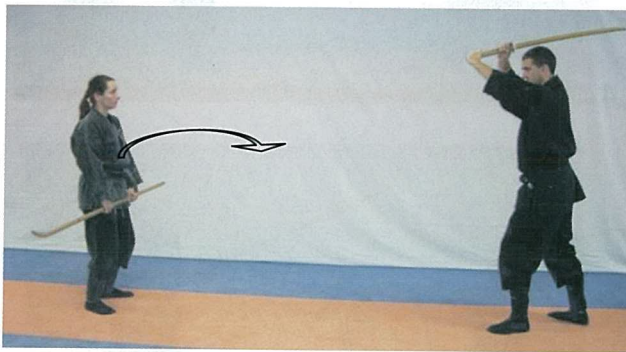


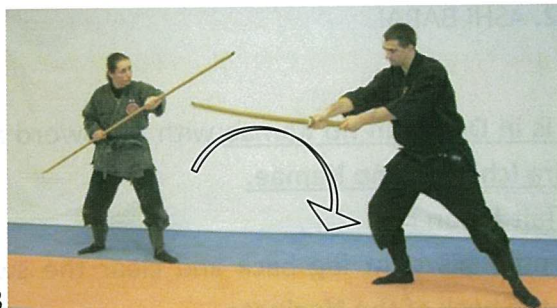




42. ASHI BARAI

- 1) **Uke is in Daijôdan no Kamae** with the sword and **Tori is in Hira Ichimonji no Kamae.**
- 2) **Uke** fait **Jôdan Kiri.**
- 3) **Tori** pulls his right leg back and clear the sword away with the back of the **Naginata.**
- 4) **Tori** moves forward getting down on his left knee to cut **Uke's** right leg.
- 5) **Tori** gets up, threatening with the blade, then changes sides to cut **Uke's** leg again.

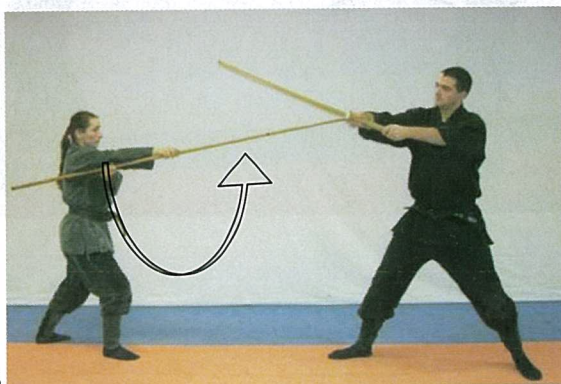




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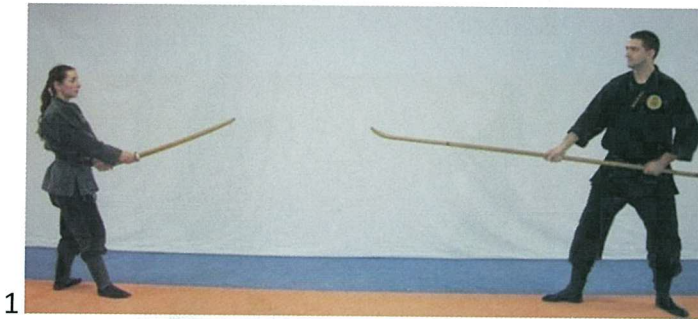






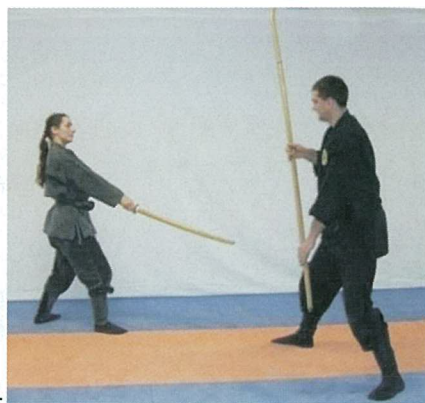
43. HANE TAOSHI

- 1) **Uke is in Seigan no Kamae** with the sword and **Tori is in Seigan no Kamae.**
- 2) When **Tori** turns to the left, **Uke** does **Tsuki**.
- 3) **Tori** wards off to the left and places the **Naginata** at the level of **Uke's** shoulder and cuts **Uke's** neck.
- 4) **Tori** pivots to the right and cuts **Uke's** left shoulder.





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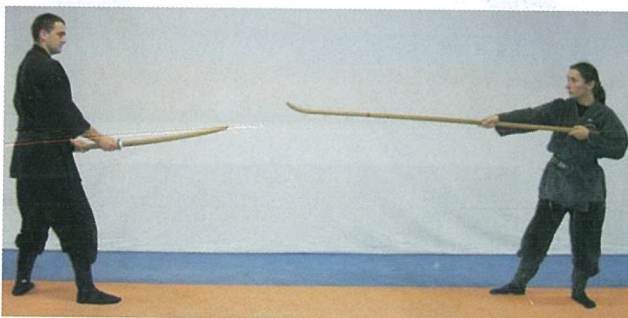
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44. KURI DASHI

- 1) **Uke is in Seigan no Kamae** with the sword and **Tori is in Naka Seigan no Kamae.**
- 2) When **Uke** assumes **Daijôdan**, **Tori** assumes **Seigan no Kamae.**
- 3) **Tori** gives the impression that he wants to run away by turning to the left and lowering the point of the **Naginata.**
- 4) **Uke** does **Jôdan Kiri.**
- 5) **Tori** turns towards **Uke** and cuts **Uke's** left side.
- 6) Then he turns immediately to the right and cuts **Uke's** right side.





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4,5







45. ZANGO NAGI

- 1) The three **Uke are in Seigan no Kamae** with the sword and **Tori is in Hassô no Kamae.**
- 2) Each **Uke** takes turns to attack with **Jôdan Kiri.**
- 3) **Tori** hits repeatedly with **Hataki Taoshi**, always using the same move, without stopping, turning to the right and to the left.

Observation: When this technique is performed quickly, it is called **Naginata Furimawashi Kirikaeshi.**



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3









46. SASHI CHIGAI

- 1) **Tori** is in **Hira Ichimonji no Kamae**.
- 2) When **Uke** assumes **Daijôdan no Kamae**, **Tori** does a **Tsuki**.
- 3) **Tori** hits repeatedly with **Hataki Taoshi** to defeat **Uke**.











47. TOBI KIRI

- 1) **Uke** is in **Daijôdan no Kamae** with the sword and **Tori** is in **Hassô no Kamae**.
- 2) **Uke** does **Jôdan Kiri**.
- 3) **Tori** cuts **Uke's** left side, uses the cut to jump to the right.
- 4) **Tori** cuts **Uke's** right side, uses the cut to jump to the left.



