



# KUNAI JUTSU

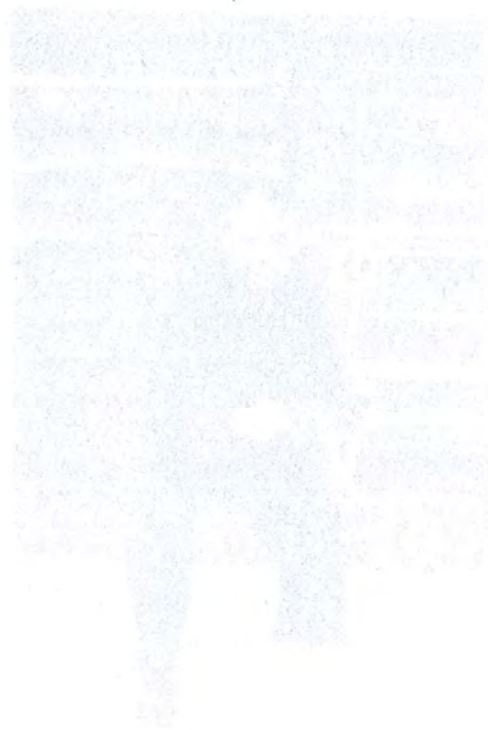


Bujinkan Hombu : Noguchi Sensei



KUNAI

JUTSU





The Kunai is an instrument used a lot by the Ninja; it had the shape of a fish, made of iron, but it did not cut.

It is not considered a knife; with lengths that varied between 10 and 50 centimetres, it was an object that looked more like a hammer or a shovel.

It could be used for digging, climbing, with a rope attached to one of the ends, or for making traps.

One could use Kunai as a knife, knowing it does not cut, or as a Jutte, a little Hanbô, a Kodachi, a Ninjatô or a Ken.

The word Kunai has a hidden sense:

KU can mean death, because NAI is a negative suffix in Japanese; one could interpret it like this KU & NAI: something that avoids killing.

The techniques demonstrated in this textbook come from Kukishin Ryû, specifically from Jutte Jutsu.

In 2003 Sensei told us about a new approach to our work, the Juppô Sesshô, and in order to express this feeling he took the Jutte techniques applied with the Kunai.



For further explanations on Juppô Sesshō we recommend that you read Arnaud Cousergue's book : Koteki Ryūda Juppô Sesshō Hibun no Kami.

### Observations :

The Juppô Sesshō no Sanshin Shotō no Waza techniques will be practised with a Kodachi; they are the same as the ones practised with the Kunai, but with a longer weapon.

The Kodachi being the short sword carried by the Samurai or the Ninja



## ***KUNAI NO KAMAE***

### **33. SAYU SHIZEN NO KAMAE**

Standing in **Shizen**, with the **Kunai** kept behind the right or left thigh.





### 34. JÛMONJI NO KAMAE

The feet are hip width apart, one foot being forward. Both feet are pointing in the same direction. The arms are crossed in front of the body, with the **Kunai** hidden under the arm, held with the fingertips.





### 35. KAGETE NO KAMAE

Same position of the legs but wider spread and more bent. The left leg in front, the left arm in **Fudô Ken** on the inside of the left leg and in the right hand the **Kunai** hid behind the right leg.





### 36. MIZU TORI NO KAMAE

The feet are shoulder width apart, the knees bent, the arms hanging, the bust leaning slightly forward and the **Kunai** in the right hand.







### 37. ICHI NO KAMAE

Legs like in **Kagete no Kamae** but the bust is upright and the right arm is held out with the **Kunai** pointing towards the opponent.





### 38. SEIGAN NO KAMAE

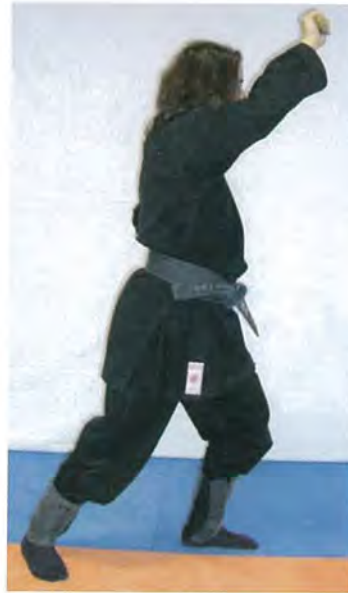
Legs like in **Kagete no Kamae** and the right arm bent with the **Kunai** in the right hand under the chin, pointing towards the eyes of the opponent.





### 39. TEN NO KAMAE

Legs like in **Kagete no Kamae**, bust upright and the right arm bent and lifted up, with the **Kunai** in the right hand held above the head; the left hand in **Fudô Ken** at the hip.







## ***JUPPÔ SESSHÔ NO WAZA***

### **40. KIRI NO HITÔ HA**

- 1) **Uke is in Hassô no Kamae** with the sword and **Tori is in Kagete no Kamae** with the **Kunai** in the right hand.
- 2) **Uke** does **Jôdan Kiri**.
- 3) During the cut **Tori** brings the right leg forward making a little jump and protects his left shoulder under the **Kunai**.
- 4) **Tori** controls the **Tsuka** with his left hand and hits **Uke's** face with the **Kunai**, keeping control of **Uke's** elbow with his right elbow.





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#### 41. RAKKA

- 1) **Uke is in Hassô no Kamae** with the sword and **Tori is in Seigan no Kamae** with the Kunai.
- 2) **Uke** does **Jôdan Kiri**.
- 3) During the cut **Tori**, without losing eye contact, points the **Kunai** towards **Uke** to scare him.
- 4) **Tori** takes advantage of this and grabs **Uke's** left wrist with his left hand.
- 5) **Tori** slightly lowers **Uke's** right arm to take control of his elbow with the **Kunai** then turns counter clockwise to throw in **Uchimata**.





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## 42. MIZU TORI

- 1) **Uke is in Daijôdan no Kamae** with the sword and **Tori is in Mizu Tori no Kamae** with the **Kunai**.
- 2) **Uke** does **Jôdan Kiri**.
- 3) When **Uke** decides to cut, **Tori** lures **Uke** towards the left side by shifting his weight to his left leg.
- 4) **Uke** cuts, **Tori** jumps forward on the right side, at the same time getting down on his left knee and holds out his arms in order to get under **Uke's** arms and stabs with the **Kunai** at the breastbone level. **Tori** keeps his head down, between his two extended arms.





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### 43. GORIN KUDAKI

- 1) **Uke is in Hassô no Kamae** with the sword and **Tori is in Ichi no Kamae** with the **Kunai**.
- 2) **Uke** does **Jôdan Kiri**.
- 3) At the end of the cut **Tori** is on the outside of **Uke**, advancing on the left.
- 4) **Tori** hits by lowering the **Kunai** on the hands then continues with a blow to the face.





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#### 44. MAWARI DORI

- 1) **Uke is in Hassô no Kamae** with the sword and **Tori is in Ichi no Kamae** with the **Kunai**.
- 2) **Uke** does **Jôdan Kiri**.
- 3) At the moment of the cut, **Tori** goes forward in order to block the cut with the **Kunai** (right arm held out) above the head, at the level of **Uke's** hands.
- 4) Then with the right arm he pushes back the **Tsuka** towards the right side.
- 5) And at that moment he kicks in **Suzu** using **Soku Gyaku**.





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## *JUPPÔ SESSHÔ NO SANSHIN*

### *KUNAI NO WAZA*

#### 45. HICHÔ NO KEN

- 1) **Uke** is in **Daijôdan no Kamae** with the sword and **Tori** is in **Sayu shizen no Kamae** with the **Kunai** in the right hand or at the belt on the left side.
- 2) **Uke** does **Hidari Dô Kiri** at the right hip.
- 3) At the moment of the cut, **Tori** assumes **Hichô no Kamae** going towards the left side and blocks **Uke's** hands with the **Kunai**.
- 4) Using **Soku Gyaku Migi**, **Tori** hits **Uke's** hands to push the sword away.
- 5) **Tori** puts his right leg down, advancing arms held out, in order to stab **Uke** in the neck with the **Kunai**.



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#### 46. SHISHI GEKI

- 1) **Uke is in Daijôdan no Kamae** with the sword and **Tori is in Ichi no Kamae** with the **Kunai**.
- 2) **Tori** pulls back his left leg lowering the aim of the **Kunai**, to force **Uke** to cut on his left.
- 3) **Uke** does **Hidari Dô Kiri** at the left hip.
- 4) At the moment of the cut, **Tori** moves forward on the right side turning around and getting down on the left knee and holding out his arms to stab **Uke** in the right shoulder.





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## 47. JÛJI KEN

- 1) **Uke is in Hassô no Kamae** with the sword and **Tori is in Ichi no Kamae** with the **Kunai**.
- 2) **Uke** does **Jôdan Kiri**.
- 3) **Tori** avoids the attack by turning on the right foot and places the **Kunai** between **Uke's** hands.
- 4) **Tori** puts his right foot forward lowering himself on his legs and lifting the **Kunai** above his head in **Moguri**.
- 5) **Tori** turns facing **Uke** bringing the **Kunai** at the level of **Uke's** breastbone and maintains his grip by grabbing the **Kunai** under **Uke's** arms.





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## ***JUPPÔ SESSHÔ NO SANSHIN***

### ***SHOTÔ NO WAZA***

#### **48. HICHÔ NO KEN**

- 1) **Uke is in Daijôdan no Kamae** with the sword and **Tori is in Sayu Shizen no Kamae** with the **Shotô** at his belt on the left side.
- 2) **Uke** does **Hidari Dô Kiri** at the right hip.
- 3) At the moment of the cut, **Tori** assumes **Hichô no Kamae**, going towards the left side, and blocks **Uke's** hands with the flat of the **Shotô's** blade, pointing the edge of the blade towards **Uke**.
- 4) Using **Soku Gyaku migi**, **Tori** hits **Uke's** hands to push the sword away.
- 5) **Tori** puts his right leg down, advancing arms held out, in order to stab **Uke** in the neck with the **Shotô**.





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## 49. SHISHI GEKI

- 1) **Uke is in Daijôdan no Kamae** with the sword and **Tori is in Ichi no Kamae** with the **Shotô**.
- 2) **Tori** pulls back his left leg lowering the aim of the **Shotô**, to force **Uke** to cut on his left.
- 3) **Uke** does **Hidari Dô Kiri** at the left hip.
- 4) At the moment of the cut **Tori** moves forward on the right side turning around and getting down on the left knee and holding out his arms to stab **Uke** in his right shoulder.





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## 50. JÛJI KEN

- 1) **Uke** is in **Daijôdan no Kamae** with the sword and **Tori** is in **Ichi no Kamae** with the **Shotô**.
- 2) **Uke** does **Jôdan Kiri**.
- 3) **Tori** avoids the attack by turning on the right foot and places the **Shotô** between **Uke**'s hands.
- 4) **Tori** puts his right foot forward lowering himself on his legs and lifting the **Shotô** above his head in **Moguri**.
- 5) **Tori** turns facing **Uke** bringing the **Shotô** at the level of **Uke**'s breastbone and maintains his control by grabbing the **Shotô** the other way around, elbow downwards.





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## ***KAKUSHI BUKI***

Free application with hidden weapons.

### **51. KUNAI (leg)**



### **52. KUNAI (back)**





**53. KUNAI (on the left side of the belt)**



**54. KUNAI (on the right side of the belt)**

