



# BIKEN JUTSU



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The sword techniques can be called in different ways. Here we will call them Biken Jutsu, but you can find them under the name of Kenjutsu or Kenpo, which must not be mistaken for the kendo, the modern version of the sword.

Just as there are different names for the sword techniques, there are also different types of swords:

First there is the Tantô, the knife, which we have already presented in the first chapter and which is part of this category.

Then we have the Kodachi or Wakisashi, the short sword.

Then comes the Daito, sword which will be used here. We can also call it Shinken (real sword), Katana or Tachi (longer sword, worn crosswise). The purpose here is not to detail every aspect of the different types of swords and their names, because each school gives them different names and different sizes, not to mention the differences inherent to evolution and history, which have determined drastic changes of the sword. The wearing of the Yoroï (armour) is a perfect example.



Same as for most weapons, the techniques presented here come from Kukishin Ryû, too. In the Bujinkan we also find the Ninjatô, which seen from the outside resembles a normal sword, with the exception of the fact that the blade is shorter while the sheath has a normal size. The shorter blade allows for a faster draw and the unoccupied portion of the sheath can hide a Metsubushi.

The shorter blade can be used in narrower places, which is an advantage when fighting against opponents with longer swords.

Coming back to the techniques presented here, it is essential to understand very well the characteristics of the weapon you are using and to remember your Taijutsu.

Observe the Kotsu and don't forget that in Kukishin Ryû the techniques are made for the Yoroï.



## ***KOTSU***

1. The tip of the sword is aiming at all times towards **Uke**, the moves and swings are made starting from the tip.
2. In order to make **Uke** attack, leave an opening, opening from the tip.
3. Move the sword together with the hips.
4. All the positions are made in **Ten-Chi-Jin**, depending on the terrain.
5. The blockings with the sword are done by moving forward, arms against the body, with the **Mune** (side) of the blade.



## ***BIKEN NO KAMAE***

### **20. JÔDAN NO KAMAE**

The left foot is pointing towards **Uke**, the right foot is at 90°. The sword is held above the head, parallel to the ground.





## 21. SEIGAN NO KAMAE

The right foot is pointing towards **Uke**, the left foot is at 90°. The sword is held in front of the right hip, at a fist distance from the hip, the tip of the sword aimed at **Uke's** eyes. The left arm is against the body, while the right elbow is held outwards.





## 22. CHÛDAN NO KAMAE

The right foot is pointing towards **Uke**, the left foot is at 90°. The sword is held in front of the right hip, at a fist distance from the hip, the blade parallel to the ground.





### 23. HASSÔ NO KAMAE

The left foot is pointing towards **Uke**, the right foot is at 90°. The sword is held vertically on the right side of the body, the tip aimed upwards and the cutting edge of the blade aimed at **Uke**.







## 24. GEDAN NO KAMAE

The left foot is pointing towards **Uke**, the right foot is at 45°. The sword is held on the right side of the body, the tip aimed downwards and towards the back, with the cutting edge of the blade aimed at **Uke**. The hands are at the level of the hips.





## 25. ICHI NO KAMAE

The right foot is pointing towards **Uke**, the left foot is at 90°. The sword is held in front of the body, arms straight out, the blade parallel to the ground.





## *HAPPÔ KIRI*

### 26. KESA KIRI

Cut descending diagonally along the lapel of the jacket.







## 27. DÔ KIRI

Horizontal cut.







## 28. KIRI AGE

Vertical cut going upwards.









## 29. TENTÔ KIRI

Vertical cut going downwards.





### 30. GYAKU KESA KIRI

Cut ascending diagonally along the lapel of the jacket.





## ***NUKI KATANA***

At every draw, pull the sheath towards the belt and when you pull out the blade use the little finger of your right hand.

### **31. TATE**

Drawing the sword vertically. Pull your left shoulder backwards when you pull the blade out of the sheath.







### 32. GYAKU

Drawing the sword from underneath (turn the sheath downwards).





### 33. YOKO

Drawing the sword horizontally (pull the sword out perfectly horizontal during all the drawing).





## ***BIKEN JUTSU***

### ***Nijigen no Sekai***

#### **34. TSUKI KOMI**

- 1) **Uke** is in **Jôdan no Kamae** with the sword and **Tori** is in **Seigan no Kamae** and does the opening.
- 2) **Uke** does **Jôdan Kiri**.
- 3) During the cut, **Tori** gets down on his left knee and holds out his arms to stab the sword in **Uke's** neck.





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### 35. SAYU GYAKU

- 1) **Uke** is in **Jôdan no Kamae** with the sword and **Tori** is in **Seigan no Kamae** and does the opening.
- 2) **Uke** does **Jôdan Kiri**.
- 3) **Tori** moves forward on the left side and deflect the cut to the left, at the level of the **Tsuka**.
- 4) **Tori** then moves forward on the right side and cuts **Uke's** shoulder in **Kesa Kiri**.





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### 36. TSUKI KAKE

- 1) **Uke** is in **Jôdan no Kamae** with the sword and **Tori** is in **Seigan no Kamae** and does the opening.
- 2) **Uke** does **Jôdan Kiri**.
- 3) Before the cut comes down, **Tori** simulates a **Tsuki** to slow down or stop **Uke's** cut.
- 4) **Tori** then moves forward on the left side and cuts **Uke** with a **Gyaku Kesa Kiri**.





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## *Sanjigen no Sekai*

### 37. KIRI AGE

- 1) **Uke** is in Jôdan no Kamae with the sword and **Tori** is in Hassô no Kamae.
- 2) **Uke** does **Jôdan Kiri**.
- 3) **Tori** avoids the attack by taking a little step to the left and lets the sword down at his right side.
- 4) Then puts his right foot forward to cut from right to left, bringing the sword up under **Uke**'s arms.





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### 38. KIRI SAGE

- 1) **Uke** is in **Jôdan no Kamae** with the sword and **Tori** is in **Tenchi no Kamae** and does the opening by moving his sword to the right.
- 2) **Uke** does **Yokomen Kiri**.
- 3) **Tori** and **Uke** meet half way, crossing swords (right foot forward) at the level of the **Tsuka**, the edge of the blade upwards.
- 4) **Tori** pushes **Uke's** sword above his head; **Tori's** arms are held out.
- 5) **Tori** pivot his sword, bringing its tip towards **Uke's** face or neck.
- 6) **Tori** moves his right foot towards the right, the edge of the blade goes on the neck and cuts **Uke**.



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### 39. KINSHI

- 1) **Uke** is in **Jôdan no Kamae** with the sword and **Tori** is in **Gedan no Kamae**, left foot forward (**Kissaki** towards **Uke's** feet).
- 2) **Uke** does **Jôdan Kiri**.
- 3) **Tori** moves his left foot behind his right one, doing a **Yoko Aruki** while bringing the sword to a vertical position.
- 4) **Tori** jumps (pushing on his left foot) to cut **Uke's** wrists.





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#### 40. KOCHO GAESHI

- 1) **Uke** is in **Jôdan no Kamae** with the sword and **Tori** is in **Seigan no Kamae** and does the opening.
- 2) When the cut comes down, **Tori** puts his right foot forward and places the sword on **Uke's** arms, the tip aiming at **Uke's** neck.





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## *Sanjigen no Sekai*

### 41. SHI HÔ KIRI

- 1) **Uke** is in **Jôdan no Kamae** with the sword and **Tori** is in **Hassô no Kamae**.
- 2) Before **Uke** starts his cut, **Tori** moves the right foot forward and cuts **Gyaku Kesa Kiri**.
- 3) **Tori** puts his left foot forward and does **Gyaku Kesa Kiri**.
- 4) **Tori** puts his right foot forward and does **Jôdan Kiri**.









## 42. HAPPÔ KIRI

- 1) **Uke** is in Jôdan no Kamae with the sword and **Tori** is in Hassô no Kamae.
- 2) Before **Uke** starts his cut, **Tori** moves the right foot forward and cuts **Kesa Kiri**.
- 3) **Tori** moves his left foot forward to bring it parallel to the right foot doing **Kesa Kiri** to the other side.
- 4) **Tori** puts his right foot forward and does a **Tsuki**.
- 5) **Tori** puts his right foot forward and does **Jôdan Kiri**.







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### 43. TSUKI NO WA

- 1) **Uke** is in **Jôdan no Kamae** with the sword and **Tori** is in **Seigan no Kamae** and does the opening.
- 2) When the cut comes down, **Tori** puts his right foot forward, in transfer his left hand toward the **Tsuba** while taking his right hand off the weapon to do a **Tsuki**.





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