

Kyudo Manual Glossary

Term	Definition
Akuran	Describes grasping a bow lightly as if holding an egg without crushing it. which is the desired form of grip (Tenouchi).
Ashibumi	Making the footing
Ashi no Toji Kata	The Method of Closing the Feet Together
Basic Movements:	<ol style="list-style-type: none"> 1. Standing 2. Sitting Down 3. Walking 4. Turning from a Standstill 5. Turning while Walking 6. Turning inn the Kneeling (Hirakiashi) 7. The Bow (Rei) (Sitting-Zarei : Standing - Ritsurei) 8. Half Bow (Yu) <p>Every movement should be supported by the hips. The hips are the central part of the body. The hips should form the basis for such movements as bowing, standing up, sitting down, walking and turning. Unless the hips are stable, the balance of the body is lost and movements will become disturbed.</p> <p>Movements need to have remaining spirit and form (Zanshin). We must pay special attention towards the end of each movement of standing up, sitting down, turning, bowing, and other movements, that as they are finishing they should conclude with the focus of Zanshin, before flowing into the next movement.</p> <p>All movements depend on timing (Ma). During movements, we must choose timing which is neither too slow or too rapid, nor too light or too impressive in quality so that the balance of timing disrupts the movements. When performing Kyudo with others, it is necessary to pay good attention to your timing, so that it co-ordinates with the timing of others.</p> <p>In the beginning stages of training, we have to do every movement keeping to the fundamentals, and although it is better to allow the movements to be rough rather than too controlled, we should still aim to hold to essential points. As we become more proficient in the movements, they will become less rough and lose hesitancy, gaining fluidity and naturalness. In copying the movements of a more experienced archer, we should not just mindlessly ape the movements, or the form will be without substance.</p>
Basic Postures	<ol style="list-style-type: none"> 1. Standing 2. Sitting - on a Chair

	<p>3. Formal Sitting on the Floor (Seiza)</p> <p>4. Half-Sitting on the Heels and Haunches (Kiza and Sonkyo)</p>
Correct Attitude in the Performance of Shooting	<p>All the movements (Kikyo - Shintai) should obey the criterion of shooting, expressing sincerity and dignity, not arrogance and indifference.</p> <p>Men, especially, should express dignity, strength, refinement and composure.</p> <p>Women, for their part, should be elegant and yet have a commanding presence.</p>
Daisan	The intermediate draw where the balance is taken of the received power. two-thirds on the left and one-third on the right (Oshi-Daimoku-Hikisanbunno-Ichi), and then continued.
Dojo	Practice hall
Dozukuri	Forming of the torso
Enso	Form of the circular space
Fukai-Rei	Deep bowing
Gake	<p>Glove.</p> <p>Mitsugake – three finger glove</p> <p>Yotsugake – four finger glove</p> <p>Morogake – five finger glove</p>
Go-Do or Go-Shin	<p>There are five ways of constructing the form of the torso (Dozukuri). These five constructions are called the "Five Torsos" (Go-Do), also the "Five Bodies" (Go-Shin). Any one of these arrangements can be applied in use by an expert archer, depending on the purpose and occasion.</p> <p>Soru-Do the upper body is leant backwards</p> <p>Kagamu-Do the upper body is bent forward</p> <p>Kakaru-Do the body is inclined towards the target</p> <p>Noku-Do the body is inclined towards the right</p> <p>Chu-Do a moderate and equally balanced posture in which the body's centre of gravity is the most stable—this type of D6zukuri is most commonly used</p>
Goju-Jumonji	<p>Five Crosses.</p> <p>(1) bow and arrow</p>

	<p>(2) bow and grip of the left hand (Tenouchi)</p> <p>(3) thumb of the glove (Yugake) and the string</p> <p>(4) centre line of the chest and connecting line of the shoulders</p> <p>(5) line of the neck and the arrow</p> <p>Each of these crosses should be as close to a right-angle as possible. In the Eight Stages of Shooting (Shaho - Hassetsu) these criteria are included with the description of the method for making the basic body form.</p>
Hakama	Traditional Japanese trousers
Hanare	Release
Hari	In the intermediate stage of Daisan (or Sanbun-no-Ichi) there is continuous activity of the whole body (tension—Hari) even though the outward appearance might give the impression that the form had stopped.
Hashiriba	Running flight
Hassetsu	<p>The Eight Stages of Shooting.</p> <p>(1) Ashibumi — Footing</p> <p>(2) Dōzukuri — Forming the Torso</p> <p>(3) Yugamae — Readying the Bow</p> <p>(4) Uchiokoshi — Raising the Bow</p> <p>(5) Hikiwake — Drawing Apart</p> <p>(6) Kai — Full Draw</p> <p>(7) Hanare — Release</p> <p>(8) Zanshin — Remaining Spirit (Form)</p>
Haya	Primary arrow
Hayake	Premature release
Heijoshin	Everyday mind. A condition of calmness.
Hikiwake	Hikiwake is the movement of drawing apart equally to the left and right after the bow has been raised to the position above the head (Uchiokoshi). This stage in the shooting is central to determining whether the quality of the shooting is good or bad. Consequently, it has a great influence on the full draw (Kai) and on the release (Hanare) which follows on from it.

HikanuYazuka	Means the stability of the mind, and the fulfillment of spiritual energy ripening, and in the end, releasing in the fullness of one's own time.
Hiku-Yazuka	to make release by pushing and pulling the bow only with the technique of the fingers
Hirakiashi	Turning in the kneeling position
Hitote	Pair of arrows
Honza	Base position / line
Hoozuke	The left fist pushes forward in the direction of the centre of the target, and the arrow moves closer to the body, moving as if to touch the cheek (Hoozuke), until it is drawn to the line of the mouth (Kuchiwari) to complete the movement
Ikasu	<p>To make the knee active on the side holding the principal implement (With a bow and arrows, the bow is the principal implement).</p> <p>However, to make the knee active does not mean just simply lifting the knee up. When the knee is made active, the angle of the upper thigh should be kept at about forty-five degrees, and the space between the kneecap and the floor about a palm's thickness.</p> <p>It should be understood that the implement held is regarded as part of the body, and for that reason as the implement is "given life", the term Ikasu is used.</p>
Ikiai	<p>Harmony of breath</p> <p>The breathing described here is not simply physiological breathing produced without an act of will. It is the conscious focusing of breath in harmony with a physical action. This is harmony of breath (Ikiai), or conscious breathing (Kisoku).</p> <p>It is desirable to keep movements in harmony with the correct breathing. This is especially important with movements that are shorter in duration, to which special attention must be paid. The relationship between movement and harmony of breath (Ikiai) is important, and after repeated practice it will not be long before you become accustomed to the breathing, and eventually, each movement will be performed more unselfconsciously, becoming smoother and more vital in its action.</p> <p>All movements, if done in co-operation with harmony of breath (Ikiai), will come to life and become "The Body Animated with Life" (Seikitai) or "The Body of Truth" (Jittai). Movement and the harmony of breath are like the two wheels of a cart which are essential to each other's function. Without following the</p>

	harmony of breath there will be confusion and disorder, resulting in movements of the body which express nothing of Life or Truth. (This is the condition of Shikitai; the body inanimate of life, or Kyotai, the body empty of Truth).
Itatsuki	Tip of the arrow.
Itsukebushi	First joint of the arrow. Where the arrows are held in toriyumi no shisei posture.
Jittai	The Body of Truth. See Ikiai.
Kai	Full draw
Kai kara Hanare	Attitude when archer only considers his shooting from the stage of the full draw (Kai) until the release (Hanare), and has a disregard for the fundamental postures and movements which accompany the act of shooting.
Kakari-do	Leaning or inclining towards the target. The result of a narrow ashibumi.
Kakekuchi Jumonji	The 90 degree cross of the string and the thumb of the glove
Kamiza	The upper position in the dojo
Katte	The Mete (Katte) uses the power of the upper arm by letting the fingers of the right hand give in to the action of the string so that the string is drawn by the right elbow.
Ki	Spiritual energy.
Kiai	Focus of spiritual energy
Kihontai	<p>Fundamental form</p> <p>Basic Postures:</p> <ul style="list-style-type: none"> • Standing • Sitting in a chair • Seiza (formal sitting on the floor) • Kiza (half sitting) • Sonkyo (half sitting on the haunches - archer squats with both feet together on tiptoe, with the knees raised from the ground. <p>Basic Movements:</p> <ul style="list-style-type: none"> • Standing up • Sitting down (seiza, Kiza) • Walking • Turning from a standstill • Turning while walking

	<ul style="list-style-type: none"> • Turning in the kneeling position (hirakiashi) • The Bow (Rei) (Sitting-Zarei, Standing - Ritsurei) • Half Bow (Yu)
Kinkotsu	Means sinew and bones, which means the muscles working correctly in co-operation with the physical (skeletal) form.
Kikyo-Shintai	Correct body posture and the movements of standing up, sitting, and moving forward and backwards
Kiza	Half Sitting on the Heels. Kiza is the term for the posture in which the archer sits on the heels, with the toes tucked under the body, in a position of readiness for the next movement. When you are holding an implement in this posture, the knee is "made active" (Ikasu) on the side that is holding the implement. To maintain this posture it is necessary to tuck the toes in well under the body, trying to keep the heels together.
Kokoro	<p>Spirit.</p> <p>The human mind is disturbed by delusions, worldly desires, passions and attachments, which are more often than not the result of the pursuit of experience and knowledge. Also the mind succumbs to the temptation of the eye and ear, which assail and agitate the spirit. To have the correct activity of the physical body and the right fullness of spirit, there must be stability of spirit. This is a fundamental requirement for the shooting.</p> <p>One of the characteristics of Kyudo is that it demands strict self control and stability of emotions. To acquire this, our practice, or any human behaviour, requires the driving force that is the power of the person's own will.</p> <p>You must practice to have stability of spirit, and fullness of spiritual vigour, through the effort of will power and the strength to carry out actions with a sincerity based on the right belief.</p>
Kuchiwari	The line of the mouth
Kumo no Kane	The spider's square. See Mezukai.
Kurikomi	Nocking the arrow
Kyotai	The body empty of truth. See Ikiai.
Kyu-ha	Bow grip.
Ma	Timing
Maai	Harmony of timing

Metete	Right arm
Metsuke	Setting the gaze
Mezukai	<p>Use of the eyes or gaze.</p> <p>When we are watching someone or something, our mind is concentrated only on what we see, and we neglect the spirit and the body. Therefore, the most important element of setting the gaze (Metsuke) is to look into your own heart and take command of that place. The condition of the Mezukai has a great influence on the breathing and posture.</p> <p>During shooting, at no other time do you look at the target except at the footing stage (Ashibumi), checking the string (Tsuru-Shirabe), setting the gaze on the target (Monomi), and when establishing the aim (Nerai).</p> <p>From olden times it was taught very strictly how to use the gaze through such expressions as Kumo no Kane and Yuki no Metsuke. The concept of which can extend to all forms of human activity.</p> <p>Kumo no Kane : This refers to Kumo; a spider, and Kane; a carpenter's square. As the carpenter uses his square, so does the spider check carefully the wind and direction of the branches before casting the first important thread that will become the base from which the web is to be spun. In the footing stage of the shooting (Ashibumi), with the same precision and concentration as the spider, an imaginary line between oneself and the target is drawn as a base for the footing.</p> <p>Yuki no Metsuke : This expression combines snow (Yuki) and setting the gaze, (Metsuke), and refers to the concentration of watching the fall of individual snowflakes. This is like when the mind's eye is set on the target, without blinking and without outer distraction (Monomi).</p> <p>It is very important to take care with the use of the eyes (Mezukai), as the condition of an archer's mind is reflected in his concentration and the direction of eye movement. To do this, it is recommended that the lids are half closed and that the gaze should be concentrated along the bridge of the nose. It is important to do this with vitality but without excessive tension.</p> <p>In bowing, the direction of eye movement shows to what or to whom the bow is directed and the feeling behind the bow. This is especially important with the half-bow (Yu), which is used before and after shooting. Also in making the footing (Ashibumi), checking the string (Tsuru-Shirabe), setting the gaze (Monomi), and virtually all the actions of our shooting, the required stability of mind and spirit depends on the correct use of the eyes (Mezukai).</p> <p>Considered more profoundly, the eyes reflect also the mind's eye, or the soul, which is said to see into the ultimate</p>

	reality.
Momiji-Gasane	Describes the ideal grip (Tenouchi), which is so stable that even after the release, maple leaves piled up on it would not fall down.
Monomi	Setting the gaze
Monomio-Sadameru.	After the preparations for the draw are ready (Torikake and Tenouchi), the bow and arrow are held as if embracing something softly within the space of the elbows and wrists, and then the face is turned towards the target, and the gaze carefully set on it . The term for this action of setting the gaze, is called Monomio-Sadameru.
Motohazu	Bottom tip of the bow. Placed on the left kneecap during Dozukuri.
Motare	Delayed release
Muna-Zuru	The string touching lightly against the chest region
Nariba	The lower part of the bow where it is turned by the string during Yatsugae-Dosa
Nerai	Aiming
Nobiai	<p>Uniting the Expansions of the Body. The uniting of expansions in the body (Nobiai) is an absolutely indispensable condition for the full draw (Kai). Shooting without this condition (Nobiai) becomes ultimately, a release with the fingers. It should be understood that this condition of expansion (Nobiai) is not just pulling and stretching the arrow to its draw length. But is achieved by the fulfillment of spiritual energy.</p> <p>The spirit is made stable on the base of the vertical and horizontal cross (Tateyoko-Jumonji). (This condition of calmness is known as Heijoshin). Stimulated by the focus of spirit (Kiai), spiritual energy gradually increases to its highest point of tension, and then like a balloon inflated to bursting point, there must be a release. This then is the condition of Nobiai.</p>
Noki-do	Inclining or leaning away from the target. The result of a narrow ashibumi.
Oshi-Daimoku-Hikisanbunno-Ichi	Two thirds on the left and one-third on the right
Oshide	The pushing hand
Otoya	Secondary arrow.
Rancho	Describes holding a cormorant's egg in the palm of the left

	hand at the stage of the full draw (Kai).
Rei	<p>Courtesy and propriety. Also the act of bowing. Bowing is often said to be the basis for cultivating proper spirit and disciplining the person. In this way, it can be considered as the core of our expression of respect and love towards others, without which bowing becomes a superficial and meaningless action. It is of importance also that the act of bowing should embody refinement, and be performed elegantly and in a dignified manner.</p> <p>Types of Bowing:</p> <p>Shiken-Rei: Both hands move down off the thighs, so that the fingertips are touching the floor, accompanied by a slight forward bowing of the body.</p> <p>Sesshu-Rei: Bowling more deeply, the palms are flattened onto the floor and the hands are moved forward until the fingertips are parallel with the kneecaps.</p> <p>Takushu-Rei: The forehead is bowed even deeper, to about 24 cm above the floor, with a closing of the space between the fingertips.</p> <p>Soshu-Rei: The forehead is bowed even more deeply, to about 15 cm above the floor, and the space between the fingertips is closed further. (Fukai-Rei)</p> <p>Goshu-Rei: The fingertips touch, and the body is in the deepest bow. (Sarani Fukai-Rei)</p>
Ritsu-Rei	Bowing from the standing posture. Except for the deepest bow, the normal angle of bending the body should be about 45° degrees, which can be taken as a standard.
Sanbun-no-Ni	Two-thirds draw
Sanmi-Ittai	Sanmi-Ittai means the unity of the three essentials, Stability of Body, Stability of Spirit (and Mind) and Stability in Using the Bow united as one body. Expressed in the Raiki Shagi and Shaho Kun.
Sanmi-Ittai no Kai	Full Draw of the Three Essentials as One Body
Seikitai / Jittai	"The Body Animated with Life" See Ikiai.
Seiza	Formal sitting on the floor

Shai	shooting position / line
Shaho	Principles of shooting.
Shaho Hassetsu	See Hassetsu
<u>Shaho-Shagi no Kihon</u>	<p>Fundamentals of shooting principle (Shaho) and shooting skill (Shagi)</p> <p>Resistance Power of the Bow</p> <p>Basic Body Form (Vertical and Horizontal Cross and the Five Crosses -Tateyoko-Jimonji to Goju-Jumonji)</p> <p>Breathing (Harmony of Breath—Ikiai)</p> <p>The Use of the Gaze (Mezukai)</p> <p>The Working of the Spirit (Kokoro) and Spiritual Energy (Ki)</p>
Shasoku-Jinsei	Shooting is Life
Shikitai / Kyotai	Holding only to the form without the spirit will lead to the opposite condition, "The Body Without Life " See Ikiai.
Shin Gyo So	<p>Shin means keeping to the Truth, Gyo means to carry out the Truth, and So means moving with harmony.</p> <p>Form with Truth (Shin) should be correct; keeping to Truth Form with Action (Gyo) should be obedient; carrying out Truth Form as Nature (So) should be in harmony with all things</p> <p>These three can be united as one and should be regarded as one. What this means in practice is that at first one should acquire Shin through diligent practice that respects the correct standards. Then, when the posture has attained stability and is without flaw, naturally Shin will become the movement of Gyo. Likewise, following on from Gyo, there will be a manifestation of So, the highest state of naturalness in form and movement.</p> <p>In the words of the classical Chinese poet Sotoba , "Shin brings forth Gyo. and Gyo brings forth So."</p>
Shin, Zen, Bi	Truth, Goodness and Beauty
Shamen no Kamae	Aslant posture. See Yugamae
Shomen no Kamae	Front facing posture. See Yugamae
Sonkyo	Sonkyo is the term for the posture, in which the archer squats with both feet together on tiptoe, with the knees raised

	<p>from the ground.</p> <p>N. B.</p> <p>(1) In the postures of Seiza, Kiza and Sonkyo, care must be taken to keep the form of the torso and hips correctly aligned (Dozukuri). The upper part of the body and the back must be straight with the feeling of stretching upwards. In the Sonkyo posture the standard spacing between the knees should be a distance of two fists' width.</p> <p>(2) When the knee is made active in the Kiza posture, it is not sufficient to just raise the kneecap, but the lifting action must come from the stretching upwards of the back and hips.</p>
Tada-Yazuka	Means to draw the arrow to its draw length, and then to simply hold in that condition.
Taiai	Fundamental movements
Tanden	Spiritual centre of the abdomen just below the navel
Tanagokoro :Tenohira	Palms of the hands
Tate-Yoko Jumonji	Vertical and horizontal crosses. The axis of the vertical line passes through the legs, hips, spine, and neck vertebrae, while the shoulders, arms, elbows, and wrists, which control the left side and right side, combine to form the horizontal line. These two axes constitute the criterion that determine the vertical and horizontal cross (Tateyoko-jumonji), which is fundamental to the basic body form.
Tatezen	Stretching the torso upwards along the vertical line/axis. Makes the lower body stable.
Tenouchi	The grip
Torikake	Arranging the grip of the right hand.
Toriyumi no Shisei	Bow holding posture
Tsuchifumazu	One should avoid walking just with the toes, but walk with the movement centered on the soles of the feet (Tsuchifumazu) in which the heels ought not to separate from the floor. The average pace to cover a two meter distance is three and a half steps
Tsumeai	Uniting the Firming Points of the Body. When one is in the full draw (Kai), it is necessary that there be a unified working together of each point of the Tsumeai so that the criterion which constitute the lines of the vertical and horizontal cross (Tateyoko-Jumonji) is correctly constructed.
Tsuru-Michi	During the draw, the right fist passes along an even path (Tsuru-Michi) which is about a fist's distance, or within two

	fists' distance, from the forehead, coming as far as the right shoulder to the full draw length of one's arrow shaft.
Tsuru-Shirabe	Checking the string
Uchiokoshi	The movement in which the bow and arrow, which are held by the left and right fists, are raised above the head before drawing apart the bow. There are two methods for raising the bow; from the front facing position (Shomen Uchiokoshi) or from the aslant position (Shamen-Uchiokoshi). (See photograph)
U-no-Kubi	Describes the shape of the thumb and hooked index finger, which resemble the neck of a cormorant about to enter the water.
Urahazu	Tip of the bow. (should be kept about 10 cm above the floor)
Uwanaribushi	Holding the bow with the fifth inner joint (Uwanaribushi) set to the centre of the body
Yagoro	This is the term for the condition prior to the release (Hanare), which is the decisive moment, when the arrow is separated from the bow. At this time, power should be flowing to "heaven" and "earth" and to the left and right, with the technique working sufficiently, but what is more important, is that the release is not done simply by technique alone, but that technique is brought to life by the working of spiritual energy. Thinking of this, we should consider the expression "Spirit (Ki) precedes technique (Gi)."
Yatsugae-Dosa	The procedure for nocking the arrows
Yu	<i>HalfBow. Performance of the half-bow (Yu), must express a sense of devotion, courtesy, and gratitude to others. The half-bow made at the base position (Honza) should be made with the same feeling as is shown when bowing at the establishing position (Sadamenoza), so that the performance of shooting contains this attitude of courtesy and gratitude.</i>
Yudaoshi	Lowering of the bow
Yugamae	<p>Readying the Bow.</p> <p>There are two types of Yugamae; as illustrated in the accompanying photographs. One is the posture held directly in front of the body (Shomen no Kamae) and the other (Shamen no Kamae) is the posture held aslant of the body. In both types, there are included the three movements for arranging the grip of the right hand (Torikake), forming the grip of the left hand (Tenouchi), and setting the gaze on the target (Monomi).</p>

Yuki no Metsuke	See Mezukai
Yumi o Ikasu	Positioning the bow above the floor ready for movement. The upper tip of the bow (Urahazu) should be positioned on the centre line of the body at about 10 cm above the floor.
Yunde	Left arm
Zanshin	<p>Remaining spirit and form. Expressed as spirit, it is the remaining spiritual energy, and expressed as form, it is the remaining body action.</p> <p>As Zanshin is the continuation and expression of the release (Hanare), you should not allow this action to stop and collapse the posture, but with the focus of spiritual energy (Kiai) actively retained within the body, expand to "heaven" and "earth," and to the left and right, keeping the eyes turned to the termination point of the arrow.</p> <p>Zanshin is the "final settlement of accounts," in which the body form should be dignified, and the criterion which determines the vertical and horizontal cross (Tateyoko-Jumonji) is firmly maintained.</p> <p>When the shooting is performed with consistency and is completed superbly, then Zanshin will also be naturally superb, and the action of lowering the bow (Yudaoshi) will also become magnificently alive. The whole of the shooting is judged by whether the remaining form is good or bad, in which the archer's dignity and vibrant style of shooting will also be reflected.</p> <p>After completing the stage of Zanshin, in harmony with the breathing, the lowering of the bow (Yudaoshi) is completed, the gaze (Monomi) is returned quietly, and the feet are closed. It is important to do these final movements with the feeling that they are included in the stage of Zanshin.</p>
Zarei	Bowing from the sitting posture