

Rei (Yū)

Q 1: Please explain the bows (yū) done in the dōjō.

A: In kyudo, as it is said that “It begins with rei and ends with rei,” one performs a bow towards the kamiza according to the time, place and position when entering the shajō. The yū at the honza is conducted following the standard 3-breaths, but please imitate the following for nyūjō and taijō.

- ①. When entering the shajō (sharei, enbu, Taikai) the first person performs a 3-breath bow, others perform a 2-breath yū.
- ②. When leaving the shajō (taijō) for sharei, enbu, taikai everyone performs a 2-breath yū.

Q 2: Please explain about the kamiza during nyūjō.

A: The general order of precedence in the kamiza is kamidana, national flag, left side towards wakishōmen. During a shinsa when there is a second shajō or in a temporary shajō without a kamidana or national flag, the kamiza faces the left side towards wakishōmen.

Yatsugae

Q 3: How does one perform yatsugae when performing rissha?

A: You do it in coordination with zassha. From toriyumi shisei place the urahazu on the floor then let the string turn in the left hand without moving the left fist from the hip, and bring the yumiya up into your arms at shoulder height. After distinguishing and nocking the haya, slide in the otoya, hold the hazu, with rounded [arms] place the motohazu on the left kneecap with a feeling of reverence, and bring the right fist to the hip.

As for the otoya, after yūdaoshi place the urahazu on the floor and turn the string, then nock the otoya.

Q 4: I'm using a mitsugake, but after yatsugae when holding the yumiya to stand is it better to fold under the ring finger and little fingers?

A: With the feeling of lifting up the yumiya, it does not matter if you fold or stretch those fingers. It is the same for yotsugake.

Q 5: Please explain the actions of yatsugae.

A: It is written in the Kyudo Manual Volume 4 on page 240. Furthermore, when sliding the ya to knock, it's best to not turn the arrow while sliding it into place.

Shahō Hassetsu

Ashibumi

Q 6: Please explain the medzukai while performing nissoku ashibumi.

A: Move the eyes along the arrow towards the mato and step the left foot a half step. Next return the eyes along the arrow to the left fist, then down diagonally (towards the tip of the right foot) and step the right foot open. Be careful to keep your spirit “invested”, don’t bend your neck too much, lose kiai, or let your posture degrade.

Q 7: During zassha, I stand to shoot my otoya but I end up standing in front of the place from which I shot my haya.

A: When closing your feet after shooting your haya, pull your feet back slightly at an angle to close your feet together.

Q 8: During a shinsa, I am not capable [of doing zassha], but is it ok if I look at the target as I set my feet when performing standing hadanugi at the honza?

A: Do not look at the mato while setting your feet [at the honza].

Yūdaoshi

Q 9: Please explain how to do yudaoshi when you do not get yugaeri.

A: Do yudaoshi just as you are and return monomi. Then after placing the urahazu on the floor and turn the string to the outside. Raise the urahazu again and then close ashibumi.

Q10: How do you do yudaoshi when there is little space between archers?

A: Lower the yumi to the right of the person in front of you.

Mochimato Sharei

Q11: Please explain how to do nyūjō and taijō.

A: Please refer to the Kyudo Manual section Kihontai > Yū [page 47 in the English Kyudo Manual].

◎ Nyūjō Movements (footwork):

<Leader>

- ①. Inhale while taking a larger step with the left foot (lower foot) towards shōmen.
- ②. Exhale while turning towards the kamiza and stepping with the right foot from the heel of the left foot.
- ③. Inhale while bringing the left foot to meet the right foot and bring your attention to the kamiza.
- ④. Exhale
- ⑤. Inhale while performing rei.
- ⑥. Exhale
- ⑦. Inhale while straightening the body.
- ⑧. Exhale
- ⑨. Inhale while stepping with the left foot.

<Others>

- ①. Inhale while stepping toward shōmen with the left foot (lower foot).
- ②. Exhale while turning towards the kamiza and step out with the right foot from the heel of the left foot.
- ③. Inhale while bringing attention to the kamiza and perform yū as you bring the left foot to meet the right foot.
- ④. Exhale as you straighten your body.
- ⑤. Inhale as you step out with the left foot.

The next archer will step in for step ① at the same time the previous archer steps in ⑤.

◎ Taijō Movements (footwork)

Just before the deguchi (where the urahazu just reaches the threshold) pivot on the right foot and from the heel of the right foot step with the left foot wards the direction of the kamiza then take a small step. Perform yū to the kamiza at the same time you bring the right foot to meet the left. Straighten your body, as you turn towards the exit step with the right foot (lower foot), then the left foot, and finally cross the threshold at a right angle as you step with the right foot.

Notes:

1. Please refer to the Kyudo Manual Kihontai section on Rei (Yū) for details on performing rei for nyūjō and taijō.

2. It's necessary to take into account the [location of] the kamiza and shimoza of the dōjō when moving left or right with your feet.
3. As for the position of your urahazu during nyūjō it should be to the right of the person in front of you, during taijō it should be to the left of the person in front of you.

Q12: Do those doing zassha and rissha take position at the honza differently?

- A: ① For zassha: In kiza the kneecaps should come to the line of the honza (3 steps from the shai).
- ② For rissha: It is about 2 steps from the shai (so that the urahazu comes to the shai).

Interpreter's note: This note about rissha is only referencing when rissha is done rather than zassha, for example at large competition or outdoors events. It does not reference when rissha is done instead of zassha for shinsa timing or other more formal events.

Q13: Please explain who leads when proceeding to the sadamenozo (for a 5-person group).

- A: ① When moving to the sadamenozo from the iriguchi:
Person #5 leads until turning to wakishōmen at the sadamenozo. The first person leads from the time you move into seiza.
- ② When returning to sadamenozo from honza:
The first person leads until you've retreated from the honza a few steps. The fifth person leads from the time you turn towards the sadamenozo.
- Note: It's important that the motions are done in time with ikiai so that no one can distinguish the change in the leader.

Q14: When in a group mixed with rissha, when do younock the otoya?

- A: When in a 5-person group with someone doing rissha for a shinsa or demonstration (enbu), nock the otoya when on the fourth person's tsurune as is traditional. Therefore the person doing rissha will be late to do yatsugae as they are waiting at the honza.

Q15: After shooting the haya and retreating to the honza, when do you adjust your grip (mochikaeru) of the otoya?

- A: Return to the honza and sit into kiza, perform ikasu as kiai is fulfilled, then perform the movement with ikiai.

Q16: After turning towards mato-shōmen, please explain the number of steps to move toward and retreat back from the honza.

- A: The number of steps to move toward or retreat away from the honza is not particularly specified. Please make the path you follow from the sadamenozo to the honza and from the honza to the sadamenozo along the same line.

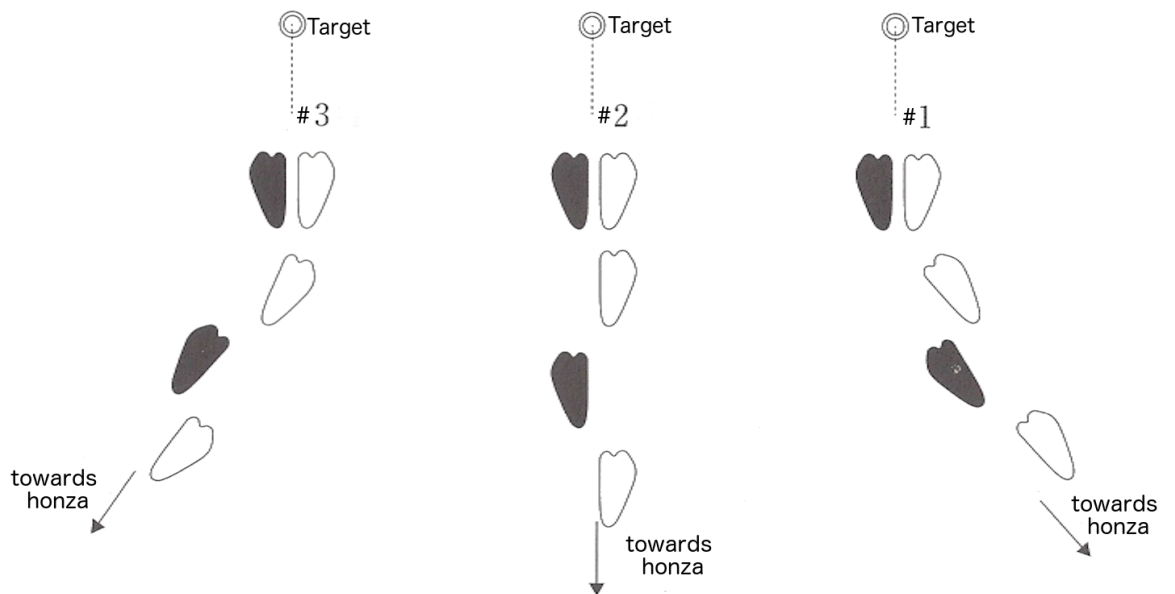
Q17: During a shinsa or a mochi-mato sharei and the 5th person is doing rissha, is it ok to close ashibumi briefly after shooting the haya?

A: It does not matter if you stay in ashibumi or close ashibumi briefly.

Hitotsu-mato Sharei

Q18: Please explain the ashi sabaki when retreating to the honza during a 3-person hitotsu-mato sharei.

A: Everyone moves backward starting with their right foot. (Refer to the diagram below).



Q19: During a 2-person hitotsu-mato sharei, the first person shoots haya and retreats to the honza. Then when do they stand?

A: It's best to re-grip the otoya and return your right hand to your hip then stand when the second archer finished dōzukuri. (Furthermore, it's best that the second archer stands when the first archer finished dōzukuri and moves their right fist to their hip.)

Q20: Please explain how to take position at honza during hitotsu-mato sharei.

A: Keep the rule that "there is one honza", the following positions are the same for everyone.

1. The position where you first yū at honza.
2. The position you retreat to after shooting haya.
3. The position you retreat to after shooting otoya.

The honza is as a rule 5 paces behind the shai. When moving backwards after shooting haya, retreat to the honza in 7 steps as a rule (when closing ashibumi with nissoku, 8 steps are acceptable).

Furthermore, there will be small differences depending on the archer's height and stride.

Q21: Please explain the position of the honza and the spacing between archers during a 2-person hitotsu-mato sharei.

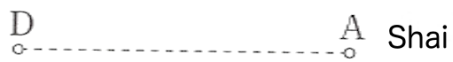
A: It's best to choose the position of the honza and the spacing between archers by taking into consideration the size of the dōjō to create beautiful and harmonious spacing.

Q22: Please explain how to move from the honza position B to the honza position C during a 4-person hitotsu-mato sharei.

A: When moving from the honza position B to the honza position C during a 4-person hitotsu-mato sharei, either of the drawings below are accepted.

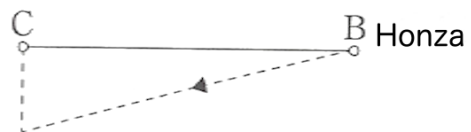
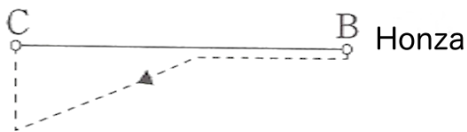
①

(Mato Shōmen)



②

(Mato Shōmen)



Tachi Sharei (Rissha)

Q23: Please explain the essential points when moving from the honza to the shai and doing ashibumi during tachi sharei.

A: Move forward two steps, and without bringing both feet together at the shai step into ashibumi with the left foot (3rd step). Then perform ashibumi as you turn to face wakishōmen.

Q24: When doing tachi sharei, how is the angle of sode sabaki different than during zassha?

A: It is done so that the mental intention of the archer is transmitted towards the target. It becomes slightly higher.

Q26: Please explain what to do when you cannot get your sleeve back on during tachi sharei.

A: One method is to stabilize the yumi by embracing it with your right arm, then use both hands to replace the sleeve.

Q27: When you must pick up a [dropped] arrow (shūri) during tachi sharei, which is better sonkyō or kiza?

A: During shūri, one does sonkyō outdoors and kiza indoors. When you are unable to do sonkyō or kiza due to physical limitations, do what is appropriate for the time. For example, it is also possible for a kaizoe or shajō assistant to retrieve the arrow.

Q28: During a multi-person tachi sharei (e.g. 3-person), please explain the procedure when the second person's string breaks on the haya and they don't have a kaeyumi.

A: With a feeling of gratitude and consideration to the archers in front of and behind you, return to the honza briefly. Place the otoya to your right side slightly behind you (a shajō assistant will come to retrieve it). After the 3rd person finished their otoya, return to the shai to perform hada-ire together and then taijō.

Q29: Please explain how to hand over a kaeyumi during a tachi sharei.

A: Retrieve the ya (as necessary) and then return to the shai and ashibumi. Then do these actions:

- ① When the ite is alone, pass the kaeyumi from behind.
- ② When there are many archers, extend out [the kaeyumi] from the archer's right side.

Q30: After completing hada-ire during a tachi sharei, please explain the movements before changing direction to face mato-shōmen.

A: While holding the yumi at around the toriuchi with it in the center of your body complete the motions above [meaning hada-ire], then as you lower your grip on the yumi to around the metsuke-bushi hold the yumi at a slight diagonal angle. Furthermore, when you turn to face mato-shōmen, it's best to not raise the yumi up too much.

Makiwara Sharei

Q31: During makiwara sharei, do you adjust your grip on the otoya after shooting the haya?

A: You adjust your grip the same as when doing zassharei.

Q32: Please explain about “yagoe” during makiwara sharei.

A: Historically, there are various yagoe from each of the ryūha. (There are also those who do not do yagoe). As an example, some would say/shout “Ya!” or “Yaaaaa!” at the time of hanare on the haya and shout “Ei!” or “Eeeeei!” at the time of hanare of the otoya. It’s not simply yelling in a loud voice, it’s important to produce a natural vocalization full of kiai.

Q33: Please explain the number of steps when retrieving ya during makiwara sharei.

A: The rule is that you take 3 steps forward and back, but there are also times when you increase the number of steps in response to the size of the shajō.

Q34: Please explain the movements of the dai-ichi kaizoe during makiwara sharei.

A: The dai-ichi kaizoe provides assistance to the ite throughout the entire shajō. As is done for hadanugi during matomae sharei, stand when the ite’s left hand starts to enter the sodeguchi. During hadaire stand to assist as the ite starts to kiza upon finishing the otoya. After providing assistance, return to your original position and stand together with the ite when s/he stands after yū, then return to the sadamenoza.

Q35: Please explain the movements of the dai-ni kaizoe during a makiwara sharei.

A: The dai-ni kaizoe fulfills the role of assisting primarily with the kaeyumi, restraining themselves to sitting in kiza at the sadamenoza. When there is a broken string, they pass the kaeyumi to the ite directly. When the ite finishes shooting, performs yū and then stands, [dai-ni kaizoe] stands in place along with the ite. Wait until the ite returns to the sadamenoza and seiza together with him/her. Furthermore, for taijō imitate the taijō of a yawatashi.

Yawatashi

Q36: Where should one prepare a kaeyumi?

A: The rule is that it should be prepared outside of the shajō.

Q37: During yawatashi, is it acceptable that the ite kneels on the sadamenoza at the central point of the kamiza?

A: You should be positioned slightly off of center of the kamidana.

Q38: During the rei at the sadamenozu, are the medzukai of the ite and that of the kaizoe different?

A: ① For the ite: First take in the shōmen as a whole, then concentrate on the shōmen while performing rei. When you raise from the rei your eyes return to being concentrated 2m ahead. (4m when doing rissha)

② For kaizoe: Perform rei just a little bit lower than, but along with, the ite. Do not concentrate directly on the shōmen.

Q39: During yawatashi which of the kaizoe should adjust position at the sadamenozu [when necessary]?

A: When it is unavoidable, although there are many cases, as a rule the dai-ichi kaizoe will adjust.

Q40: When doing yawatashi in a small dojo, won't the ite be made to wait when trying to synchronize the ite sitting in kiza at the honza and the dai-ni kaizoe sitting into sonkyō?

A: There is no need to work hard to synchronize those movements. When trying to synchronize, be careful to not let the kiai be disturbed and destroy the harmony of beauty. Therefore, the dai-ni kaizoe should take care to turn towards and walk quickly to the azuchi as much as you can.

Q41: When doing yawatashi in rissha, where do you perform hadanugi and hadaire?

A: When doing rissha you perform hadanugi and hadaire at the shai. There are times when hada-nugi and hada-ire are performed at the honza in line with how it is done in zassha.

Ite

Q42: Please explain how to perform the rei when entering the shajō (nyūjō) during a yawatashi.

A: Please review the section in the Kyudo Manual on Kihontai - Rei (Yū).

Q43: For the ite, are the paths from the sadamenozu to the honza and then again from the honza to sadamenozu the same?

A: They are the same.

Q44: Please explain how to do the rei at the sadamenozu.

A: Bring your attention to the shōmen, then don't just raise your eyes, but raise your entire upper body and perform the 3-breath rei.

Q45: What should be done when there is a shitsu on both the haya and otoya?

A: During the yawatashi, if there is a shitsu on both the haya and otoya, it seems best if the ite could shoot one arrow at the very least.

Kaizoe

Q46: When doing a yawatashi in rissharei, how should the kaizoe behave?

A: At the sadamenozu do a standing bow (ritsurei) but if indoors do kiza after that. If outdoors, of course, do sonkyō.

Q47: During a yawatashi after the ite has finished shooting, is it ok if the dai-ichi kaizoe returns from the honza to the sadamenozu along the same path as the ite?

A: The dai-ichi kaizoe should walk slightly to the outside of the round trip path the ite follows.

Q48: Please explain how the dai-ni kaizoe should walk in the yamichi.

A: Please walk with small steps keeping in mind that you don't want to make the ite wait.

Q49: When doing a yawatashi in a gymnasium or other (indoor) location, does the dai-ni kaizoe wear footwear?

A: Generally, the yamichi is regarded as outdoors even when in a gymnasium or other similar places.

Q50: What should the dai-ni kaizoe do when it's raining?

A: It's necessary to confer before the event to decide if you will use the roof-covered yatori-michi or if you will carry an umbrella to ensure the fletching does not get wet.

Q51: Please explain how the dai-ni kaizoe passes under the maku in front of the mato.

A: It depends on the height of the maku, but you either make your body shorter or push the maku with your hand. When you use your hand, take the edge of the maku between the thumb and fingers of your left hand and push [the maku] forward without bending your body.

Q52: About where is the right position for the dai-ni kaizoe when in front of the mato?

A: Traditionally, it has been said that you would be at about the 5th target position. In the case of larger dōjōs (azuchi), take into consideration the overall harmony to decide the position.

Q53: Please explain the essential points when dai-ni kaizoe is in sonkyō in front of the targets.

A: When you arrive at your position, turn so that you are facing 8/10ths toward the target and 2/10ths toward the shajō, and sonkyō. But it is necessary to have your kiai 8/10ths toward the ite and 2/10ths toward the mato.

Q54: When does the dai-ichi kaizoe stand after helping with hadanugi and hadaire? Also, please explain about the moment when you go to receive the ya.

A:

- ① Hadanugi: When the ite finishes sodesabaki and then puts the left hand inside the sleeve, straighten the hips, stand and move to directly behind the ite. When the ite is finished with hadanugi, stand and retreat 3 steps diagonally with a slightly bowed upper body. Then straighten your body and return to your established position.

- ② Hadaire: When the ite turns to wakishōmen to do hadaire just as he begins hirakiashi straighten your hips, stand and move to directly behind the ite. When his elbow is inside the collar but the fist is still out, ensure that the mon [on the back of his kimono] is straight and unwrinkled, stand and retreat with a slightly bowed upper body 3 steps straight backward. Then straighten up as you bring your feet together, open your body to the left and go to receive the ya.

Q55: When the ite is a woman, when does the dai-ichi kaizoe stand up?

A:

- ① When putting on the tasuki: When the ite begins to put on the tasuki and grabs the center of the right sleeve with the left hand stand to assist.
- ② When removing the tasuki: After the ite finishes shooting and when she pulls the tasuki with her left thumb to pinch between her hands in front of her body, stand and go to receive the ya from the dai-ni kaizoe.

Q56: Please explain what to do when the arrow lands in front [to the right] of the target.

A: Remove the arrow and stand. If you retreat backwards 3 steps and are in front of the mato, retreat further behind the mato. Then open the body to the right, bring the left foot to meet the right foot and then continue from the right foot.

Q57: Please explain the footwork and how to set down the arrow [haya] for the dai-ni kaizoe.

A: With a slightly bowed upper body use your right hand to place the arrow [on the arrow stand]. (Do not place it inside the kantekijō). After placing the arrow, moreover, turn to face the shajō, then open your body to the left and continue with the left foot towards your position.

Q58: Please explain how to hand over the arrows [between kaizoe].

A:

- ① Both kaizoe should meet at the same time. Dai-ichi kaizoe sits in kiza and dai-ni kaizoe sits in sonkyō.
- ② The dai-ichi kaizoe, who receives [the ya], performs a yū and as s/he raises their upper body from the yū the dai-ni kaizoe brings the ya held in the right hand to the center of the body standing them up. Bring the left hand together at the nonaka-bushi, extend the fingers of both hands, open the hands vertically to do hagoki and then change [the ya] to be parallel to the ground.
- ③ The left hand is below the sodesuri-bushi, the right hand is below the itsuke-bushi [with the ya] resting on the palms, offer them up as if an offering to the dai-ichi kaizoe. (Don't lower your head at this time.)
- ④ The dai-ichi kaizoe receives the ya with the palms down, left hand above [i.e. to the left of] the itsuke-bushi and the right hand above the sodesuri-bushi. Then s/he brings the left hand to the center of the body and the right hand to the right hip. At this time, pull in the ya a little with the right hand, hold the ya under the itsuke-bushi with the left hand and do hagoki with the right hand.

- ⑤ After doing hagoki, the right hand draws close to the left hand to hold the ya. Then the left hand moves from the right hip to the left hip.
- ⑥ Around the time the dai-ichi kaizoe moves his/her left hand from the right hip to the left hip, the dai-ni kaizoe performs a yū.
- ⑦ After the dai-ni kaizoe performs yū, as s/he straightens their upper body the dai-ichi kaizoe straightens their hips. Perform hirakiashi while keeping the hips straightened continuing to turn the body to the right until both heels come together, at this point step forward with the right foot to stand. Without bringing the feet together continue walking, with small steps come to the position behind the ite. The dai-ni kaizoe stands a little after the dai-ichi kaizoe.

Q59: Please explain how to step up into the shajō.

A: When the dai-ni kaizoe steps up into the shajō follow the principle of “lower forward, upper backward”. Step up with the right foot, which is closer to the shimoza and bring the left foot together to meet it, then step forward with the right foot and continue.

Q60: When the dai-ichi kaizoe passes the ya over to the ite, should the fingers holding the ya be extended or curled [around the ya]?

A: All five fingers should be extended while holding the ya.

Q61: Please explain the essential points of passing the ya to the ite.

A:

- ① Walk with small steps with a slightly bowed upper body (kuttai), to a position about 1.8m behind the ite and then kiza.
- ② As you straighten the hips take a large step towards the right side of the ite, at the same time stand the ya up vertically in front center of yourself so that your right hand holds the ya at about chin height. The left hand comes together at about the nonaka-bushi then lowers down the ya to below the motohagi as you do shikkō.
- ③ Change direction by doing hirakiashi to the left, at the same time keep the ya vertical and do hagoki with the left hand. Placing the left hand below the motohagi, the right hand holds the ya on the palm of the hand parallel to the ground.
- ④ As you straighten your hips push the ya forward so that the tip of the ya points at the ite's right hip near the obi. (There are also times when you would ikasu your left knee.)
- ⑤ Prior to the event confirm whether the ite does reishakei or bushakei (whether they hold the ya at the tip or the itsuke-bushi), then hand them over accordingly.
- ⑥ In order to confirm that the ite has a hold of the ya pull on them slightly, bring both hands to your thighs right by your hips (don't do hagoki), then move to directly behind the ite in one or two final steps.
- ⑦ Stand on the third step and retreat with a slightly bowed upper body (kuttai), then taking a path to the outside of the path of the ite will take return to sit at the sadamenozza.

Q62: After passing the ya back to the ite, is it ok to turn your back on the ite while returning to the sadamenoza?

A: Please do the motions as they are currently described. Furthermore, in support of protecting the safety of the ite, it is also possible [to perform these motions] a little later than the ite.

Q63: Please explain how to do taijō.

A: In order to exit (taijō) the ite will take one step backwards. And when s/he turns to the right the dai-ni kaizoe also turns together with him or her and continues toward the exit. The dai-ichi kaizoe turns as the ite passes in front of him/her, then follows behind the ite to continue towards the exit. Taijō in this order: ite, dai-ichi kaizoe, then dai-ni kaizoe.

Tasuki-sabaki

Q64: After tasuki-sabaki please explain how to return the yumi to place as you turn to face the mato.

A: As you straighten your hips, raise the urahazu to eye height, then as you turn to face mato-shōmen restore the yumi [to position] by lowering it so that the urahazu follows a diagonal path [in the air].

Q65: When doing tasuki-sabaki, after having lifted (ikasu) the left knee, is it ok to raise the left knee to set the yumi on it?

A: That is fundamental.

Do kiza and lift (ikasu) the knee, along that line of elongation raise the knee and move the urahazu to the right, and pass in the arrows. Do these three things at the same time. Take care not to widen the space between your knees or let your heels separate.

Q66: What should women do about tasuki-sabaki when doing rissharei?

A: At this time, when performing rissharei tasuki-sabaki may take place either within the shajō or outside of the shajō.

Shitsu

Shitsu can occur in many unexpected ways. Therefore, it has been decided to pass over the details.

Be sure to keep the “Three Rules of Shitsu Recovery”. It is important to perform recovery as much as possible without standing out and according to time, place and position. Take care to not let careless mistakes take place a second time. Also, when doing rissharei, as the ite expresses a feeling of regret, it is ok to do so from either sonkyō or standing positions.

Q67: When you have recovered from a shitsu on the haya, is there a set way to handle toriya with the otoya?

A: As an example, we will explain the case of dropping the ya (hazu kobore) during the dai-ichi shinsa.

Step towards the fallen arrow with the closest foot first bringing the other foot to meet it, then kiza. Move the otoya to be held (alongside the yumi) with the left hand, and pick up the haya [with the right hand]. Bring the haya alongside the otoya to retake it (in the right hand) and return to the shai. Express your regret (i.e. yū) and set the haya down by your right knee so that the tip is pointing towards the target.

Q68: During a yawatashi, if the ite drops an arrow how should the kaizoe react?

A:

① When the haya is dropped: Go to retrieve the arrow left by the ite at the honza, return to your original position and set it down to your own right side.

After the otoya is shot, pick up the haya and stand to go assist with hadaire. Set the arrow down to your right side, assist with hadaire, and as hadaire is complete pick up the arrow before going to meet the dai-ni kaizoe. Hold the haya so as to bring it together with the offered otoya and then pass them to the ite.

② When the otoya is dropped: Go to retrieve the arrow left at the honza by the ite, and then circle around to behind the ite to assist with hadaire. Place the arrow down to your right side, assist with hadaire and then as hadaire is complete pick up the arrow. Go to meet the dai-ni kaizoe. Hold the arrow so as to bring it together with the offered haya and pass both arrows to the ite.

Q69: During tasuki-sabaki, what should be done if the yumiya fall off the knee?

A: Finish tasuki-sabaki, pickup the yumi and ya, and then express your regret (i.e. yū).

Q70: What is the best way to recover when you drop the bow, break the string, and drop an arrow all at once?

A: As a rule, retrieve the principle objects first (in the order of yumi, ya, string), but there is also merit in recovering the closest objects first. And then there are also cases where the string or the arrow flies outside the dōjō and are judged unrecoverable, they are then left as is.

Q71: What should be done to recover a broken string during a sharei?

A: It is not specifically decided. There are methods, such as passing [the broken string] over with the yumi to the kaizoe (or the shinkō-gakari). Or [the string] can also be tucked away into the inside of the kimono, the sleeve or inside the obi on the left side.

Q72: When there are others involved in the sharei at a demonstration or shinsa, what should they do when an archer commits a shitsu?

Three Rules of Shitsu Recovery

- ① Conduct yourself according to rei, according to time, location, and position.
- ② Take action swiftly so as to not cause trouble to others.
- ③ Express your regret [with a yū] after returning to the shai and having turned back towards waki-shōmen (there are times when you face towards mato-shōmen).

A: When there is a shitsu, the other archers wait until the shitsu has been recovered from. After the expression of regret, continue with the next movement.

Q73: How should one recover when dropping an arrow during the tachi sharei?

A:

- ① When you can recover without moving from the shai: Close ashibumi and take a position of sonkyō (kiza indoors) to recover the arrow. Stay in that position or stand and then express your regret (i.e. yū) and move on to the next movement.
However, if the archer is disabled, please see question 27 for reference.
- ② When you must move away from shai to retrieve the arrow: After recovering the arrow, return to the shai, express your regret (i.e. yū) and then move on to the next movement.

Q74: During sharei, if ouchi (#5) commits a shitsu on their haya (such as dropping an arrow, breaking a string, or dropping the bow), when should the other archers stand?

A: At this time, too, stand on the tsurune and wait while the shitsu is recovered from. In the case when there is no tsurune, such as dropping an arrow, the archer recovers the arrow and as they stand after expressing regret, you should also stand and continue with the next movements.

Q75: During a multi-person sharei, if you break a string on the haya and have a kaeyumi, can you shoot the otoya?

A: There is no impediment to that. However, receive the yumi at the honza, excepting the ouchi of a mochimato sharei who will receive it at the shai.

Q76: During the sharei for a ni-ji shinsa, if a string breaks on the haya, is it possible to have your string replaced and then shoot the otoya like during the ichi-ji shinsa?

A: Yes. Please see above for information on how to pass the yumi.

Q77: Please explain what to do when the archer cannot get their elbow inside [the kimono] during hada-ire.

A: Set the yumi on the left knee (do ikasu with the left knee), and then use the right hand to help get the elbow inside. After the left hand comes out of the sleeve, use both hands to stand up the yumi (do ikasu with the right knee) and then arrange the clothing.

Q78: During a 4-person hitotsu-mato sharei, please explain how the remaining 3 people become one in the case when the 1st archer breaks a string on the haya and retires to the honza.

A: The remaining 3 people immediately change to doing a 3-person hitotsu-mato sharei. Also, if the previous 3 people break a string on their haya, the 4th person shoots their haya and then does kiza in place without retreating and then continues to shoot the otoya.

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Other

Q79: Please explain the difference between the characters 座 (za) and 坐 (za).

A: Generally, 座 expresses a position while 坐 refers to the sitting movements.

座 : 本座 (honza)、定の座 (sadamenoza)、上座 (kamiza)、下座 (shimoza)

坐 : 正坐 (seiza)、跪坐 (kiza)、坐射礼 (zasharei)

Q80: Please explain reishakei and bushakei.

A: A long time ago, reishakei focused on ceremony while bushakei focused on technical methods. But as time has marched on it has come to be said that, "There is no sha that is divorced from shagi, and shagi devoid of rei is not kyudo. True kyudo (shin no kyudo) is equipped with skill and ceremony (rei) to become a unified sha."

The Zen Nihon Kyudo Renmei (All Nippon Kyudo Federation) has incorporated the excellent points from various ryūha that have been passed down from old, and put it together into an essential single method in the kyōhon which we offer to distribute as a standard for shooting practice. It is anticipated that the technical research and special study from the ryūha with long histories will continue more still.

It does not matter if you do reishakei or bushakei as long as you use the methods outlined here in this book at this time.

However, consistency is desirable, and so their movements are noted in the chart below. Yugamae, uchiokoshi, and hikiwake each have their own reishakei or bushakei style.

	<u>Reishakei</u>	<u>Bushakei</u>
Holding the <u>ya</u>	Hold the <u>itsukebushi</u>	Hold by hiding the tip
<u>Yatsugae</u>	Push <u>ya</u> in one motion	Push <u>ya</u> in two motions
Carrying <u>otoya</u> [during <u>yatsugae</u>]	Between the ring & small fingers	Between middle & ring fingers
<u>Ashibumi</u>	Open in one step	Open in two steps
Closing <u>ashibumi</u>	Close in one step	Close in two steps

Q81: Kyudo equipment made of modern materials, such as fiberglass or carbon, are popular now, but I would like to ask about their use by those with higher rank.

A: It is best judged with respect to traditional culture according to one's character.

Q82: Please explain how to pass over the yumi at the shai after a broken string.

A:

- ① Receiving the yumi from the ite: Start with both hands palm up in front of the ite's right hand, receive the yumi at about the torikatabushi with the right hand, and under the nigiri with the left hand. Change the grip of the left hand while moving the right hand along the yumi to hold it underneath the motohazu.
- ② Passing the yumi to the ite: Holding the yumi with the left hand below the nigiri and right hand under the motohazu, kiza diagonally in front of the ite. Turn the string towards the mato and slide the right hand along the yumi to the torikatabushi. With both hands palm up pass the yumi into the ite's left hand.

Q: When shooting in a group of five but with one person absent, how does #4 exit (taijō)?

A: Regardless if the next group is there or not, retreat backwards just like the #5 person to taijō. If there are two empty spots behind you, from the #3 position go forward to taijō.

Q83: Please explain how to deal with 4 arrows.

A:

- ① When doing zasha: Please reference page 182 [in the Japanese edition, or page 115 in the English edition] of the Kyūdō Kyōhon Volume I, or article 15 number 3 of the Kyudo Kyōgi Kisoku (Kyudo Competition Rulebook).
- ② When doing rishsha: Do ashibumi as usual. Set down hitote so that the tips of the ya are in line with the center of your body. Then yatsugae with the other hitote.

Q84: I am disabled and so am unable to do kiza or seiza. Is it allowed to take shinsa (either the dai-ichi ji or dai-ni ji tests¹) doing rishsha?

A: You may test. Please complete the application according to the instructions in the Kyudo Magazine in the section called "When Applying to Chūō Shinsa." Also, you may also take the "second test" (niji shaken).

Q85: At the shinsa, should you follow along if the person in front you makes a mistake?

A: The purpose of the shinsa is to judge that you can perform the established procedures correctly. So please perform them correctly without following other's mistakes.

Q86: Is the method of wearing the mune-ate set?

A: It is usually worn from the right shoulder to below the left side, but is not particularly specified.

Q87: Please indicate how to tie the kakehimo.

A: Usually, it is tied in a small knot on the inside of the wrist without using a clasp of any kind.

¹ The dai-ichi ji shinsa or dai-ni ji shinsa are the 'second test' for renshi or kyoshi rank examinations.

Q88: Please explain how women tie the hakama.

A: Generally, the front himo are crossed around the front of the hips and then tied in the back. The back himo (the one attached to the back of the hakama) is crossed in front and then tied in the back.

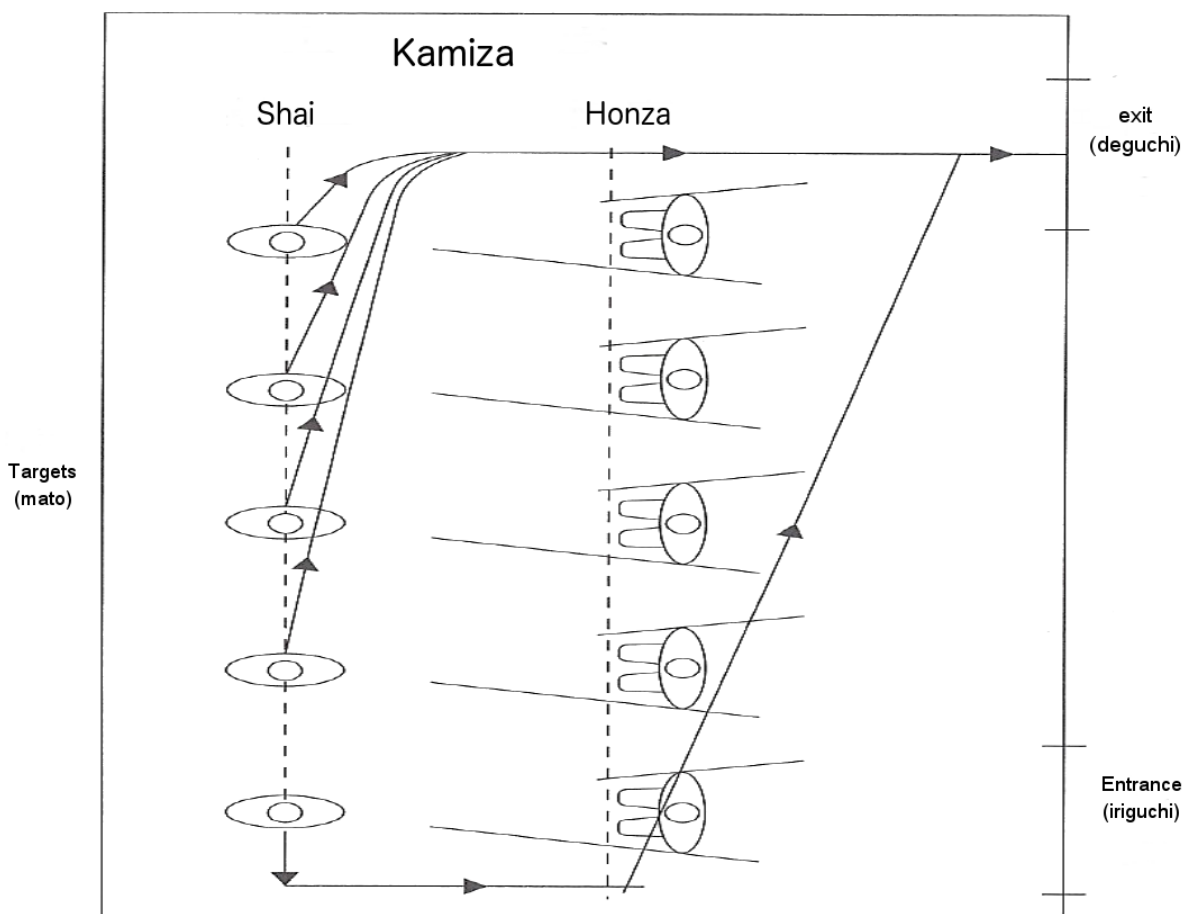
Q89: Please explain how to do taijō when in a 5-nin tachi during a shinsa or competition.

A: When doing taijō, it is supposed that you do not cross the honza line whether or not there is a group waiting there.

Consequently, positions 1 through 4 will taijō by aiming to continue in front of the urahazu of the first person waiting at the honza. The fifth person will take one step back and then after passing the honza line turn towards the deguchi (exit) and taijō.

However, when the ouchi is in the 4th position in a 5-target shajō please retreat back beyond the 5th target [before turning] to taijō. When the ouchi is in the 3rd position, taijō forward.

In a 4-target shajō with a 3-person group, or in a 3-target shajō with a 2-person group, retreat to behind the [last] target for each [of those locations] and taijō.



※ Take care to not touch the yumiya of those at the honza with your hakama, etc.

Q90: Please explain how to do nyūjō when there are two shajō that use the same iriguchi (entrance) and the groups enter one after the other.

A: Perform nyūjō as if each group were entering independently.

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