The Fundamentals of Japanese Archery
FOREWORD

When I arrived in Japan, in February five years ago I had already every intention of studying the archery of Japan, for I had long been a devotee of the English long bow at home. My first few months in Japan passed busily without my doing anything about it, and it was not until May of that year that I went to the Butokuden—the Hall of Martial Virtue—next to the Heian Shrine in Kyoto, to see the archery there. I had been in Peking during April for a short visit and had there visited the famous Bow and Arrow street, where I acquired several Chinese bows. This really started me on my investigations into Oriental archery, so that when I got back to Kyoto I made a point of visiting the Hall of Martial Virtue at once. On the day of my first visit I was allowed to come in and sit in the hall from which the archers shoot, and watch the shooting going on, as tourists are allowed to do. Since, I spoke Japanese I was soon busy asking questions and
answering those that they asked me concerning American archery. But when I said that I would like to learn to shoot Japanese style, there was a general shaking of heads. A foreigner might try, of course, but the consensus of opinion seemed to be that he wouldn't get far! There was one man there, however, Mr. Toshisuke Nosu, who perhaps just for the sake of argument took my side and declared that in his opinion any man with the necessary intelligence and patience could learn, no matter whether Japanese or foreign. Then and there he very generously offered to begin teaching me on the very next day for the sake of proving that Japanese archery could be learned and practiced by a foreigner. Shortly afterwards we left the Butokuden together and went to his house where we had ceremonial tea and talked a while, after which we proceeded to a fletcher's shop where he ordered arrows for me, but first of all a blunt, featherless, practice arrow, for it would be a long time before I would be able to shoot with II.
Yeol arrows at a target.

At that time I had rooms in a small sub-temple within the walls of the Great Zen-Buddhist monastery, Chōkoku-ji, north of the Imperial Palace grounds. The priest who lived there was retired and had let his spare rooms to students — and I had been fortunate enough to get one. The place was wonderful, quiet, and my room looked out on a garden beyond which stood a deep grove of tall bamboos. For the next few months my friend and instructor Mr. Toshisuke Nasu came almost daily early in the morning and taught me the art of Japanese archery.

He lent me a weak bow of his own to begin with, and brought his own makiwara or straw-tub, a great cylindrical bundle of straw tightly bound together and sometimes fitted into a tub, into which the beginner shoots end-on from a distance of four or five feet using a blunt featherless arrow until his form is so nearly perfected that he can be trusted with real arrows.

It was hard work, months slipped by, and still I stood before the makiwara ceaselessly discharging—

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ing arrows (the featherless variety) into it, and pulling them out again, while all the while, Mr. Nasu stood to one side, commenting freely on each shot. Sometimes he would walk around behind me, and give me a sudden push to see if my stance was firm. Sometimes he would do the same from in front when I least expected it. Some days everything would go wrong—some days he would note a considerable improvement. Gradually, very gradually, I learned to keep the grip on the bow so relaxed that the bow on being released began to show a tendency to turn in the hand. Day by day, this tendency grew stronger. Soon the string would describe a half circle, and the bow would fetch up with the back facing straight towards me, and all the time! Mr. Nasu saw to it that I did nothing with my hand to help it turn. The turning of the bow in the hand is not prized so much because of its beauty, as because it is a phenomenon that naturally occurs when the grip of the bow hand is exactly as it should be. It took several months to come, but at last it did happen that the
String came round smartly and
struck me on the back of the
wrists, and soon it was happen-
ing regularly.

Meanwhile, Mr. Nasu had
been occasionally writing out short
descriptions of the various steps
in archery—the stance, the
draw, holding, releasing, and I
would translate them while
discussing them with him. Hence,
properly speaking I am the
translator, not the co-author of
the text which follows, but
since I have put in much here
and there to make things easier
for the American archer to under-
stand, sometimes whole para-
graphs, and since we discussed
each thing at length as it came
up with the result that many
sentences were changed, the
result can fairly be called our
joint production.

It has been done in
what little time I have been
able to spare from the
study of Japanese art and
language, which has often been
very little. Others also became
interested, and used to come to
help translate and join in the
discussions. First there was Mr.
Antoon Hulseevé, who was a fellow
student of mine at Leyden, and
now lives in Batavia. He was in
Kyoto for just a year, during
which time he too studied archery.
Another was Dr. C. Faehs, a
scholar in Economics and Govern-
ment now teaching at Pomona
College, California. These two,
Mr. Nasu, and I used to
meet from time to time in the
evening, and between us we
translated a considerable part
of the Shagaku-jo (射撃正字)
L. i.e., Orthodox School of the
Study of Shooting, an old
Chinese text on archery written
during the Ming dynasty which
I hope to complete and publish
at some future time. Mr.
Hulsewé was with us only at
the start of that work, but
Mr. Faehs who arrived in Kyoto
just before Mr. Hulsewé left for
Java continued reading with
Mr. Nasu and me for many
months. It is a very interest-
ing text and I feel sure that
American archers would much
appreciate it.

This book is not a treat-
ise on Japanese archery in general,
but a short statement of the
aims and methods of archery
as now practised in Japan, or
at any rate as it has been
taught to me. For there are.
many schools of archery in Japan with all sorts of different traditions. Some emphasize one thing, others another, but on the whole it would seem that they really differ only in non-essentials — small tricks of technique and matters of ceremonial form. When it is a question of things like holding at full draw and the release they are all the same, and indeed could hardly be different.

Accordingly, the reader may be sure that he has here a fair presentation of a typical style of Japanese shooting, which in its fundamental aspects does not differ materially from other styles of Japanese, or indeed, Oriental archery.

To the Westerner by far the most interesting thing about the archery of the Far East is the fact that both in China and Japan the string is still drawn to a point well behind the ear as was done in the old English archery of Roger Ascham's time. That this is an advantage in some ways will, I think, be plain from the diagrams which show the
two positions drawn as if seen from a point directly above the archer's head. The first diagram illustrates the American full draw, and shows how

the elbow of the draw arm must form an obtuse angle with the line of the two shoulders as long as the string is not drawn well behind the ear.

The second diagram shows the relative positions of the rear elbow and the shoulders in the oriental full-draw. Note that the entire pull of the string is shifted directly onto the shoulder of the draw arm, instead of continuing to pull on the elbow as in the American method. The small arrows in the diagram show the directions of the thrust in the one case and the tension in the other.
No one can deny the superior neatness and schematic beauty of the Oriental full-draw. For in it they can be, and should be, extended and the shoulders thrust apart as far as possible. For this reason it would seem that their archery is better exercise than ours though it can never equal ours for accuracy. In judging their system this point should be kept in mind, and it should also be remembered that the old English archers drew to the ear. Remembering that they drew with the finger tips, whereas the Japanese have the string in a groove at the base of the crotch of the thumb (see text p. 12 and p. 13) it will be seen that the string in Japanese shooting goes considerably further back behind the ear than was the case in the old English archery – the difference in fact being the distance from the crotch of the thumb to a point near the tip of the forefinger. I hope that the consideration of this point may lead some American archers to experiment with longer bows which would permit a fuller draw in the manner of the archers of old England. And I also hope...
that some may be stimulated to acquire Japanese equipment of their own, and try their hand at it. This need not ruin their technique with the American bow as the two systems are so entirely different.

Another great difference between Japanese archery and almost all others is that the shooting is done from a special building built especially for the purpose. After living in the rooms at Shokoku-ji for six months I went back to America for a short time to get married, and on our return to Japan we took a Japanese house on the Kamo river facing Hieizan, the largest of the hills flanking Kyoto, on the East. The yard was just large enough to lay out a shooting ground. One small shed had to be built to place the target in, and another considerably larger one to stand in and shoot from, and a gravel path extended from one to another. Most of the shooting in Japan nowadays is done in this way. Very rarely do they set up targets in the open fields and shoot in the open air, and hunting is never thought of. However these houses make a shooting match.
a more intimate affair than it could be, if held outdoors, not to mention the fact that one need not worry about the weather. As soon as my "Yumika" or bow-place was completed, we held a sort of opening ceremony, to which Mr. Nasu and I invited a number of archers from the various associations and clubs of Kyoto. I opened the ceremony by shooting the first two shafts, and was lucky enough to hit the target the second shot.

Mr. Hulsewe and Dr. Fahs also made frequent use of the shooting house, and one winter Mr. Fahs, Mr. Nasu, and I did the "Kumiko" (literally cold practice) together for two weeks. This involved getting up at ten in the morning and dressing while it was still dark. We would first shoot one hundred blunt arrows into the straw-tub as fast as we could fit the necks of the string, and only then begin to shoot at the target. Among the illustrations is one showing Dr. Fahs shooting his hundred.

There is also a picture of Mr. Hulsewe with his bow, which had to be specially made for him since he is several inches over six feet in height.

I should like to close this preface with an expression of my
deepest gratitude to Mr. Nasu, my teacher. He is a samurai by birth and has the same surname as the famous Nasu no Yoichi of the twelfth century, of whom it is told that during the battle of Yashima on the inland sea when the Minamoto warriors were following the boats of the Taira along the shore waiting for them to land, he shot at a fan held aloft on a pole by one of the enemy in a small boat as a challenge to his skill, and struck it. Not only did he hit the fan, so the story goes, but he struck it exactly on the pin which held the bamboo ribs together. This one shot entitles him to the renown of a veritable Robin Hood of Japan.

But to return to Mr. Nasu, my teacher, he has been an archer ever since his boyhood, having learned it at a time when it was almost in danger of dying out in Japan, its present great popularity going back only to 1923 when it saw a great revival. Thus he knows the old traditions of the art far better than most who have learned since that time, since his teacher, Ichikawa Kojuro, Ninomiya, was a man who had actually seen the
bow used in war, and who died in the bow-house, while drawing his bow, at eighty years of age. No doubt I might have learned something about Japanese archery from some other teacher, but without his generous enthusiasm and zeal this little book could never have been written, nor should I have taken the first and second ranks in examinations at the Kitano branch of the Butokuden, which gives the right to wear a purple leather band on my shooting glove. That I have done so is entirely due to Mr. Nasu's zeal for introducing the true Japanese Way of the Bow to the West.

Written at my study the "Bear's Den", October the third, Nineteen hundred thirty-seven

William R. B. Acker
Youjugarai or Gripping the string. This shows how the bow is rested on the knee, while the glove is fitted to the string at a point below where the arrow is notched. Then the glove is slid lightly up the string until it almost touches the arrow.

Momoni or Viewing the mark. Swinging the bow and turning one's gaze towards the mark simultaneously, one concentrates on it. Then when one feels fully prepared, one may allow the lower arm of the bow to slip from the knee-cap, and begin to raise the bow.
Uchikoshi, Hikifuri or Raising and Drawing. Here the Raising proper has just ended and the Draw proper has just begun. In Mr. Nono’s school (the Chikurin), the low-arm is never raised much higher than here shown during the draw.

Drawn. See pp. 44 and 45. The commencement of the Draw proper, when the shaft of the arrow is just about to touch the cheek, and before the strain on the elbow of the draw-arm has been shifted to the right shoulder.
Jiritsu, i. e. Holding at Full Draw. All strain has been taken from the arms and elbows. Only the shoulders push upwards in both directions near the backward thrust of the bow and the forward thrust of the string. The whole wind should be concentrated on the target to the exclusion of all else.

The arrow has gone, and the bow-string has wound. And the bow, leaping like a live thing in the relaxed grip of the bow-hand, turns so swiftly that the bowstring strikes the back of the wrist a smart blow. The pose is held till the arrow strikes.
The Dojō. The bow-house from which we shot. Its name is Kishokonsha (or also Amma-arasagi-kai), i.e. Amma-yew-club, alluding to the fact that the ancient Japanese bow was made of amma (catalpa) wood and the ancient English bow of yew wood.

The Kongoiko (see Foreword). Dr. Yabe shooting his hundred into the straw-tab at six of a cold morning. Mr. Nama is seen coaching him.

Mr. Nama shooting into the straw-tab. This photograph illustrates the point about the advantage of the longer Japanese bow particularly well.
I

Mr. Holme at full draw. see Foreword.
序

柳沢日本弓道元黒八太和民族伝統精神発露と故人陰陽五行と霍華トンナにゆかり修養厳鉄の極しを彼殺国遺志を重ね表現する世と比類に許されアル武道精神とアベナリ

元来武弓道は治国要道にして精神の鍛冶をしめしとスレに成カスオピスト弾む正義人道の目標シナ通進の真実武士道の面々発揮シムシマに於ク弓道の懸るニアリプラクンミリ

然シ弓道アカ研究セントヲ大本校ラピト人ナルガ激し米々弓道研究ヲ継ぎナウシ

故ニ木田フリヤー博物館哲學博士ゲイリアムアッカー氏ハ査読東洋弓道基盤ヲ編譯サル

丸ハ数年日本ニ滞在シ東洋ゴ術ヲ研究ニ従ヒヲ指導

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空ノ矢ハユニローン丸人ト共ニ史ノ進ヲ日本古米

武道精神ノ極ノオントン輝きニ志シ京都洛南へ帰同徳
寺、寺澤、尚書近ノ平安小林紫山帥、授化日本精神ノ
研究懸命シタル外部中神ノ見ノ人物トリ
文人ノ言説、於テ京都近御堂所御堂御為ノ日本最
初、外部神苑ナリ和洋門類ヲ授化シタル賢大人

在、時過発展向上ノ資ノ授化ヲ為スキル本書ヲ刊行ノ見
ルノ世界ノ進歩ノ環境ノ所見ノ太クノ

勇猛著者ノ数々何ノ足ノ通ノノ

此ノ東洋文化進歩ノ基礎原理ヲ示すノ下ノ事ヲ刊
行ニ期せず完了スルノノナリ

昭和十一年秋九月

大日本武徳会外人指導係
師範那須須和
TOSHI SUKE NASU

Noo-no-kami

The ancient seat of his clan is Shimoshi in Nozawa province, the Nozawa clan being a branch of the Northern Fujinari, founded by Nozawa Jirusha. Suketane. He is also a descendant of the famous archer Nozawa Yosho.

Special Instructor for Foreigners at the Botokudan
Heian-Jinga Kyoto

Residence
Funagano
Kamakura nikko [zu] Kyoto
THE

TECHNIQUE

OF

JAPANESE ARCHERY

THE STANCE

The stance is the basis of all else in archery, for only by taking a firm stance can you keep your body upright and balanced and get into a good shooting position.

First of all, when, bow in hand, you take your place at the butts to shoot, you must banish all thought of other people from your mind, and feel then that the business of archery concerns you alone. Then, with the utmost concentration of mind, you turn
and face your mark. In preparation to shoot.

In the practice of Archery there is always room for improvement — the possibilities for variation in mood, technique, timing, manner of standing, drawing, releasing, etc. are infinite, and even after years of practice you never shoot two shots alike. In this variability and changefulness lies one of its chief charms.

When you thus turn to face your mark you do not merely look at it, but also concentrate upon it. This means that when judging distance, height, etc. you must not do so with the eyes
alone, mechanically as it were; you must learn to do all this from the belly.

In order to fix your position in relation to the target, you turn your left side towards it. Then advancing the left foot towards the center of it, you step backwards, in the same axis, with the right foot. The distance between the feet should be slightly (one or two inches) shorter than the length of the arrow you use. This arrow-length — yazulka — varies with each individual. The way to find out what the length of your arrow should be is to measure the distance from your Adam's apple.
to the tip of the middle finger of your outstretched hand, add an inch to this measurement, and that is your yazuela.

The feet must be spaced naturally, without any mannerisms or tricks, the knee joints being kept straight. And as the arrow-length varies, so the spacing of the feet must vary according to the build of the individual man.

The stance should be firm, without the slightest feeling of floating, and without any unnecessary movements in the joints. The muscles of the whole body should be relaxed and straight.

To support the body properly.
the stance must be firm as an immovable rock. And to attain to this stance, it is important to keep the muscles of the knees somewhat taut, and the knee joints pushed well back. But in doing so no special effort should be made; it is best to use only just enough strength, turning the knee-caps somewhat towards each other.

Standing naturally and erect, you must allow your body to settle easily but firmly, almost as though sitting down. [Translator's note: "Sitting" here refers to the erect yet easy posture used by Buddhist monks in the practice of meditation.]
YUGAMAE
The general posture and the manner of holding the bow before raising it to shoot is called yugamae or preparedness. You must feel the arrow, the bow, and the hand which holds them as a unit, and hold them before you covering the target. In actual fighting the archer would face his enemy in the same manner, keeping him well covered and not giving him the slightest opening. This is the meaning of yugamae or preparedness.\[efPlu\]

[Translator's Note. This "preparedness" is easier to obtain when shooting at a target, if one imagines it to be alive.\]
GENERAL DESCRIPTION
OF THE

STEPS LEADING TO PREPAREDNESS

Let us now go back and examine in detail the steps that lead up to the stance and to the state of readiness which have been outlined above. The description of these steps is based upon the traditional and formal procedure customarily observed at meets and tournaments in Japan.

First the archer advances to the spot from which he is to shoot. He holds his bow pointing straight forwards and downwards, the upper end of it being kept just a few inches from the ground.
Having taken his position, he lifts the bow, and holding it straight before him, he nocks the first arrow—then he adds the second [but feathers foremoor] below, and parallel to the first, gripping it to the bow with the fourth and fifth fingers of the left hand. The nock of this second arrow thus lies directly under the head of the first, and its shaft touches the bowstring at a point not more than an inch from its head.\[2\]

And now, holding the bow and the two arrows in his left hand thus,\[1\] In Japanese target shooting each man uses only two arrows and only one man shoots at a time.

\[2\] This is done merely for the style of it and the effect is indeed very pleasing. There are many such ornamental forms.
the archer next lowers his right hand and grasps the string with his thumb and his first & second fingers at a point equidistant from the lower tip of the bow and the place where the arrow is nocked. Then, looking straight before him, he raises the bow until the arrows are about level with his eyes, keeping the bowstring straight in front of him the while, and perfectly vertical.

Then he shifts, first his left foot towards the target, then his right foot away from it, thus taking his stance. Having taken his stance, he lowers the bow, placing the lower tip lightly on his left knee-cap, then letting go of the string with his right
hand, brings it back and rests it lightly against his right hip. If the muscles of the shoulders and especially of the bow arm are relaxed, and the whole posture is easy and natural, the bow will of itself swing into the correct position, pointing sideways and slightly forwards.

At this point, before touching the string again, the archer should pause a few seconds to quiet and concentrate his mind. Some lay great stress on this pause, and recommend deep breathing, similar to that practiced by Buddhist monks in meditation, to settle and calm the nerves. Others do not consider this breathing to be necessary.
In order to understand the next step properly, it will be necessary to have a clear conception of the Japanese shooting glove. The diagrams given on the following page should give the reader some idea of it.

It might be said to consist of two halves, the boundary between them being along the seam AA. The left side, the thumb of the glove, is of extremely heavy and stiff leather. The part actually fitting over the thumb is of deerhorn lined with soft leather and covered with hard. The deerhorn inside cannot be seen. The other part, to the right, is fashioned of very soft, pliable leather. There are generally
Let the reader extend his right hand palm downwards, and curl his thumb out sideways and a little under; then let him place the tips of his fore- and middle fingers on his thumb.

only two fingers but in some parts of Japan the gloves are made with three.

Inside view of Shooting Glove.
nail and then, curling his third &
little fingers under his palm, he will
have approximately the position
which the hand assumes while
drawing the bow.

To go back to the glove: at
the crotch of the thumb there
is a groove [indicated by an arrow
in the illustration on the opposite
page] into which the string fits.

Since the thumb of the glove
is hard and inflexible, the thumb
cannot bend — hence unless the
string fits snugly into this groove,
it will be found impossible to draw
the bow, since the string, sliding
along the leather surface, will easi-
ly force the two fingers away
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from the thumb, and the string will only fit snugly into this groove when the hand is held palm downwards. Release of the string is effected by allowing the two fingers which hold the thumb in place to slide off the thumb, and at the same time, by turning the hand and bringing the thumb very slightly upwards and so making the palm face the cheek somewhat.

But to return to our description of the steps leading up to the state of preparedness: we left our archer with the lower end of his bow resting upon his left knee and his right hand upon his right hip, performing certain
breathings [which we will discuss in detail in another place] which have the effect of gathering his strength in his belly.

Then, as soon as he is quite composed, he brings his right hand around naturally and easily, and, using his third finger & little finger, grasps the second arrow by the head letting it hang down, gripped between the palm and these two ungloved fingers, while he shoots the first arrow. Some who find it inconvenient to hold this arrow in the hand while shooting, simply place it on the floor or else lean it against their kimono until they need it for the second shot.
Having thus taken the second arrow in his right hand, he proceeds to hook the glove onto the string by its groove, at a point about six inches below the point where the arrow is nocked. This is so that in engaging the glove on the string he will not disturb the nocked arrow in any way. The next step is to slide the glove up the string as far as the arrow, which it may just barely touch. This must be done carefully as a jerky movement may cause the glove to dislodge the arrow from the string, or moving the glove up too close to the arrow may cause it to push the arrow off the string.
later when the bow is being drawn, as then the strain upon the glove may squeeze it a little out of shape and make it press up against the arrow.

While sliding the glove up the string in this way, his thumb and his first two fingers should form a "V", being kept well apart.

When the glove has been slid into position directly under the arrow, he closes his grip, placing these two fingers upon the tip of the thumb. While doing this he must be careful not to bend his elbow downwards and the muscles of both arms.
should be quite relaxed and nowhere taut. It is of the utmost importance to keep the elbow raised and not to let it sag. See Pl. II.

This diagram shows the general relationship of the string, the arrow, and the glove.
THE BOW HAND AND THE GRIP

One of the most difficult things about Japanese archery is the manner of holding the bow: the grip. When the archer has taken hold on the string with his glove, he then swings his bow around to the left a bit, still pivoting it upon his left knee-cap, and thrusts it towards the target making a "V" with his forefinger and thumb and keeping the other fingers relaxed, but more or less in line with the forefinger.
Then, drawing on the string till he can feel the strength of the bow, he settles his grip upon it. This grip is obtained by placing the large joint of the thumb firmly against the right hand corner of the belly of the bow, and resting the fingertips (except of the forefinger which still forms a "V" with the thumb) one by one beginning with the little finger on the right hand side of the bow, and in such a way that the fingers do not touch the back of the bow at all. There is a space which the fingers enclose, through which one should be able to see.
thrust a lead pencil. The fingers must be placed as high as it feels natural to have them, generally speaking, the higher the better, so that when the thumb is placed easily and naturally over the nail of the middle finger, it will not slant down too much.

It is important not to let the little finger stick out, or the third and middle fingers grasp the bow too tightly. And when the bow is drawn, the thumb should, viewed from the side, appear at right angles to the line of the bow. This needs a great deal of attention. See Pl. II.
THE SHOULDERS

When men first began to practice regularly and systematically with the bow, they must have soon perceived the desirability of an easy, natural position, and set about avoiding the tendency to stiffness and angularity which seems to be natural to most beginners. This they effected largely by learning to keep the shoulders perfectly level, even at the full draw. Cf Pl V.
MONOMI
OR
VIEWING THE MARK

Monomi consists in judging the height, distance, and size of the mark to be shot at. The head must be turned squarely to the left so that the eyes look straight over the left shoulder.

When about to draw the bow, the archer allows his glance to rest upon the arrow at about the middle of the shaft and then lets it travel down to the arrowhead from which point it leaps directly to the mark. By so doing he guards against useless and haphazard movements.
and consequently at the same time acquires control over his mind. In this way the practice of archery may become of value in character building and has the power of conferring dignity on those who really study it.

Since, when one has practiced a bit, one has a tendency to begin shooting carelessly or at random, it is most important to remember to look first at the arrow and then at the target in the manner we have described.

See Pl II and III.

[TRANSLATOR'S NOTE: "Viewing the mark" is an almost literal translation of the Japanese word — 240.]
**mono-mi**, which is made up of **mono** the thing, and **mi** the root of the verb **miru**, to see.

It is a more general term than our "aim" as it includes looking at the target while, or just before, raising the bow and therefore though it does certainly include what we would call aiming, I do not think that the word "aim" should be used to render it.

Viewing the mark, then, consists in looking at the mark while drawing and leads up to the **mikami** or true aim—a word that might be literally, though not very elegantly, rendered by **see-jamming** from **miru** to see and the verb **Kami**, which implies sinking into, or being jammed into something.

It will thus be seen that **mikami**—the gaze being jammed into the target—implies a degree of concentration which our single word "aim" does not imply. **Mikami** is weaker than "aim" and **mikami** is stronger.
Dōzukuri

By dōzukuri is meant the placing of the body squarely on the support afforded by the legs. One should think of oneself as being like Vairocana Buddha, calm and without fear, and feel as though one were standing like him in the center of the universe.

Or one should be as proudly dignified and calm as when settles one's body into the saddle after mounting a horse. Thus the body should be upright and at ease, as though

1) Vairocana Buddha is god in the pan-theistic sense, i.e. all existence. All other Buddhas are but facets of him.
Simply standing straight in a natural manner. Then, the upper part of the body being straight and relaxed, one should concentrate all one's nervous energy in the abdomen.

See Pl. III.

[TRANSLATOR'S NOTE. - The Japanese pay great attention to the stance and to the placing of the body. While instructing me in shooting, Mr. Nasu would occasionally give me a push unawares - sometimes from in front, sometimes from behind, just to see if I had a good solid stance or not. Sometimes I would be standing incorrectly and would topple at once. On the other hand, if I happened to be standing correctly he could give me quite a push without my toppling in the least.

The weakest and worst position of all is, of course, that in which the base of the spine is allowed to curve backwards so that the buttocks stick out behind. The backbone must be held straight]
BREATHING

Of the two sorts of breathing, chest breathing and midriff breathing, midriff breathing is the more natural, and should be done without much distention of the chest.

Chest breathing is not natural and when practiced the continual distention of the chest causes considerable fatigue. The exhaling of air in this type of breathing, however, is easy, and gives one a distinct feeling of relief.

The study of breathing consists in learning to breathe in the natural manner, and when.
by doing so one has learned to concentrate one's strength in the pit of the abdomen - then one may be said to have come to a real understanding of archery.

To sum up: the manner of breathing should be quiet, not agitated, not stagnant, not sinking, not floating: even while holding the bow at full draw just before releasing one should so breathe.

*TRANSLATOR'S NOTE* - This emphasis on breathing as a method of concentrating and at the same time quieting one's nervous energies reflects the influence of the Zen or Meditation sect of Buddhism. This sect has no formal creed or doctrine - merely the belief that one can obtain enlightenment.
through one's own efforts alone, prayers and faith being regarded as quite useless. They also are monoists and admit no distinction between spirit and matter, or mind and body, whence follows the idea that one may act upon one's mind or spirit directly by means of physical practices, and reach any desired state of mind or spiritual plane, entirely through exercises of the body.

Though Buddhism is Indian in origin, the Zen sect was evolved in China, and contains many elements which are purely Chinese, of which, at any rate, were well developed in China before the introduction of Buddhism took place.

Thus they make great use of the word *chi* pronounced *ki* in Japan. *Chi* is variously translated by "breath", "spirit", "aura", "animal spirits" and "nervous energy". It is that mysterious electricity-like fluid that runs along our nerves from one part of the body to another just like electricity along a wire. There is no single word in the English language vivid and definite enough to describe it, most of the words and expressions used to translate it having too
rified and indefinite a feeling about them. At any rate there is no doubt that the word Chi, when it is used in connection with human beings, means just this "electricity" that flows back and forth along the wires of our nerves. Hence "nervous energy" might seem the best translation, and when I use the term the reader is to think of it as an almost physical and tangible fluid: tangible in the sense that its motion is perceptible to the mind—or the Chi of another person may (like electricity again!) give one a distinct thrill of shock.

The Chinese again think of nervous energy as being plastic and under their control; at least, that is, if they care to learn the art of controlling it. One may, for instance, concentrate the Chi in one's back, in the legs, arms or shoulders or in the abdomen by resorting to appropriate exercises.

However, of all devices for achieving conscious control over the Chi, systematic breathing is regarded as the most powerful. By means of their breathing exercises the Yogins of India are even able to stop and start the beating of the heart at will.
a feat probably never equalled in
China or Japan.

The point is that to the
Chinese, there seems to be no fundamental
distinction between the _chi_
and the _soul_ or _spirit_ in general.
Hence, getting control over one's
nervous energy is identified with
spiritual progress.

And again, since control over
the _chi_ is attained mainly through
physical exercises, especially
breathing, spiritual progress
too goes hand in hand with, is
in fact, progress in these
breathing exercises.

For to the Zen Buddhist—
all attempts to effect spiritual
progress by merely mental means
such as prayer or ecstatic meditation
on some divinity seem like
the mind trying to lift itself
by its own bootstraps as it were.
If one's mind is to be improved;
of spiritual progress made,
it must be done through the
body, for only so can the
vital energy be directly acted
upon. To him the body is not
"gross" matter, nor is the soul
anything intangible, or rarified—
both are equally real and unreal.

When the Zen sect was
brought to Japan from China,
it immediately became popular.
at court and among the intelligentsia everywhere, so that the idea of the desirability of regular and deep abdominal breathing effecting a concentration of nervous energy in the hara or belly soon found its way into every art and every higher profession.

Even now, the flute player, the painter, and the calligrapher, all recommend and practise it.

In the tea-ceremony it is the sine qua non— even in the art of flower-arrangement one is told to sit so as to breathe so while bending the branches & stems into the desired curves —

Thus, in Japan, both the fine arts and the military arts have a kind of semi-religious character — for each one of them the claim is made by its devotees that the practice of it constitutes Seishin tanren, spiritual training, or quite literally, spiritual forging. All these arts are known as michi, or Ways; the Chinese word for it being none other than T'ao — (generally written Tao but T'ao is the way it is pronounced and I prefer to spell it as it sounds) — a word of tremendous implications —for which I can only refer the reader to the various translations of
Lau Dz (also written Lao Tsü, Lao Tse, and Lao Tse etc.).

Thus you have the Way of the Bamboo (flute playing), the Way of Painting, the Way of Calligraphy, the Way of Tea, the Way of Flowers, and among the military arts the Way of the Sword, the Way of Flexibility (Jūdō known as Jūjitsu in America) and the Way of the Bow.

The first thing that is told to the astonished Westerner enquiring into any of these arts is that the idea is not to learn how to play the flute, arrange flowers, write a good Chinese hand, give your adversary a spill, or cleave his head open, or to transfix him with an arrow far from it. The art's raison d'être is invariably said to be the development of character, the acquirement of poise, control of the mind, and spiritual training.

I think that one may even say that this is especially so in archery and fencing, for there are archers who will tell you that whether or not you succeed in hitting the target does not matter in the
Slightest — that the real question is what you get out of archery spiritually. This attitude of course exists in the west, mens sana in corpore sano! but we have nothing like this haragei or art of the belly — that runs through all the arts of Japan, and whose mastery is a sine qua non to every one of them. And without Zen Buddhism it could not have arisen here.

THE DRAW

The draw may be said to have begun when the arrow has been raised above the line of vision. Throughout the draw a balance must be kept between pushing with the bow hand and pulling with the other, with the muscles and joints of both arms equally in action. The whole should be done with
the utmost calmness and deliberation, and as it immediately precedes the full draw itself, it is of the greatest importance. One may, indeed, almost say that it is the determining factor for good or ill in a man's shooting.

There is no way of determining exactly where and when the uchidokoshi raising of the bow leaves off and the draw begins. It is entirely a matter of feeling.

After the draw has fairly begun, the archer's main concern should be with his shoulders which should on no account
be allowed to hunch up or get pushed out of line. The hand holding the bow, the wrist, the forearm and the shoulder must all be in the right positions relative to one another before the draw can be correctly executed, so that it is necessary to consider the previous activities of Preparion and Uchikoshi: Raising the bow in this connection.

This Raising consists in bringing the gaze and the bow hand around squarely facing the target, and thrusting the bow hand toward it. At this time both the upper part of the
torso as a whole and the left shoulder will move towards the left, which is natural at this stage. Then, as the bow is drawn, this obtuse angle between the line of the two shoulders and the left arm gradually straightens until drawing settles down into holding, when the bow hand, the two shoulders, and the elbow of the draw-arm all form one straight line.

And further, during the raising, at the moment when one wishes to begin the draw, immediately after the lower nock of the bow has left the...

38
left knee-cap where it has been resting, and the bow hand has begun thrusting the grip towards the target — just at that moment the draw hand should begin to draw, with a tendency for the palm to be turned downwards, not violently but still firmly.

Only after a perfect grip has been taken on the bow, will the wrist also be faultless, for the wrist is so closely linked to the grip that they cannot, indeed, be considered separately.

First of all, in taking the grip, in order that the middle
of the space between the thumb and the forefinger at the exact center of the crock of the thumb I may rest exactly in the middle of the belly of the bow, the correct procedure is to place the centre of the crock of the thumb and forefinger in line with the center of the top of the wrist.

Translators note: The term uwa-suji or upper line means an imaginary line down the arm from the shoulder to the wrist bisecting it vertically, the hand being held facing right in the case of the left arm. The naka-suji or middle line is a similar line running from the palm side of the wrist to the shoulder bisecting the arm horizontally. Technical terms.
When the wrist and the grip have been put in order, and the bow begins to push the arm back against the shoulder, in such a way that it receives the whole thrust, and none comes on the elbow or wrist, then and then only can the left shoulder function properly and the arm be thrust forwards gradually even to the last gradual and smooth stretching out which occurs just before the release, which is called gobu no tsume五部の詰 or the Five Part Finish. But this last is only possible when one has learned to pull the shoulder
Down and so slightly forwards, by drawing in the sides, that is to say, the muscles leading up to the shoulder or arm-pit are made to pull downwards as hard as possible which has the effect of absolutely flattening the tops of the shoulders, which would remain slightly hunched up if one did not thus draw them down. When the shoulders are thus powerfully drawn down and flattened, they are thereby naturally thrust somewhat apart, hence the extra length.
When the elbow of the draw arm, and the hand holding the bow are in line, and the whole power of the draw has been gathered in the elbow, and the straight line between the two can be effortlessly maintained, then balance, tsuriai 釣合, between the two arms has been attained.

The following three points connected with the draw should be noted:

1. There should be no forcing of the glove, i.e. it should not be turned downwards too forcibly while drawing, and the release must be smooth, without conscious 43.
moving of the hand.

2. In drawing, the strength should be concentrated in the elbow of the draw arm.

3. When at full draw the draw hand should be drawn in close to the right shoulder.

By the Balance of the Big Three (Dai San no Tsuriai 大三の釣合) i.e. the trinity of the bowhand, the drawhand and the right elbow, is meant the moment when the shaft of the arrow touches the cheek as these three points are then in the 44.
Correct relationship to one another at that time. This is also known as 90 no osamari 雙のおそまり the final form of the two sides and as chichi-haha no osamari 父母のおそまり the consummation of father and mother Translators Note These terms are very hard to translate. Osamari 收まり means terminative, conclusion, settlement, wind up etc. but with an idea of success in it, hence "successful conclusion" or "consummation" might be the best words to render it 90 只 simply means both hands on course. Chichi-haha or father-mother is a natural enough term to express harmonious relationship - an idea implied in osamari. In one of the many poems on archery the two hands are also compared to the Sun and Moon.
One should start drawing keeping this balance of the big three in mind and should feel it coming throughout the draw, which must end in the position of the two: そ no 位.

Translators note: I believe as indeed the above seems to imply that there is a distinction between the Balance of the Big three and the Final Form of the Two Hands. The big three refers to the relationship of the forces of the two hands and the right elbow just before and just when the shaft touches the cheek - it implies motion - whereas そ no osamari refers to the two hands - the balance of forces of the two sides after the elbow has ceased to move, and after the strain 'hitherto born' by the right elbow has been shifted onto the right shoulder as will be described later on.
Summing up: the grip and the correct alignment of the wrist come first—then the shoulder and the upper arm must be arranged in the right position, and only after these things have been done should the glove and the elbow of the draw arm be brought into relationship with the others, and the draw begin. In order to get the full strength out of the bow arm, one must study the action of the muscles of the top line *uwasuji*, the middle line *nakasuji*, and the bottom line *shitasuji*.
of the left forearm. The triceps and the biceps of the upper right arm should also be carefully studied in their action.

Note. For the terms *uwasuji*, *nakasuji* and *shitasuji* see the note on page forty. *Shitu* *suji* or lower line is not explained there, but its meaning should be obvious by analogy with the others.

It is an interesting fact that, at the beginning of the draw, the point of the elbow of the bow arm points downwards, and that, as the draw progresses and the strain increases, the elbow gradually turns clockwise until the point of the elbow points horizontally to the left having moved from six o'clock to nine, so to speak. People who have practiced archery for a long time can often revolve the elbow thus without moving the hand or shoulder while holding out the arm as though gripping a bow.

Page 48.
THE FIVE CROSSES

1. The bow and the arrow.
2. The bow and the bow.
3. The thumb of the shooting-glove and the string.
4. The backbone and the shoulders.
5. The jugular vein and the arrow at full draw —

These are the "Five Crosses" which are superimposed one after the other. The most important of them is that of the back and shoulders. 49.
JIMAN
or
HOLDING AT FULL DRAW
In holding, the following points are important:
1. A straight line: the thumb in the shooting glove must be kept straight during the draw and while holding.
4. The cross. This refers to the general appearance of the bowstring, the glove, and the fist.

NOTE. i.e. The line of the forearm, the hand, and the thumb should be at right angles to the string where it touches the gloved.
3. The manner of gripping the bowstring. The glove hand should be felt to be twisted clockwise (looking from behind, in the direction the arrow points). This twisting should not be too strongly felt.

4. Degree of depth. This means the “depth or shallowness” of the closure of the grip on the string.

**TRANSLATOR’S NOTE.** A grip in which the index and middle fingers are kept nearly straight, so that they rest lightly on the tip of the thumb, without however entirely covering the thumbnail, is called light (literally "asai shallow") where as a grip formed in such a way that the
two fingers are crooked over the thumb so as to quite cover the end of it would be "deep."

5. Weighing the string. This refers to the use of just exactly the right amount of strength in drawing and holding, and to the subtle feeling for the right amount of energy to be expended. Too much force, and the hold will gradually weaken; too little and a real "holding" cannot even be attained. There should be neither violence nor sluggishness.

The above-mentioned five points should be especially noted regarding the full draw.
There are two kinds of yazuka or arrow-lengths, the one which can be accomplished by drawing, and the other that cannot be drawn (see note below). In the yazuka which cannot be drawn (merely with the arms) the whole body is in equilibrium; it is the utmost length that can be drawn without any distortion of body or departure from ideal.

Translator's Note. The word yazuka has thus two main uses—one, simply denoting the length of the arrow that one uses, so many feet, so many inches etc., the other has a more abstract meaning—as will be seen in the above paragraph.
form. It refers to a draw during which neither the face, nor the body, nor the arms show any unnaturalness or strain. But in the drawn yazuka the archer who is not yet accomplished gets stiff in his attitude and his joints do not stretch, so that he cannot perform the draw in the proper fashion. Therefore since there is a yazuka over and above this, to which one SHOULD be able to draw, this alas! more common variety is called the yazuka which can be drawn.
While the archer is still a beginner, he should be taught that he must eventually be able to draw beyond his present capacity. And the more he progresses, the nearer he will come to being able to perform the gobu no tsume, so that the yazuka will finally become a fixed quantity. By the gobu no tsume is meant the steadying down of the whole body after the draw has come to its end.

The literal meaning of the words is the final effort

(1) See also p. 41
of the (no) five parts (gobu). The five referred to are:

1. The final effort of the wrist
2. " glove
3. " right shoulder
4. " left shoulder
5. " chest.

By "wrist" is meant the wrist of the bow hand;
By "glove" not only the glove but also the draw arm;
By "left shoulder" the shoulder of the bow hand;
By "shoulder" the shoulder of the draw arm —
And by "chest", the chest with all its muscles.
Another way of classifying these could be:
Under ˙\(\text{尹} \frac{\text{俸}}{\text{ unpl}}\) efforts, the glove and the right shoulder. The chest effort is called the "re duplicated effort" or else simply "stretching" (\text{nobi} 伸). And finally the 阳 efforts - the final effort of the left shoulder and that of the left wrist.

Now a word as to the action of the shoulders: in the "father and mother consummation" (See p. 45) the most important element is the shoulder of the bow arm. For just so long
as this left shoulder is imperfect faults will flourish and develop like weeds elsewhere. To avoid trouble here the best thing to do is to draw instantly from the moment when the "balance of the big three" (See p. 44) takes place at the level of the eyes. That is to say, one raises the bow in such a way that the pull of the string is taken up by the lower part of the groove in the shooting glove alone, in which case the thumb points too far upwards, and
then soon shifts the relationship so that the string pulls mainly on the upper part of the groove, with the thumb pointing slightly downwards. At this point one should pull to the full draw and enter the stretching stage, thrusting forth the left arm as far as possible. Only at the moment when the stress of the string is taken up by the upper part of the groove, may the two shoulders be fully and easily stretched apart. This stretching is the fundamental action.
necessary to put all the joints in good order and into proper relation one to another. While thus "putting in the shoulders", the muscles and bones stretching and stretching further and further still, will produce a perfect and natural position of the chest and shoulders, whence everything else will be in good order.

Thus the form of shooting has been sufficiently treated of. Now it is a question of what happens at the time of the release.
AIM

For hitting the target correct aim is of the utmost importance. It is like fixing one's gaze upon a snowflake falling from the sky and following it with one's eyes until it reaches the ground. This means that the gaze, firmly fixed upon the falling snowflake, never leaves it till it reaches the ground — but in order to be able to do this the mind must be quiet as the surface of a still pond. One should shoot with such a mood, illuminating...
the target with the true light of the bow.

Aiming should be done to the left of the bow. The right eye should do most of the work, the left eye being merely accessory. And the left edge of the bow should cut the target in two, so that the visible half appears like a half moon. This is the usual rule for aiming, which ought to suit most people. If at first one—
cannot hit the target aiming in this way, one should nevertheless not abandon it, but persevere until one has learned to score using this method.

However, when due to some individual trait or idiosyncrasy of the archer's (such as manner of viewing the mark, maimeni, or the power of vision) it proves necessary to aim to the left of the bow, so that...
the whole target is seen and no part of it is hidden behind the bow, this appearance is called 有明 or "the moon at daybreak". This kind of aim should never be resorted to unless experience has proved that the archer in question cannot hit in any other way. Lastly, when the target is quite hidden behind the bow, this 64.
condition is known as *yami*, obscurity or darkness (eclipse).

These are the three ways of seeing the target when aiming.
HANARE
THE RELEASE

The consummation of shooting is in the release, and the life of the whole art depends upon it. If the Seven Ways themselves are epitomized, they will be found to come down to the same thing, namely the release. The Stance, Preparation, Posture, Raising the Bow, Drawing, and Holding; all these are but preparatory activities. Everything depends upon an unintentional 66.
involuntary release, effected by gathering into one the whole shooting posture by means of stretching in the gobu no tsume.

When this feeling is at its full, the art has reached its highest point; the state in which the release takes place of itself, when the archers breathing seems to have the mystic power of the utterance of the syllable ॐ Om and the power of his muscles seems to enter into the very bow itself—making it more powerful still. At
that moment the posture of the archer is in perfect order—so though he were unconscious of the arrow's having departed. His body feels refreshed and his mind suddenly cleared, so that he naturally seems grave and dignified. Such a shot is said to leave a lingering resonance behind—and this is really the very highest point of attainment in archery.

餘韻餘韻
不斷如繾綣

68.
"The lingering resonance goes on and on.
Unbroken like a silken skein."

When, after having drawn full compass the arrow (then being held at full draw) is drawn still further back until the arrowhead not only reaches the thumb and the wicker wrapping around the bow just above the grip, but also almost comes back as far as the belly of the bow itself, then the arrow moving as quietly as a breath, and indeed almost seeming to be a living thing.
reaches the height of the
yazuka. And when one
releases with an exhaustion
of the breath, having thrust out-
wards and then with both shoulders,
then the release takes
place, the arrowhead having
been drawn back as far as
together. This release is done softly
yet it is very powerful.

danger of catching the bow,
the belly of the bow. But the arrow
is released without the
active cooperation of the
thumb of the bow hand.
not fly well. For then, drawn and released by the draw-hand alone, the arrow's flight will be dull and sluggish. Up to the last moment one must falter neither in body nor in mind.

Immediately before the release comes the Five Port Finish, and the posture immediately following upon it is called zanshin. But the release is the culmination of the whole. It may not, indeed, be seen, but by closely observing the Five Port Finish it is possible to judge of its relative excellence.
in a general way. Also it is possible to judge from the form of the *ganshin* or remaining form, whether or not a release was good or bad.

From the beginning in the bow hand, there are the difficulties of the grip and the wrist position. And further, it is absolutely necessary to arrange in correct alignment the bones and joints of the upper (bow) arm and the front shoulder.

As for thrusting strength, even after one has expended
what may seem like more than enough effort, this will generally prove to have been really insufficient. So that one should always expend more energy than one might tend to think necessary at first.

Neither the release nor the \textit{zanshin} can ever be faked, being, as they are, the very essence of the Seven Ways of Shooting, and the whole aim of shooting, towards which we strive, is none other than the release, which can be judged according.
to the archer's attitude and appearance after the arrow has sped.

Even technique carefully drilled in according to the order of the Seven Ways may very easily deteriorate and be lost, hence one must be ever alert and on one's guard.

Japanese archery is more than a "sport" in the Western sense; it belongs to Bushido—the Way of the Warrior. Further the Seven Ways are based upon spontaneous principles, and not upon mere reasoning.
Yoku hikite,
Hikuna! Kanojo yo!
Tamotazu to
Hanare wo yumi ni
Shirosenu zo yoni.

Having drawn sufficient,
No longer “pull” but force it
Still without “holding”.
The bow should never know
When the arrow is to go.
DESCRIPTION OF THE BOW

The Japanese bow, unlike the English bow, is made mostly of bamboo. It is a composite bow, the back and belly being thin strips of bamboo. The following diagram will make the construction clear.

Between the strips forming the back and the belly, in the middle, are three
strips of bamboo cut thus:

and arranged as above.

Side by side between the back and belly strips. They are put in not flat but edgewise, which gives great strength to the bow. The gluing is done with fish glue. On either side, flanking these three middle strips are side strips (sobagi, lit. side wood) made of hazé wood; the
wood of the waxtree, a tree with very brittle wood and poisonous sap and leaves. The best bamboo for the back and belly strips is a stem of three years' growth; if younger, or older, it will be too brittle. Instead of horn for the nocks at either end of the bow the Japanese use wood — a special piece being fitted in behind the back strip which continues to the very tip at both ends. This wooden "horn" is bound to the back strip by means of rattan winding.
at both ends. In many cases bows are thus wound at intervals all the way down their length. The handle of the Japanese bow is not in the middle but considerably below it, only about a third of the distance up from the lower extremity. The grip is of leather—deerskin—usually dyed black.

The string has of course two loops, one of which, the lower, is permanent. The other may be tied and untied again at any time in order to
Adjust the height of the string. (Their fist male is about the same as ours), Japanese strings are of grass fibre, and very often break, which strange to say does not harm the bow. However, care should be taken that the top and bottom loops are set straight on the bow.

The method of tying the knot at the upper end of the string is as follows.

1) Holding the string just below the red cloth...
wrapping (with which the string is tightly wound at this end) between the thumb and forefinger of the left hand, you bring the end around clockwise over the part already held.

2) Next bring the end around behind, and poke it up through the loop from behind.
3) Bring it around again the same way to the left and through from behind

4) Take the end and bend it from above around the other leg of the loop and repeat several times pulling the knot tight each time. The material used for bowstrings is a tree bark called aoso or kanakosō.
which seems to be a variety of hemp. The diagram, to the left will give some idea of the general appearance of the string. As I remarked before, these strings are not very strong, and are continually breaking which does not seem to hurt the bow at all.

I think myself that the Japanese really prefer them thin (they say the string should be just strong enough to last a few months without breaking) their reason being that they prefer the sound of the thinner string. It seems that it is possible to tell from the sound of the string alone—whether or not the release was a clean one. Here the Japanese have merely pushed one step further a principle well known to all archers of all ages all over the world. Who has not thrilled at the twang of the string of a well-strung bow?  

83.
So without effort did Odysseus string the great bow, and he held it in his right hand, and tried the string, which sang sweetly beneath his touch, like to a swallow in tone.

The Arrow.

The main difference between the Japanese arrow and the American is the length: the same man shooting a Japanese bow needs an arrow many inches longer than when shooting with an American bow. The feathers too are about five inches long and are always secured by winding above and below. Being of bamboo they are extremely light, and the centre of gravity is very near the centre. The arrowheads used for target shooting are very much the same as those that we use.