



Zen Kyudo

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By

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Contents

Canon	3
I <i>Kyudo</i>	4
II <i>Zazen</i>	5
III <i>Hassetsu</i>	7
IV Non-abiding Mind	10
V <i>Hanare</i>	15
VI Aiming	18
VII <i>Issha Zetsumei</i>	22
VIII <i>Kiai</i>	24
Appendix	28
Glossary	42

Chozen-ji Canon

Zen is to transcend life and death (all dualism), to truly realize that the entire universe is the “True Human Body,” through the discipline of “mind and body in oneness.” Miyamoto Niten (Musashi) called it *Iwo no mi* (body of a huge boulder—going through life rolling and turning like a huge boulder); Yagyu Sekishusai named it *Marobashi no michi* (a bridge round like a ball—being in accord with the myriad of changes of life). Besides this actual realization, there is nothing else.

Zen without the accompanying physical experience is nothing but empty discussion. Martial ways without truly realizing the “Mind” is nothing but beastly behavior. We agree to undertake all of this as the essence of our training.

All our students, strive diligently! Gentlemen of the Rinzai Honzan (Main Temple) in Japan, open your eyes to this and together let us send it out to the world.

Archbishop Omori Sogen Rotaishi

Dated 1 October 1979

I

Kyudo

The literal translation of *kyudo* is “The Way of the Bow” (弓—kyu, “bow”; 道 *Do*,—“the Way”). The term *do* signifies that the bow is used as a tool of spiritual development, and distinguishes *kyudo* from *kyujutsu* (術—*jutsu*, “art,” “technique”), the practical application of archery as a fighting or military discipline. Thus, *kyudo* can be considered with other fighting arts that have evolved into spiritual disciplines, such as *kendo* (the “Way of the Sword”) and *judo* (the “Way of Yielding”), as well as fine arts, such as *shodo* (the “Way of the Brush”) and *kado* (the “Way of the Flower”). Omori Sogen Rotaishi stated that, when practiced at the highest levels, any form of *budo* (“Martial Way”) is no different from the practice of Zen.

Omori Rotaishi wrote:

A person once asked [Yamaoka] Tesshu, “What is the secret of swordsmanship?” Tesshu answered, “It is entrusted to the Asakusa Kannon.” He at once went to Asakusa and searched everywhere in the temple and came to realize that the sign with the words “*Se Mu I*” (*Se*—give alms, carry out conduct; *Mu*—void; *I*—fear) must be it. When he repeated this to Tesshu it is said that Tesshu answered “*kekko*” (very well) and laughed ...

Fearlessness is the removal of fear and anxiety from the *kokoro* (“mind”, “heart”) of people. To say it another way, it is to give absolute peace of mind.

If the highest stage of swordsmanship is to give Fearlessness, then it is completely the same as Zen. The question is in the process to attain that state.¹

The same can be said for *kyudo*.

¹ Omori, Sogen, *Zen and Budo*. Honolulu: Daihonzan Chosen-ji/International Zen Dojo, 1989), p. 19.

II

Zazen

Anyone who has practiced *kyudo* for an appreciable period of time will immediately understand the critical importance of breathing, posture, and concentration. These same three elements form the basis of all Zen training.

Zazen can be literally translated as “seated Zen” (坐 *za*—“seated”, “sitting”; 禅 *Zen*, from Sanskrit *dhyana*—“meditation”). However, *zazen* is usually translated as “Zen meditation.” Traditionally it is performed on cushions in a seated position. From a broader perspective, *zazen* refers to the total interfusion of mind and body to attain realization of the True Self. According to Enō Daikan Zenji (Hui-Neng in Chinese, the Sixth Patriarch of Zen), “to sit means to be free from all obstacles and externally not to allow thoughts to rise from the mind over any sphere of objects. To meditate means to realize the imperturbability of one’s original nature.” Thus, *zazen* can be performed in any activity.

In the beginning stages of training, the three basic elements—posture, breathing, and concentration—are emphasized in the practice of *zazen*. However, as your practice deepens, the interrelationship and unity of these elements must be realized. Through development of these basic, technical elements, the way to true understanding of the “imperturbability of mind” and “immovable wisdom” unfolds. To further define “immovable wisdom,” Enō Daikan Zenji also stated in the *Platform Scripture*: “As the *Scripture Spoken by Vimalakirti* says, ‘Externally it skillfully differentiates the various dharma-characters while internally it abides immovably in the First Principle [that all things are impermanent]’.”² Training to realize this “immovable mind” that is free of all obstacles and delusions is the primary concern.

Detailed instruction regarding the basics of *zazen* may be found in Omori Sogen Rōtaishi’s *Introduction to Zen Training*.³

Basic to the method of Zen, *zazen* is also the underlying foundation that distinguishes *kyudo* from *kyujutsu*. To realize your True Nature through the practice defined by Enō Daikan Zenji (“[being] free from all obstacles and ... not allow[ing] thoughts to rise from the mind ...”)⁴ is essential to *kyudo* as a true Way.

¹ W. Chan (Trans), *The Platform Scripture* (New York: St. John’s Press, 1963), p. 55.

² Ibid., p. 53.

³ Omori, Sogen, *Introduction to Zen Training*. London: Kegan Paul, 1996), pp. 36-63. W.

⁴ Chan (Trans), *The Platform Scripture* (New York: St. John’s Press, 1963), p. 55.

In *zazen*, concentrate on a long, focused exhalation to cut off attachments and delusions. Through the development of your breathing and concentration in this way, the opportunity to experiencing the Absolute Now emerges. Takuan Soho Zenji termed this state as *Zengo Sai Dan* (“Cutting the Before and After”).⁵ Total immersion, moment by moment, is the Absolute Now, free from attachment and delusion.

In the stage of *dozukuri* (“setting the torso”), it is important to establish a firm stance. Central to the stance is the *hara*, from which *kiai* (“vital energy”) permeates your entire being. Although the *hara* is the primary source from which energy and concentration are developed, it also serves as a focal point for the development of greater awareness and deeper concentration in the practice of Zen and the Martial Ways. As *dozukuri* is established, do not let your mind stop on the *hara*. If your mind attaches to the *hara*, it will be taken up by the *hara* and your posture, vision, and other aspects of your *kamae* (“psychophysical posture”) will be neglected, resulting in an inability to move freely in accord with any impending encounter. Instead, allow your mind to be fully aware of all aspects of your *kamae* simultaneously, not stopping on any one detail.

This same awareness may be experienced while listening to music. Focus your attention on hearing each sound or combination of sounds moment by moment as you visualize and encounter each sound, note by note. Do not attach your mind to the continuum of sound nor to any musical element. If your mind attaches to the melody of the musical work, your mind stops there and will not be able to hear the rhythmic and harmonic nuances that are vital to the composition as a whole. Listen and hear all elements of the composition at once. Allow the sounds to follow you. This free-flowing awareness, that is focused yet unattached and unattached yet focused, is the same as the Immovable Mind of *zazen* (and *kyudo*) which has no stopping place.

⁵ Takuan Soho, *Fudochi Shimyo Roku*. Translated by Tenshin Tanouye. Honolulu: Daihonzan Chozen-ji/International Zen Dojo, 1989, p. 41.

III

Hassetsu

As is well known to practitioners of *kyudo*, the process of shooting an arrow takes place in a sequence of eight steps or stages, referred to as *hassetsu*. Because of variations in the style of *hassetsu*, we will not go into it in detail. An example of *hassetsu*, as developed by Shihan Jackson Morisawa, may be found in the Appendix.

It is important to note that although *hassetsu* may be generally described as the essential form and technique of the shot, mere perfection of its technical elements is not the desired end. *Hassetsu* must be experienced as a physical expression of the True Self. Mastery of the many technical elements of the form is the process through which the True Self is realized.

Takuan Soho Zenji, explained this as *Ri no Shugyo, Ji no Shugyo* (“The Shugyo [‘intense spiritual training’] on Principles, Shugyo on Techniques”):

Concerning the *shugyo* on principle (*ri*) and the *shugyo* on things (*ji*): *Ri* (principle) ... is the highest stage where one is not taken up by anything or where ordinary consciousness is thrown away.

But if training in techniques (things) is neglected, although one understands the principle, his body and hands will not have the mastery of performance ... Although there is understanding of the principle, the technique will not have the freedom of mastery.

Although you can use your sword well, if you are in darkness as to the principle, both cannot become one. Technique and Principles must become like two wheels of a cart.”¹

Thus, in *kyudo*, mastery of the detailed technical elements (form), through intense determination and perseverance, is the means through which the Principle must be experienced. By “Principle,” we mean the True Self, the Non-abiding Mind, where the duality of hit and no-hit, miss and no-miss are transcended and true Emptiness (*Sunyata* in Sanskrit; *Mu* in Japanese) is experienced.

¹ Takuan, *Fudochi Shimmyo Roku*, pp. 15-16.

It is the *Do* (*Tao*) that cannot be named. For example, at the stage of *kai*, it is of utmost importance that the left hand (*tenouchi*) and right hand (*torikake*) are correct and are balanced in perfect harmony in order to achieve accuracy and penetration of the shot. Through careful, conscientious practice, you may develop the necessary technique to master this coordination. However, without the true experience of “being *kai*” through total immersion, moment by moment, where ordinary consciousness is transcended (free of attachments and delusions), although the arrow may hit the *mato* (“target”), it will be imprisoned in the world of dualistic thought.

Principles can never be fully described because their exact expressions will change according to circumstances. For that reason, they cannot be neatly defined. For example, in *kyudo* we say that you should become “one with the bow.” But what does that mean? And how do you learn how to do that? If we give a beginner a bow and arrow, telling him or her to become “one” with them will not help at all. He or she will probably have no idea where to start. Instead, we teach through techniques. By specifying the techniques of *hassetsu*—for example, of *tenouchi*, of *torikake*, of *uchiokoshi*—we are giving the student hints of how to experience “becoming one with the bow.” Through diligent practice, these techniques will become second nature, which Takuan Zenji calls “mastery of performance.” Once that is achieved, the conditions will be ripe for the student to become “one with the bow.” This will come as a sudden experience, a burst of *kan* (“intuitive insight”). At that point, technique and principle become one “like two wheels of a cart.”

Another example of training in principles through techniques can be found in *monomi*. The simple movement of rotating the head to view the *mato* may be easily executed. The underlying principle, however, is to see all things. It is most important to see the *mato* beyond its wooden frame and target paper. You must see all things: the wooden frame, the *azuchi*, the *matoba*, and the surrounding environment. You must also notice the wind and any other elements that may affect the shot. As in *zazen*, it is vital that, while viewing the *mato*, you observe all of the elements but do not attach to any one detail. You maintain a clear, unwavering Immovable Mind. Thus, the physical movement of turning the head while maintaining correct posture and relaxation is paired with the principle of seeing all things. To execute exact *waza* (“technique”) without understanding the underlying principles is like an empty shell devoid of essence. Without the understanding of principle, your *waza* and *kata* (“form;” “set sequence of movements”) will lack depth in their execution. Conversely, without development of *waza* and *kata*, you will never be sure of your ability to accord the myriad situations and conditions.

At the highest level, when all forms are transcended and Emptiness is experienced, there is an understanding of reality. At that point, all specific forms and technique are understood as manifestations of the universal First Principle. Another way of stating this is that universality becomes understood through particularity.

More clearly, defining universality as *ri* and particularity as *ji*, it is written that “... *Ri* and *Ji* can be compared to water and waves. ‘There is no wave that is not water, and there is no water that could not be a wave.’ ... *Ri* does not exist without *Ji* ...”² Identifying the form of *kyudo* as *ji*, and universality (the True Self, Emptiness) as *ri*, transcendence of form means that you have experienced the “unimpeded mutual solution between *Ri* and *Ji*.”³ The same concept is expressed in the saying from ceramics, “The entire Universe in a pot.”

Miyamoto Musashi, the legendary samurai, in his early years was undefeated in combat. By age 30, he realized that his success was not due to his mastery of craft and he was determined to grasp the principles of the Way. After more than twenty years of severe training, he finally became enlightened to the “Way of Swordsmanship.” Through his realization Musashi was able to master principles of multiple Ways—without formal instruction from a teacher—because, although there may be many different Ways, they “are all one in the end.”

An example from music also may be illustrative. Musicians practice assiduously to develop their sound and rhythmic execution in order to effectively perform a musical selection. Further, study and practice of the formal elements of each composition are mastered to ensure a meaningful musical performance. As serious musicians know, the essence of any musical performance lies not in the perfect execution of the technical aspects of the composition, but, rather, in artistic effects. However, beyond expression for artistic effect, the serious musician seeking essence must look deeply to discover its source. Dwelling on the artistry of a performance is, in itself, an attachment that obstructs realization of the true essence of music. What is most important is to be totally immersed in each moment of the music and realize that the music and the musician are one.

² Chang, Chung-yuan, ‘Ts’ao-Tung Ch’an and Its Metaphysical Background’, *Tsing Hua Journal of Chinese Studies*, New Series, V, No. 1, p. 33-65.

³ Ibid., p. 4.

IV

Non-Abiding Mind

How then do you transcend form? This becomes a critical question in *kyudo* because of the meticulous details that define *hassetsu*. This problem should be well known to anyone studying *kyudo*. For example, at the stage of *hikiwake* (“drawing the bow”), it is a common problem to focus on one hand over the other. As a result, the prescribed action in the neglected hand tends to deteriorate and the draw lacks the harmony between left and right (*tsuri-ai*) that is necessary for a shot imbued with vitality. This focusing on one detail at the neglect of others is referred as allowing the mind to “stop” or “dwell.”

In Zen, the term *Fudo Chi* (“Immovable Wisdom”) describes the state in which the mind does not stop. Quoting the Zen Master Takuan Soho, from *Fudochi Shimmyo Roku* (a collection of letters to the master swordsman Yagyu Tajima Munenori):

...*Fudo-myo-o* is the unmoving (One Mind) of everyone. This also refers to the “Immovable Body.” Not to move means not to stop with whatever object one encounters. Not to move means not to stop with an object that is seen. Because if the mind stops on any object the mind will be disturbed with thoughts and emotions. This will lead to movement in the heart and mind. The stopping inevitably leads to the moving that is disturbance; therefore there will be no freedom of movement.¹

Thus, the mind that does not stop possesses infinite freedom of movement because it is not attached to anything. Consider the example of riding a train across the countryside. As the train speeds along the track to its destination, the frame of the out-looking window captures the scene of nature moment by moment. If you were to fixate your gaze on any detail of the landscape, your head would be jerked in the direction opposite of the traveling train. The majesty of the mountains, all the other colors and forms that compose the landscape fall into a whirlwind, and your mind will fail to capture the beauty of the scenery. The attachment to a detail has imprisoned the mind and stifled its freedom to see all things.

Similarly, take the example of looking up at a spinning ceiling fan. If you focus your eyes on the blades, your mind will stop on the blade and your eyes and your mind will spin around with it.

¹Takuan, *Fudochi Shimmyo Roku*, p. 10.

However, if you do not allow your mind to stop you will be able to see through the spinning blades, as your mind remains unmoved.

Takuan Zenji also wrote:

The Original Mind is like water, which flows freely without stopping at one spot. Whereas the Deluded Mind is like ice without which one cannot even wash one's hands and face. By melting the ice to water, it will flow anywhere; one can then wash one's hands and feet or anything. In one word, if the mind freezes on one spot, it is stopping. By freezing there will be no freedom of use. Ice cannot even wash the hands and feet. Melt the mind and let it flow through your whole being and use it at any particular place. This is what is called Original Mind.²

Original and Non-abiding Mind are one and the same.

Another example from music is illustrative. One of the most well respected orchestra conductors of the 20th century was Wilhelm Furtwangler. He was known for his unique style of conducting that inspired musicians to perform beyond their ordinary abilities. The quiet power and natural expression that characterized the performances under his conductorship are well noted among musicians. According to the violinist/conductor Yehudi Menuhin, Furtwangler "... wasn't a machine, but in his flexibility he was very precise. And, it takes greater precision to be precise about a fluid shape than it does about a solid shape. A solid shape you can specify. You can give it the angles you decide and the plane and the area and you can be quite specific about that. It can also be very complicated, very complex. But to be precise about a living, moving, fluid, [requires] great skill."³

How does one foster the Non-Abiding Mind? There is a Zen saying, "You cannot wash off blood with blood." This refers to the fact that it is extremely difficult to use thoughts to control the runaway away mind. As stated in *Tsao-tung Ch'an and Its Metaphysical Background*:

This approach to enlightenment is through metaphysical reasoning and few can really reach this level of intellection. It is the intellectual process that Ch'an [Zen] Buddhists call "The pole one hundred feet long." Even if the devotee reaches the top of the pole, he still needs "a further leap." This is why zealous learners

² Takuan, *Fudochi Shimmyo Roku*, p. 27.

³ *The Art of Conducting – Great Conductors of the Past* (DVD). Electra/WEA, 2002.

of Ch'an [Zen] would rather concentrate on the mind awakening⁴ than on the pursuit of intellectual profundity.

Zen teaches that the key to the mind is found in the body. This is why the *hara* is emphasized in Zen and the Asian martial Ways, as has been described by Van Durkheim in the book, *Hara: The Vital Center of Man*⁵ and by Trevor Leggett in the *Zen and the Ways*.⁶ In Zen, we say that you enter the mind through the body. Developing the *hara* is the physical key to Non-abiding Mind.

One of the most important lessons a beginning Zen student must learn is the direct connection between breath and state of mind. Often this comes in the context of *sesshin* (literally “gathering of the mind;” “intensive training retreat”). As your breathing becomes slower and deeper—in other words as you develop *hara* breathing—you will notice that your concentration waxes and wanes with the quality of the breath. You will thus learn to enter the mind through the body.

While *hara* development is essential to our training, it is critical to understand that focusing attention on the *hara* is not the final stage in your training. This issue was addressed by Takuan Zenji in his discourse to Yagyū Munenori about “Where to Place the Mind:”

Some people say that it is better to keep the mind in the abdomen just below the navel and this will allow one to accord with the changes in the enemy's movement. Even dogs can do this. But from the ultimate point of view held by Buddhists, keeping the mind below the navel is in the elementary stage, it is not the highest nor the supreme end of training.

... If you try to keep the mind imprisoned below the navel the very idea of keeping it below the navel will take up the mind and the result will be the opposite of what was intended. Above all, there will be no freedom.⁷

Not keeping the mind below the navel does not mean you have “lost” your *hara*. Rather, through training, you will learn to maintain the *hara* without conscious intent. At this higher stage of development, your consciousness will flow through your entire being, not being taken up by any one place, “[pervading] through the entire body.”⁸

⁴ Chang, Chung-Yuan, *Tsao-tung Ch'an and Its Metaphysical Background*, p. 3.

⁵ Von Durckheim, K.G. *Hara: The Vital Center of Man*. London: Allen and Unwin, 1980.

⁶ Leggett, T., *Zen and The Ways*. Boulder: Shambala, 1979.

⁷ Takuan, *Fudochi Shimmyo Roku*, pp.23-24.

⁸ Ibid., p. 25.

Here is another way to understand this. Consider that you are flying a kite in a hurricane. What is the best way to save the kite? Some people may say that using a metal wire instead of a string would be best. But, actually the best thing to do would be to cut the string, leaving the kite unfettered in the wind. At this point the kite becomes the hurricane.

Becoming the free, unfettered kite may be mistakenly interpreted as doing as you please without a second thought. This, however, is a very shallow and mistaken view. The freedom that you interpret as “doing as you please” is really an attachment to freedom from things rather than the true freedom of the True Self. When you “do as you please,” the self is still dualistically separate from the world around and is still tied to the ego that is metaphorically symbolized as the restrained kite. Instead, you must wholeheartedly immerse your total being into the activity, having what Takuan Zenji described as the “mind of intention having no dwelling place.”⁹ Although there is an intention to act, it is critical that you do not stop on the intention. Rather, you should act with total awareness and sensitivity, not allowing your mind to stop anywhere—not on the intention, and especially not on the idea of being unattached and free.

To realize true liberation, you should begin by totally concentrating on one thing, not allowing the mind to wander. “One Master, No Rivals” (*Shuichi Muteki*) is a saying that may guide you to this understanding. For example, on his first visit to Lord Hosokawa, Miyamoto Musashi passed through the castle lined with impeccably dressed retainers to the innermost chambers. After formal exchange of greetings, Lord Hosokawa asked Musashi’s opinion of his retainers. Musashi replied that there were many excellent retainers in the group, however, there was one who attracted his attention more than any other. When asked to identify him, to everyone’s surprise, Musashi called upon a low ranking retainer who was barely recognized by the Lord. When questioned about his choice, Musashi called the vassal forward and declared that his Lord commands that he commit *seppuku* (“suicide”). Without change in expression nor a moment of thought, the vassal complied and left the room to prepare himself. The single-minded devotion demonstrated the freedom and greatness of the dedicated vassal.¹⁰ This single-mindedness is referred to in Zen Buddhism terms as *keibyaku* (“show of respect,” “sincerity”).

A principle that is related to “One Master, No Rivals,” is *isshin* (“One Heart/Mind”),¹¹ which is often translated as “single-purpose.” It is often used in conjunction with the term *zanshin* (“lingering” or “remaining heart/mind”), which is also the name of the last stage of *hassetsu*, and which sometimes is translated as “follow through.” Tanouye Rotaishi used to demonstrate the relationship between *isshin* and *zanshin* by taking a glass full of water and abruptly turning it upside down. As the water poured out, he would say “that’s *isshin*.” Then, he would point to the slight film of water that slowly trickled down the sides of glass. “That,” he would say, “is

⁹ Ibid., p. 33.

¹⁰ Sugawara, M., *Lives of Master Swordsmen*. Tokyo: The East Publications, 1985, pp. 72-74.

¹¹ The word *shin*(心) in Japanese means both heart and mind, indicating the fundamental lack of body/mind duality.

zanshin.” The abrupt turning of the glass, resulting in the water vigorously flowing at full force without a second thought, demonstrates the whole-hearted effort and commitment that characterizes *isshin*. The remaining water, *zanshin*, does not signify attachment to something (e.g. *kiai*), but rather, it illustrates the continuation of the Immovable Mind. To experience a deeper and greater understanding in *kyudo*, it is essential to sustain *isshin* and *zanshin* throughout one’s training.

Even more, in the context of understanding the Non-abiding Mind, it should be understood that single-minded reverence, however, is not the highest stage of development. After much dedicated training to concentrate the mind from being distracted, you will experience the mind that is able to move freely in any direction, not bound by delusion. *Kyudo* is a way to realize the Non-abiding Mind.

V

Hanare

Much has been written about the natural release in *kyudo*. For example, Eugen Herrigel described the phenomenon of “It” shooting. The expression “to shoot without shooting” has also been used to explain the same concept, as the image of water slowly building up on a leaf and the suddenly dropping to the ground. Of the many challenges posed by *kyudo*, the natural release is one of the most critical.

As is well known to *kyudo* practitioners, the dynamics of the release are established at the stage of *kai* as the pressure of the draw increases continuously. At some point, the arrow must be released. However, the release (*hanare*) must not be an intentional action; in Zen terms, it should be a non-action.

In non-action, there is no one initiating the action, no self, no ego. It is important to realize that there is no such thing as “I” (self). The “I” exists when the True Self is obscured by the absence of *fudoshin* or when you are not “abiding immovably in the First Principle.”¹ The Original Mind (or True Self) turns into the Deluded Mind the moment it is attached to a thought or action. For example, when asked, “Who are you?,” you will normally answer “I am...” You may then state your name and describe various aspects of your physical traits, profession, family, and the like. In actuality, who is making the descriptive statements? As soon as you begin to speak, you are identifying things about or separate from your True Self. Thus, the description is about yourself and not your True Self. Because of the habit of looking outside of ourselves, we fail to realize the True Self.

Another way to understand non-action is to experience what is described as the “Absolute Now.” If you conceive of the Absolute Now from a literal point of view, you limit the term to the concept of time. However, time and space (or form) are not separate entities. When examined deeply, time cannot exist without form and all form necessarily is time because the universe is in a permanent state of change. The common problem that stifles this understanding is that we have been conditioned to see time as an independent dimension. However, after careful examination, you should see that any reference to time is always tied to a thing (object, activity, phenomenon). If you were asked to show twenty minutes, without reference to something, the twenty minutes really do not exist; it is an abstract concept that exists only in the mind. One can only experience the reality of Now. For example, if we look at the first movement Brahms’ Symphony No. 2, which has a duration of fifteen minutes, we are able to experience the fifteen minutes for only one instant at a time. Without the momentary sounding of each note, fifteen

¹Chan, *The Platform Scripture*.

minutes is only an abstract description. The reality is that the music is time and time is the music. Similarly, our existence is not separate from time and space.

To explain further, Takuan Zenji expressed the “Absolute Now” as *Zengo Sai Dan*, which, as we have explained earlier, means “Cutting the Before and After.” To cut the before and after, you must first begin to cut any conscious attachment or reflection. To be fully aware and yet totally unattached, much like a newborn baby, is to live in the Absolute Now. However, unlike the newborn baby, you have experienced countless encounters and accumulated volumes of knowledge. Similarly, just as an octave in music is two different notes of the musical scale that sound exactly the same in terms of pitch, they are really two notes with separate identities. The newborn baby and the enlightened person are likewise not exactly the same. To see and not see, to hear and not hear, to know and not know beyond the discriminating mind, encountering each moment with total awareness, both attached and unattached at the same time is *Zengo Sai Dan*, living in the Absolute Now.

At the moment of *hanare*, it is essential in that you maintain this state of awareness and concentration. To accomplish this, you must experience every instant of *kai* as the Absolute Now. From the viewpoint of Zen and *kyudo*, it is essential that this state of concentration be maintained throughout the entire shooting process (*hassetsu*).

Let us return to the concept of non-action and the Absolute Now. Once again, an example from music may be helpful. Most people are familiar with the melodic theme of Beethoven’s Fifth Symphony:



From the Zen point of view, the music has no existence beyond the presence of the sound and silence. Even if you hold the written score or recording in your hand, you are not holding the music. These are just written or recorded symbols representing sound and silence. Because we perceive music as progressing in a linear fashion over time, we mistakenly attach to it a sense of continuity of the notes; when, in reality, each note exists solely at the instant that it is sounded. There is an immediate, fleeting experience of neither discrimination nor reflection with each moment of sound. This is an example of the Japanese concept of *sonomama* (“the isness of things”). Each note is nothing more or nothing less than the resonance at the instant it was produced. To reflect on the sound is to be trapped in the past, thereby obstructing the ever changing reality of things. To grasp this perspective is a step towards understanding the “Absolute Now.”

When absorbed in the Absolute Now, the smaller self (the ego) is dissolved and the No Self, which is the True Self, emerges, just as the kite becomes the hurricane after the string is cut. This No Self allows the bow and arrow to become alive, devoid of human interference. The natural release happens as it were an everyday action.

Although we commonly use the image of water building up on a leaf and falling freely to describe the natural release, it would be misleading to view yourself as being a merely a passive actor in this process. In actuality, the natural release is neither fully an intentional nor fully an unintentional act. Void of calculated timing, you must naturally release the arrow, *sonomama*, through total immersion and concentrated awareness, both Here and Now. When this is accomplished, we say the release accords the rhythm of the day.

VI

Aiming

*No target erected
No bow drawn
And the arrow leaves the string;
It may not hit¹
But it does not miss*

This poem, written by Bukkoku Kokushi, a Zen master and National Teacher of the Kamakura era, is likely one of the most quoted passages about *kyudo*, at least in English. Superficially, it may be interpreted as saying that it does not matter whether you hit or miss the target. However, as your experience intensifies through training, your interpretation of the poem is likely to deepen.

Whether or not you hit the paper target that is 28 meters away is an objective fact that cannot be denied. What, then, does it mean to say that the arrow “does not miss” if it fails to hit the paper target?

There is a well known *koan*, referred to in the *Mumonkon* as “Joshu’s ‘wash your bowls’ ”:

A monk said to Joshu, “I have just entered the monastery. Please teach me.” “Have you eaten your rice porridge?” asked Joshu. “Yes, I have,” replied the monk. “Then you had better wash your bowls” said Joshu. With this the monk gained insight.²

On one level, it would seem that Joshu is instructing the monk on proper temple etiquette: “Around here, we clean up after ourselves after we’ve eaten; what’s taking you so long?”³ However, on a deeper level Joshu is asking the monk whether he has eaten the bowl in *samadhi*.

Samadhi, a Sanskrit term (*zanmai* in Japanese), refers to the state of full concentration, free of distraction from unnecessary thoughts so that the distinction between subject and object disappears. This concentration allows you to “cut the before and after” and experience the

¹ Suzuki, D.T., *Zen and Japanese Culture*. Princeton: Princeton University Press, pp. 119-120.

² Sekida, K., *Two Zen Classics*. New York, Weatherhill, 1977, p.44. ³ Ibid., p. 45.

“Absolute Now.” It is out of *samadhi* that the True Self emerges. So, another way to understand the *koan* is that Joshu was asking whether the monk had eaten his porridge in a way that manifested his True Self.

To bring this back to *kyudo*, as we said at the beginning of this book that *kyudo* is distinguished from *kyujutsu* by virtue of it being a “spiritual” pursuit. The spiritual aspect of *kyudo* is the realization of the True Self. Without this pursuit, there is no Zen in the art of archery. The True Self is the target of *kyudo*. An arrow shot from the True Self, does not miss, even if it misses the external paper target.

Another approach to realize this is through understanding the Zen saying, “Lovely snowflakes, they fall nowhere else.”⁴ If the snowflake falls “nowhere else,” it may be interpreted that it has fallen exactly where it is supposed to or “it has not missed.” Obviously, the snowflake does not possess a homing device to ensure a direct hit on a particular spot. The problem lies within the mind that conceives the event dualistically. From the Zen point of view, as stated in the *Diamond Sutra*, “... there is neither truth nor falsehood.”⁵ If the snowflake does not fall exactly where it should, where else, then, should it fall?

In terms of *kyudo*, there is neither “hit” nor “not hit.” However, this does not mean that the resolution of the issue of hitting versus not hitting lies purely in the purposeful forsaking of the result of the shot. The arrow lands exactly where it should. Just as the snowflake falls with *mushin* (“no mind”) nowhere else or exactly where it should, the arrow shot from no-mind also falls exactly where it should—and does not miss.

To act in the world of “neither truth nor falsehood,” you must establish the mind of intention with no dwelling place, proceeding moment by moment with no attachment or delusion. It is important to see the target and where the arrow stops; however, the seeing does not stop with the analysis of the shot. In addition, although you may be focused on seeing the center of the target, your mind must not stop there. Although you see the target, you must see all things and be free to move anywhere. What is most important is to sustain the ever-changing mind that does not dwell for even an instant.

What, then, is the relationship between the target and the *kyudoka* (“practitioner of *kyudo*”)? How do you tend to the matter of aiming? To say that you should aim at the inner target, which is the True Self, is the common response. Much has been said about the “spiritual” aspects of *kyudo*, and it may seem as though we are neglecting the martial aspect of the Martial Ways. However, this example from Omori Sogen Rotaishi’s *Zen and Budo* clearly illustrates the essential qualities of the Martial Ways:

⁴ Miura, I., Sasaki, R., *The Zen Koan*. New York: Harcourt, Brace, Jovanovich, p. 113.

⁵ Suzuki, Daisetz, *Manual of Zen Buddhism*. New York: Grove Weidenfeld, p. 46.

There are people who lack human qualities and are atrocious, similarly break the peace, violate the order and stand in the way of *Bundo* (*Bun*—civilization, literature, art, civil affairs; *Do*—Tao, Way). To defeat and to put down trouble and disorder is the *Jitsuryoku* (force, real ability, real strength,) of *Budo* (Martial Ways). In Zen, it might be all right if they do not have this force,⁶ but Martial Ways without it is not Martial Ways.

Another example from *Zen and Budo* describes a lesson from the master swordsman Yamaoka Tesshu:

Shimizu Jirocho once asked Tesshu, “Teacher, in an actual situation, fencing is of no use, is it not?” Tesshu asked him to explain why this is so. “When I draw my sword and face the opponent, although I will probably get wounded, I simply stare intently and say *kono yaro* (this rogue) and they usually run away.” Tesshu then said, “Is that so. Then with your long sword try to strike me. I will take you on with this short wooden sword. If you can even scratch me you will be the victor.” Jirocho glared at Tesshu who was sitting in the *Tanza* (Japanese style sitting). But to quote Jirocho, “This is not good! No matter how I try I cannot attack the teacher, my hands and feet are carried away (carried off one’s feet). Teacher! I wonder why this is so.” Tesshu answered, “This is the same as when you say *kono yaro* (this rogue) and he is carried off his feet.”

Tesshu then wrote the words *Gan*眼 *Fu*不 *Ho*放 *Ko*光 *Ki*輝 *Hi*非 *Dai*大 *Jo*丈 *Bu*夫 and gave it to Jirocho. In other words, it will not be fearlessness if your *gan* (glare, give penetrating stare) does not have *koki* (emit dazzling rays, the vibrant force). Without this force, for argument sake⁷ you may be able to call this Zen, but it is not the Martial Ways.

Just as Miyamoto Musashi pursued victory in all of his matches by expending all his energy and resources, it is of foremost importance that you train with all your might and main. By training with the greatest intensity and focus on hitting the material target with impeccable, deadly technique, you will then be able to penetrate your ego and realize the True Self. As Omori Roshi

⁶ Omori Sogen, *Zen and Budo*, Daihonzan International Zen Dojo, Honolulu, 1989, p. 20.

⁷ Ibid., p. 21.

further stated, “Here, egotism cuts through egotism and thereby transcends it. Here, there is a synchronous change of ‘self’ *sonomama* (‘just as is’) to ‘No-Self’.”⁸

Another perspective that must be understood is that, although training and practice for life and death combat are not appropriate for the current state of our culture, intense, life and death seriousness must be maintained. To become proficient at shooting the paper target accomplishes nothing unless this serious effort (*Shin Ken Shobu*) is basic to your training. True experience and realization cannot be accomplished through mere ideation or flowery execution; you must train with the intention of perfecting the deadly techniques of shooting to the highest degree in order to be able to truly transcend the form of *kyudo*.

Musically speaking, achieving an immaculate performance may be considered “hitting the target” by many musicians. Looking at the activity of performance, you may seek perfection in technical execution and musical expression. Performing all of the notes and rhythms flawlessly and executing the artistic nuances necessary for an expressive rendition may be considered the same as “hitting” the material target. It is very important to realize that this conception of a successful performance represents a dualistic point of view. As Takuan Zenji noted:

... a person who is highly developed in any endeavor will forget his mind. The same can be said of dancing (*noh*). Merely hold your fan and stamp your feet. As long as your thoughts are on how to improve the movements of your hands and feet or you have any thoughts of displaying your dancing well, you cannot be called skilled. Finally, if the mind stops on the hands and feet the performance (*waza* technique) will be comical. Performances⁹ done without abandoning the mind are all bad.

A shot that “does not miss” must originate from the True Self that is free from dualistic thought. In addition, the True Self in *kyudo* must be rooted in the experience of deep *shugyo* of technique and principle. Thus, aiming in the Way of *kyudo* is neither a negation of the target nor the mere focusing on a perceived True Self, but rather a transcendence of the dualistic conception of all things.

⁸
⁹Ibid., p. 22.

Takuan Soho, *Fudochi Shimmyo Roku*, p. 37.

VII

Issha Zetsumei

On the grounds of Daihonzan Chozen-ji, next to the *kyudojo*, is an engraving on stone of the *kyudo* motto, “*Issha Zetsumei*.” Under it are two English translations: “One Shot, Destruction of Life” and “Absolute Shot, Absolute Life.” It goes on to explain, “When one throws the totality of one’s being into shooting an arrow (Absolute Shot), one transcends the ultimate dualism of life and death (Absolute Life) and becomes one with the Universe.”

When encountering the translation, “One Shot, Destruction of Life,” you cannot deny the feeling of urgent finality with which the shot in *kyudo* must be performed. Loosely interpreted, the “One Shot” often refers to the act of releasing an arrow. However, as your training progresses, your attention will be drawn to each moment of the entire shooting process and the quest to discovering the essence of the “One shot” will lead to heightened awareness and deeper understanding. When does the shot begin and end? The “falling snowflakes” are unique, instantaneous phenomena dependent on universal conditions and are free of any perceived process and outcome; the same may be said of the shot in *kyudo*. *Hanare* cannot occur in the absence of *hikiwake*, *kai*, and all other stages and techniques of the *hassetsu*. “*Issha Zetsumei*” then, refers to the realization of the Absolute Now which, as we have seen, can also be referred to as “Cutting the Before and After.” The shot, then, is just what it is, with no beginning or ending, existing just as it occurs.

From one perspective, the explanation that directs you to “[throw] the totality of [your] being into shooting an arrow,” is simple and straightforward. But that which is meant by the totality of your being may be easily misinterpreted. At Chozen-ji, the basic form of the *Jikishin Kage Ryu* school of swordsmanship, called the *Hojo*, is a way of training. Containing all of the principles of the Martial Ways, the *Hojo* focuses on a basic objective: “To cut off all the habits you have acquired since you were born and to return to your original nature.” Through the basic form and techniques of the *Hojo*, you learn to recognize the many habits in your physical, intellectual, and spiritual being. This masterfully created *kata* was realized in a dream by the founder of *Jikishin Kage Ryu*, Matsumoto Bizen no kami Naokatsu. It consists of movements and techniques that demand correct use of one’s body, mind, and spirit. Through training in the *Hojo*, habits become apparent, and you will begin to train to perfect your form and technique as a way to experience freedom from any kind of restriction. When there is true liberation from these habits, you will be then able to thrust the totality of your being into the sword cut in the *Hojo*. The same can be said for the shot in *kyudo*. At this point you will experience total freedom—the Absolute Shot—and transcend the world of dualism.

When performing the *hassetsu*, you must, with the greatest intention, concentrate on maintaining correct posture and breathing while executing the meticulous details of technique (as in *Shuichi Muteki*, “One Master, No Rivals”). It is important to develop these elements to the highest level of perfection in order to attain a meaningful training experience. As training progresses and your concentration intensifies, your awareness should expand to a higher level of sensitivity, and habits of your body, mind, and spirit will be revealed. It is important to maintain the Non-abiding Mind as you attend to resolving the problems that emerge from these habits. The cutting of habits will result in a quieting of your mind and body, leading to clarity and immovability.

Transcending the world of dualism may be easy to intellectualize and understand theoretically. However, Zen demands that this transcendence be experienced beyond rationalization and mindful reflection. Total immersion, moment by moment, exposes all things as they truly are, void of labeling, identification, and contemplation.

In the world of *shakuhachi* (Japanese bamboo flute) playing, serious practitioners are guided by a similar motto, “*Ichi-On Jo-Butsu*” (“One Sound, Attain Buddhahood”). To thrust the totality of your effort and concentration into the production of each instance of sound, while maintaining total awareness is to capture a glimpse of the transitory nature of all things. Through the vibrations transmitted by the resonance of the instrument and performer, and by the rhythmic flow of the passing notes and rests, the musician is able to establish a connection with the *kiai* of the environment. This connection creates, through resonance and sympathetic vibration, a state of consciousness in both the performers and the audience. This state of consciousness, referred to as *samadhi* is vital to realizing the true nature of existence.

Further, *Issha Zetsumei*, *Zengo Saidan*, *Ichi-On Jo-Butsu*, and the Absolute Now are all different ways of expressing the same essential experience that the universe is fundamentally empty because all things are in a constant state of flux. This reality is expressed in the *Hannya Shingyo* (*Heart Sutra*) as “Emptiness is form and form is emptiness.” When you truly experience this reality, the nature of the entire universe will be revealed. Dualism will be transcended, total immersion will be achieved, and the non-act of shooting will enliven the penetrating arrow that “does not miss.” The rapidly changing state of existence, when not limited by dualistic thought, makes the universe infinite. With this realization, the shot becomes a non-shot which “may not hit, but cannot miss.” The shot will be an “Absolute Shot” which exposes an “Absolute Life.” The Absolute Shot is Absolute Life.

VIII

Kiai

In the world of the cultural and martial Ways, *kiai* is often translated as “vital energy.” Commonly identified as the underlying “life force” existing in the quality of product, movement and activity, *kiai* is often equated with the inherent strength or power of the practitioner. However, this may be a very limited view of *kiai*.

The seriousness and sincerity with which you pursue the technical and spiritual aspects of the cultural and martial Ways is another fundamental characteristic of *kiai*. In the Martial Ways, the samurai were guided by the *Hagakure* which stated that “*Bushido* [‘Way of the Samurai’] consists of dying.” You may easily interpret this statement as relating to dying or killing an opponent. However, as Omori Sogen Rotaishi stated, “the meaning here is to pass through or transcend death and killing to awaken to the ‘Great Life’.”¹ To train and live according this maxim demands an intensity and earnestness of the highest degree. Total commitment in this way generates a vibrant energy, which flows through the practitioner enlivening the bow and arrow. This energy is *kiai*, at the highest level. When the *kiai* of your actions is expressed *sonomama*, the resonance will produce a vibrancy which induces clarity and tranquility. This resonance, and the state of mind associated with it, can be passed on to others through sympathetic vibration. Thus, *kiai* may be interpreted, from a physical standpoint, as the transmission of a vibrant energy. We must, however, also understand that although the power of this experience is deep and penetrating, it is not limited to physical forms of expression.

At a basic level, it is of utmost importance that you develop your *kiai* through attention to correct posture, *hara* breathing, and concentration. It is essential that you focus your energy and effort on the activating your *hara*; this will allow you to draw the bow with vitality and enliven the shot. The principle of *Shin Ki Ryoku Ichi* (“Mind, Breath and Body in Oneness”) is central to the cultivation of *kiai*. A way to interpret this principle is “Mind and Body in Oneness through Breath.” Putting full effort into unifying your breathing and physical movement will lead to a flowing and vibrant *kata*, and, even more, to a deeper understanding of *kiai* and the true nature of the universe.

As an example, consider *uchiokoshi*. When lifting the bow and arrow, coordinate the movement of the arms and hands with a focused and concentrated exhalation. After much practice, you should feel as though your movements are “powered” by the breath, much like hydraulic mechanics. Both the tempo and quality of your movements directly reflect the quality of your

¹ Omori, S., *Zen and Budo*. Honolulu: Daihonzan Chozen-ji/International Zen Dojo, p. 8.

breath. When the connection between the movement and breath is established, your mind will naturally follow with relaxed and concentrated clarity. “Mind, Breath, Body in Oneness” will thus be experienced. With continued practice in this way, *Issha Zetsumei* may be realized and your *kiai* will radiate *sonomama* much like a blossom unknowingly emitting its fragrance.

We have spoken of the importance of the liveliness or vibrancy of the flight of the arrow. This vibrancy is none other than the *kiai* of the release that, in turn, reveals the *kiai* of the *kyudoka* at that instant. It will be apparent in the trueness of the flight of the arrow and the way the arrow embeds itself in the *azuchi* (dirt bank on which target sits). The phenomenon of *kiai* being transmitted into objects is an everyday occurrence. For example, if someone, for some reason were to wear your shoes or slippers in your absence, as soon as you wear them again, you would immediately notice the difference in feeling. The same thing happens when you sit in a seat after someone else—you can feel the presence or “energy” of the previous person. Another person using one of your tools, such as a hammer, axe, or knife, would produce the same effect. In much the same way, when picking up an arrow after a shot, you are able to discern the *kiai* of the *kyudoka*.

Another way to evaluate the *kiai* in the shot is to pay attention to the sound of the arrow hitting the target or *azuchi*. Ideally, the sound should be clear and penetrating, resonating a full spectrum of sound. It should have the effect of clearing the mind and calming those who hear it. On a more subtle level, the bow should make a deep, resonant hum as it spins around after the release. From a Zen perspective, the qualities of these sounds are actually more important than whether or not the arrow hits the paper target because the sound of the release is a more direct indicator of the *kiai* of the archer.

Some examples may help provide a broader perspective of *kiai*. First, in music, Wilhelm Furtwangler (whom we have introduced earlier) was noted for having tremendous influence on his musicians, leading them to heightened artistic performance. One experience recalled by his tympanist, who was also trained in orchestral conducting, serves to describe *kiai* as it is expressed in the music world. During a rehearsal, he was engaged in following the musical score of the selection being rehearsed by a guest conductor. Looking down at the music, he suddenly noticed that the sound of the music had dramatically transformed to be full of “vibrance and color.” Glancing up, he noticed that there was no change in the guest conductor. He noticed, though, the musicians looking toward the entrance of the concert hall. Following their line of sight, the tympanist recognized Furtwangler standing at the entrance. “His presence alone had effected a tremendous change in the quality of the music and musicians.” The tympanist further explains that Furtwangler was one who carried the “sound” so deeply in his being that it radiated and affected those in his presence. The *kiai* of Furtwangler was recognized by musicians and audiences and it elevated their awareness and effort.²

² *The Art of Conducting – Great Conductors of the Past* (DVD). Electra/WEA, 2002.

Another example comes from the life of Yamaoka Tesshu who, in 1867, while serving as a personal guard to the Shogun Tokugawa Yoshinobu, volunteered to broker a surrender between the crumbling Shogunate and the Imperial forces who were clearly on their way to victory. After being warned that he was certain to be killed if he got anywhere near Saigo Takamori (commander of the Imperial forces), Tesshu went alone, walking in the middle of the road, through enemy lines swarming with heavily armed sentries. So strong was his *kiai*, he was able to reach Saigo's camp without even being challenged or having to draw his sword, and he was able to offer the terms of surrender.³

Yet another example comes from the T'ang Dynasty in Chinese history. One of the most noted and enlightened rulers of the T'ang Dynasty was Li Shih-min, better known as T'ang Tai-tsung. Considered to be a near perfect man, Li Shih-min was an excellent warrior, compassionate statesman, and virtuous ruler. Because of his great virtue, his charisma and power were considered unparalleled. A well-known incident exemplifies the greatness of his *kiai*. Three hundred prisoners were scheduled to be executed on the fifteenth day of the eighth moon. Believing that crimes were committed because of a ruler's lack of virtue, Li Shih-min set all three hundred prisoners free to visit their families on the condition that they return before their date of execution. The power of his *kiai*, manifested in his virtue and sincerity led to the voluntary return of every one of the prisoners before the scheduled execution.

Training in the fine arts is an important aspect of Chozen-ji Zen. Through such training, you will refine your experience and understanding of *kiai* as a way to realize the True Self. The refinement of *kiai* is not one of flowery beauty, but rather one of deadly, acute seriousness, much like that of a blade of a finely honed sword. A valuable activity in fine arts training is that of *shodo* ("Way of the brush," "calligraphy"). In *shodo*, the form of the characters is of secondary concern. What is of prime importance is the *bokki* ("*kiai* of the ink"). Omori Sogen Rotaishi wrote:

The work of a Zen artist ... is permeated by what Hakuin called the "overwhelming force of enlightened vision." That force is *kiai*. *Ki*, the energy of the cosmos, is always present but remains dormant if not cultivated. *Kiai* is to be full of *ki*; it is incorporated in the ink as *bokki*.

Setsudo said about this: "*Bokki* is not, as most people believe, the color of the ink and paper. If one's *ki* is not extended into the work, the *bokki* is dead." The clarity of the *bokki*, the *ki* in the ink, indicates the level of insight. *Bokki* is not only seen with the eyes,

³ Stevens, J., *The Sword of No-Sword: Life of the Master Warrior Tesshu*. Boston: Shambhala, 2001, p. 11.

it is sensed with the *hara*, the physical and spiritual center of one's body. *Bokki* reveals the calligrapher's inner light.

Bokki is not identical to the brush stroke, but it is not independent either—it cannot be dissected into neat compartments. When a Zen calligrapher pours his or her spirit into each stroke, every line becomes a vibrant force. Zen is the art of *kiai*.⁴

The Way of Zen training is a serious matter. It is not a trivial exercise for one to gain insight for personal gain or power. There are many who will pursue the art of the *yumi* and *ya* for health, wellness, personal development, or other reasons, and that is fine. However, *kyudo* as a Way to realization must be held with the utmost seriousness and sincerity of *budo*. The *kiai* of Zen and *budo* must prevail if *kyudo* is to truly be considered a “Way for Man.”

⁴ Omori, S., *Sho to Zen [Brush and Zen]*. T. Tanouye (Translator), unpublished manuscript, 1980.

Appendix

*Hassetsu*¹

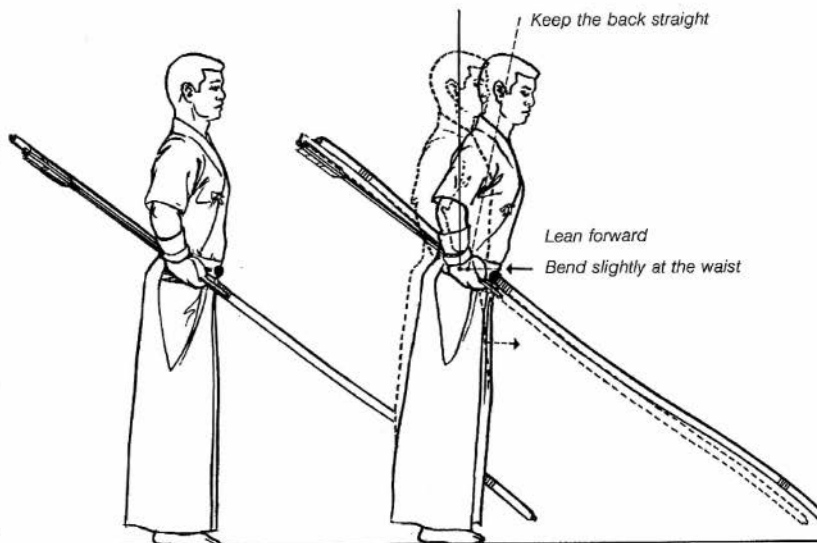
¹Excerpted from *The Secret of The Target*. Reproduced with the permission of its author, Jackson Morisawa.

FIG. 1 APPROACH STANCE



(Target view)

FIG. 2 RYU (Bowing)



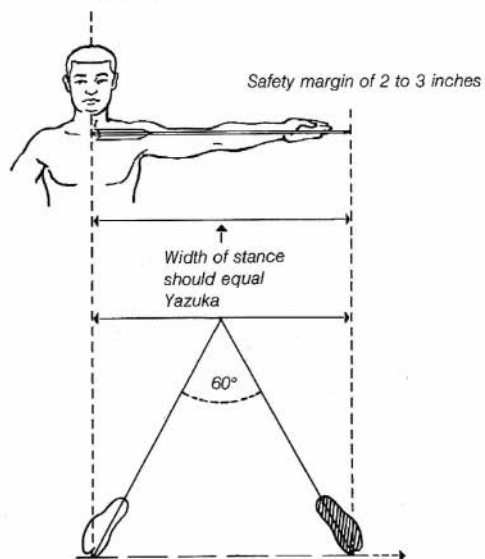
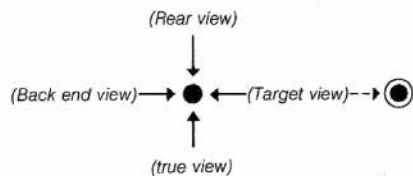
(True view)

FIG. 4 YAZUKA

(Prescribed length of arrow)

Its relation to the width of the stance

VIEW DIRECTION



STAGE I ASHIBUMI — To step or tread

To form a base stance (*Kamae*)

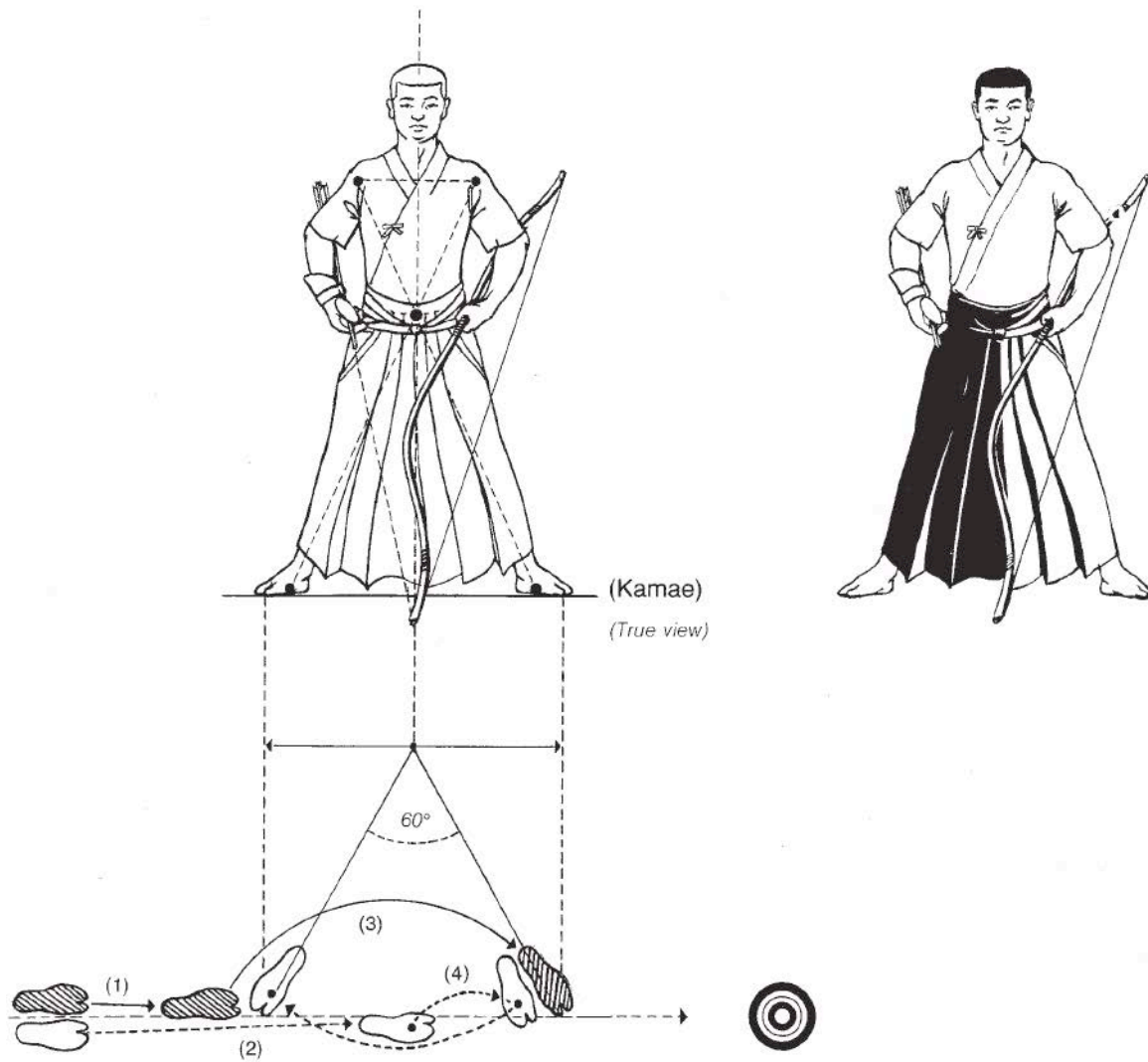


FIG. 3 APPROACH STEP/ASHIBUMI

Regular shooting sequence — Rishsha (Standing sequence)

FIG. 13 ASHIBUMI/DOZUKURI

Principal shooting sequence
— Zāsha

STAGE II DOZUKURI — Setting the torso

To form a strong base stance

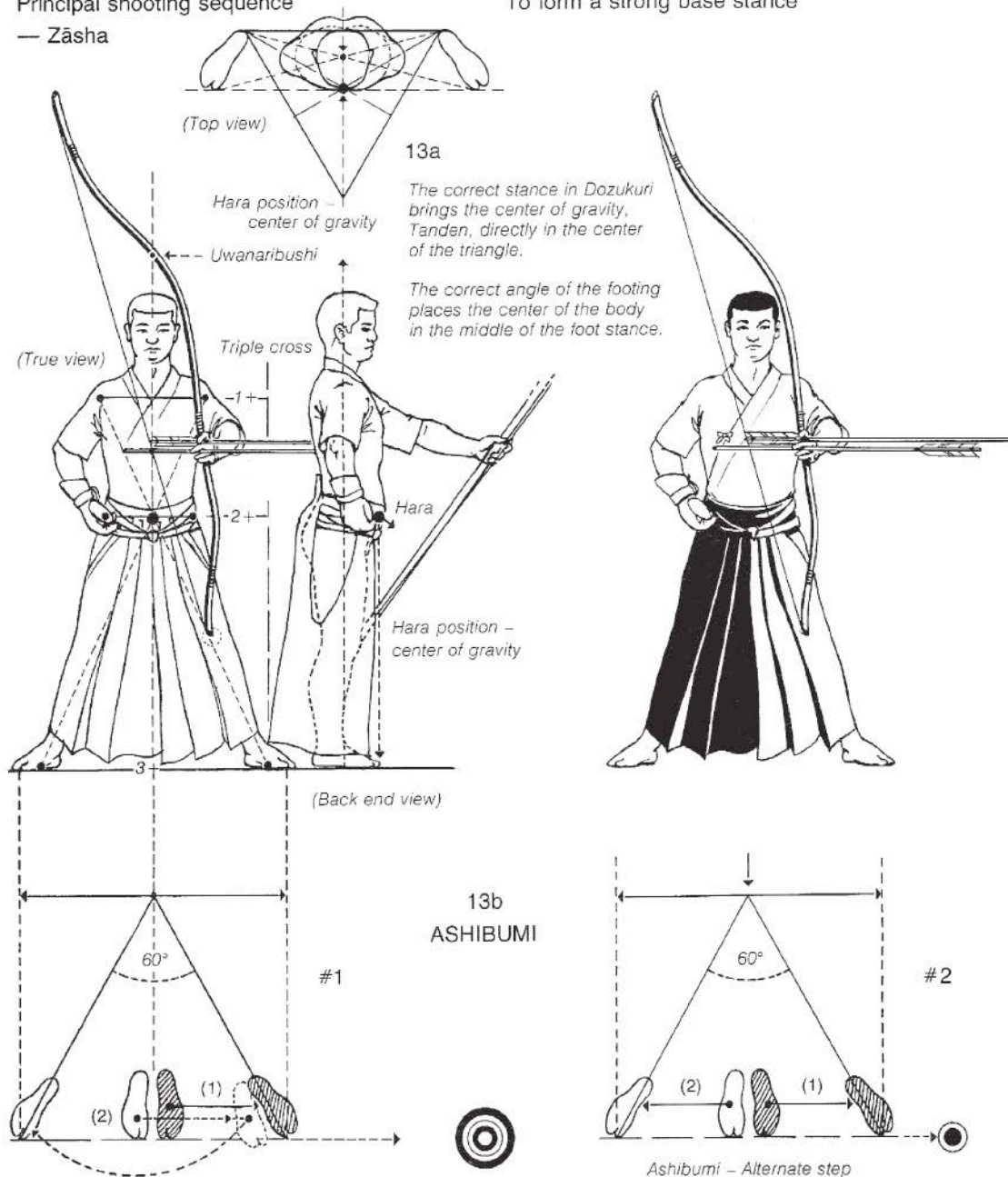
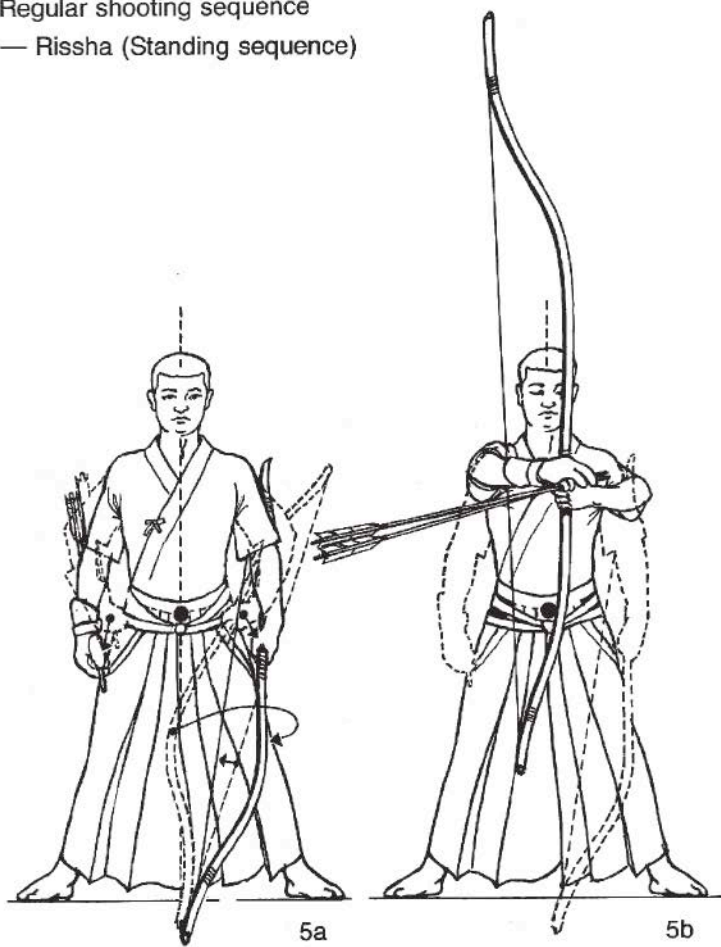


FIG. 5 YATSUGAE (Setting the arrow)

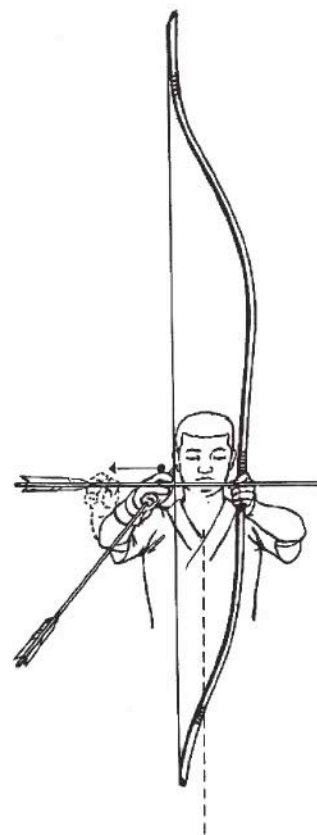
Regular shooting sequence

— Rissha (Standing sequence)



(True view)

Arranging the bow for setting



5c

Setting and nocking the first arrow (Haya)

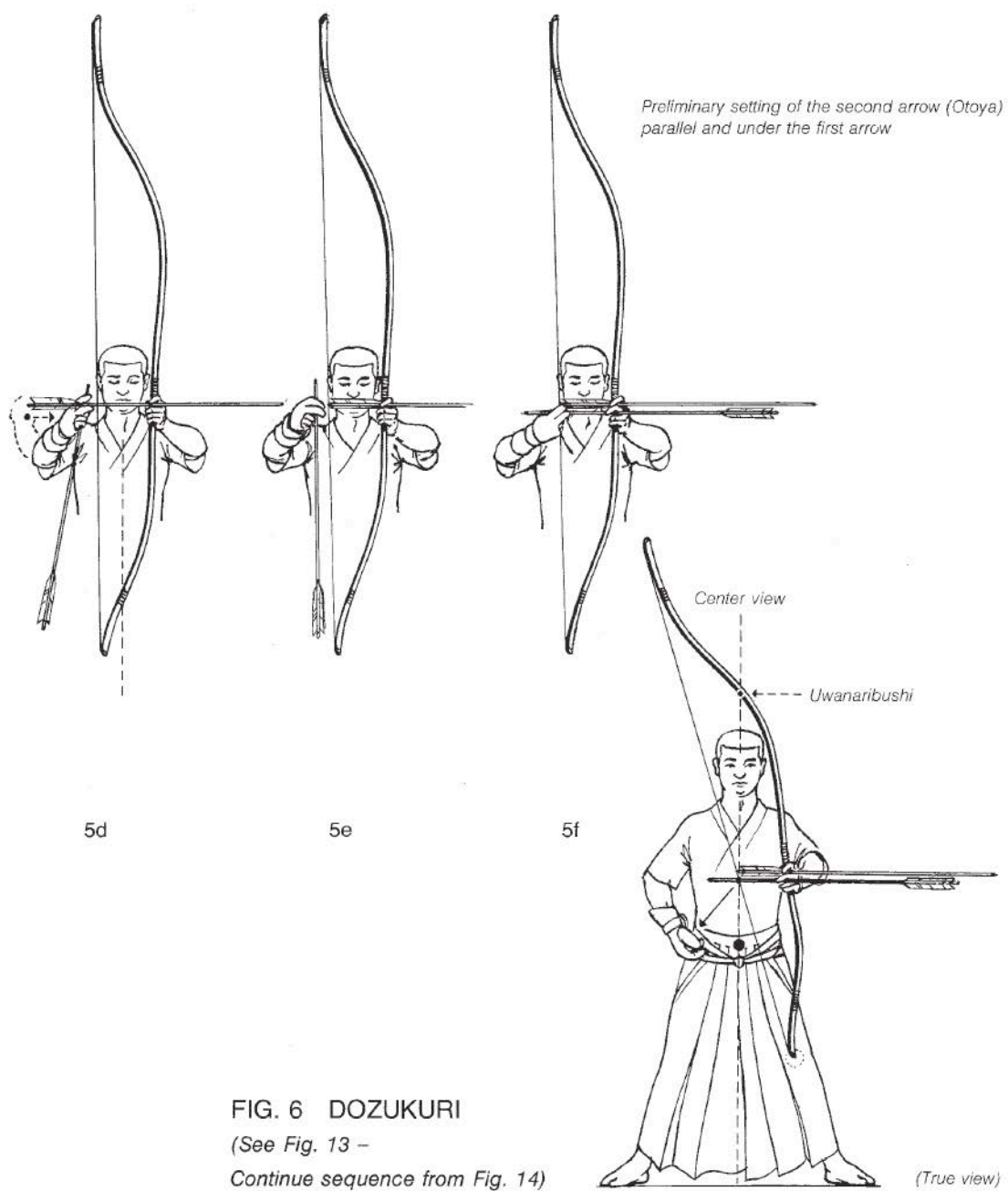
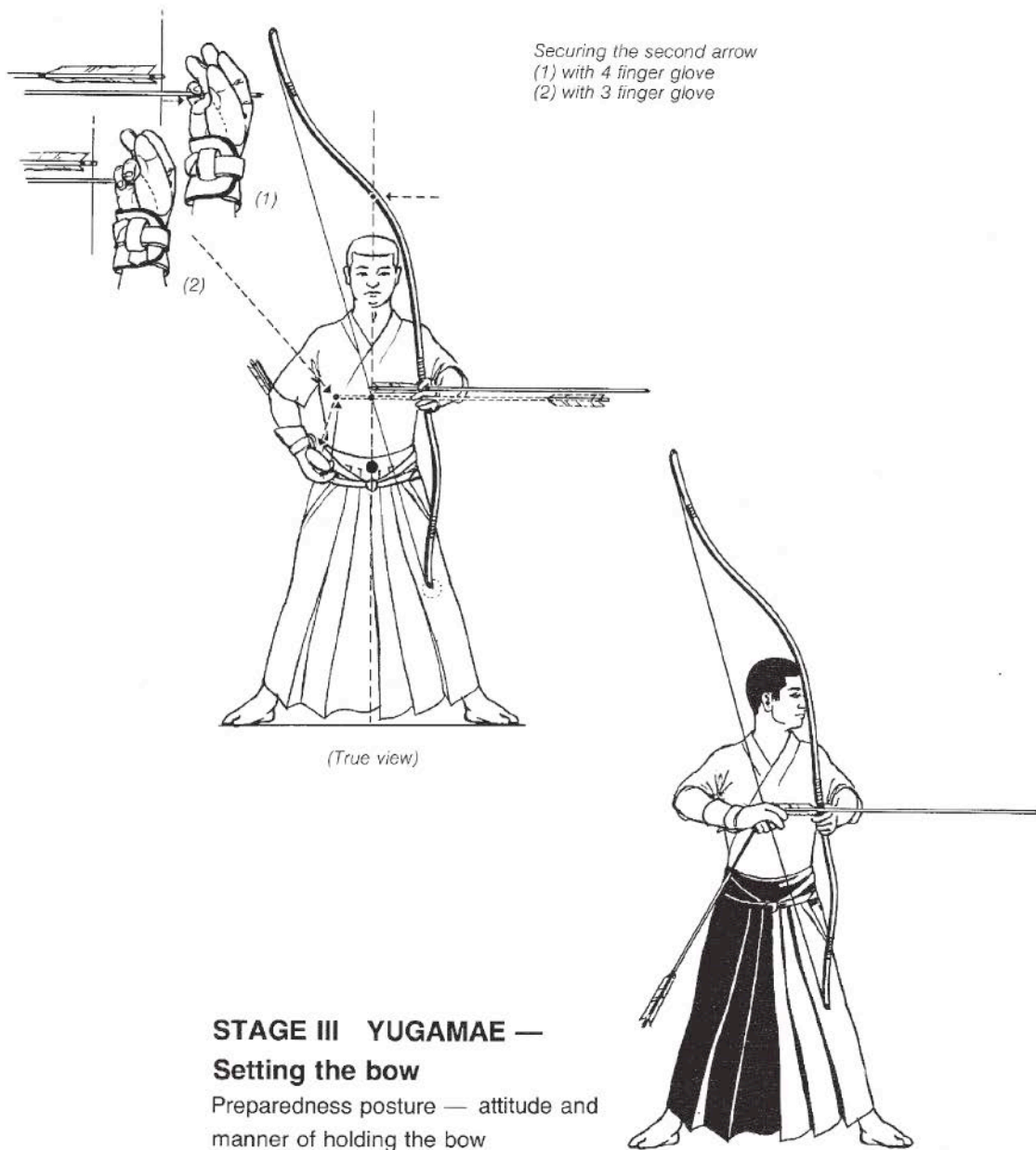


FIG. 6 DOZUKURI

(See Fig. 13 -

Continue sequence from Fig. 14)

FIG. 14 KAMAE (Ready posture)



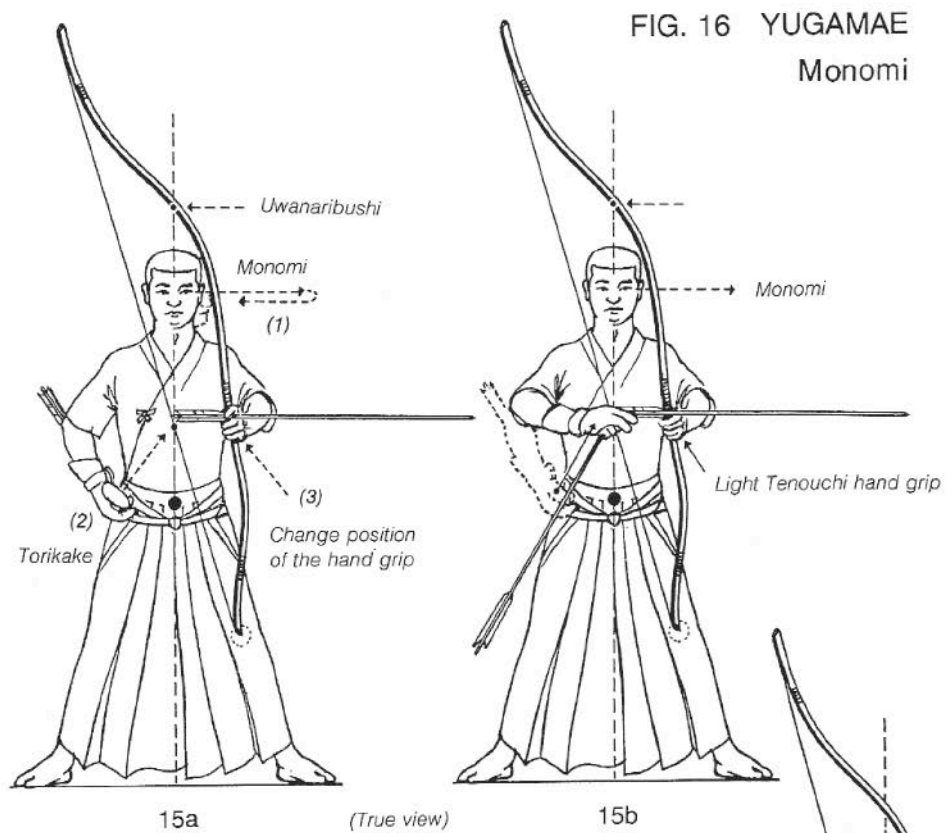
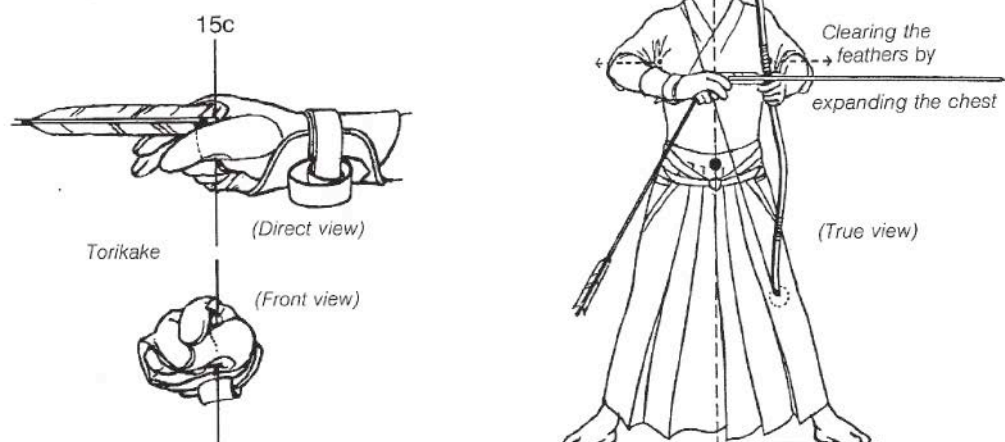
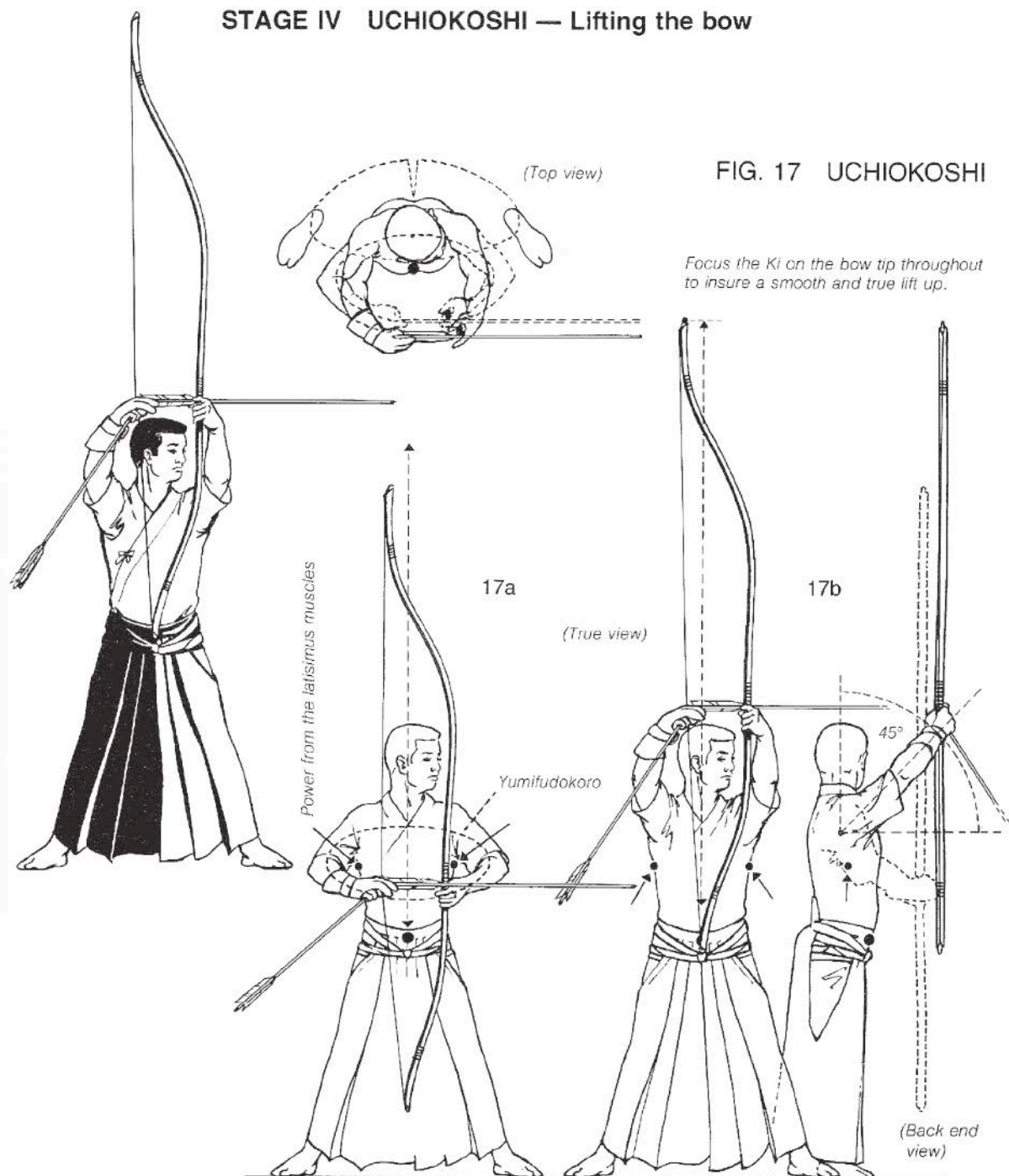


FIG. 15 TORIKAKE (Gloving)



STAGE IV UCHIOKOSHI — Lifting the bow



STAGE V HIKIWAKE — To draw apart

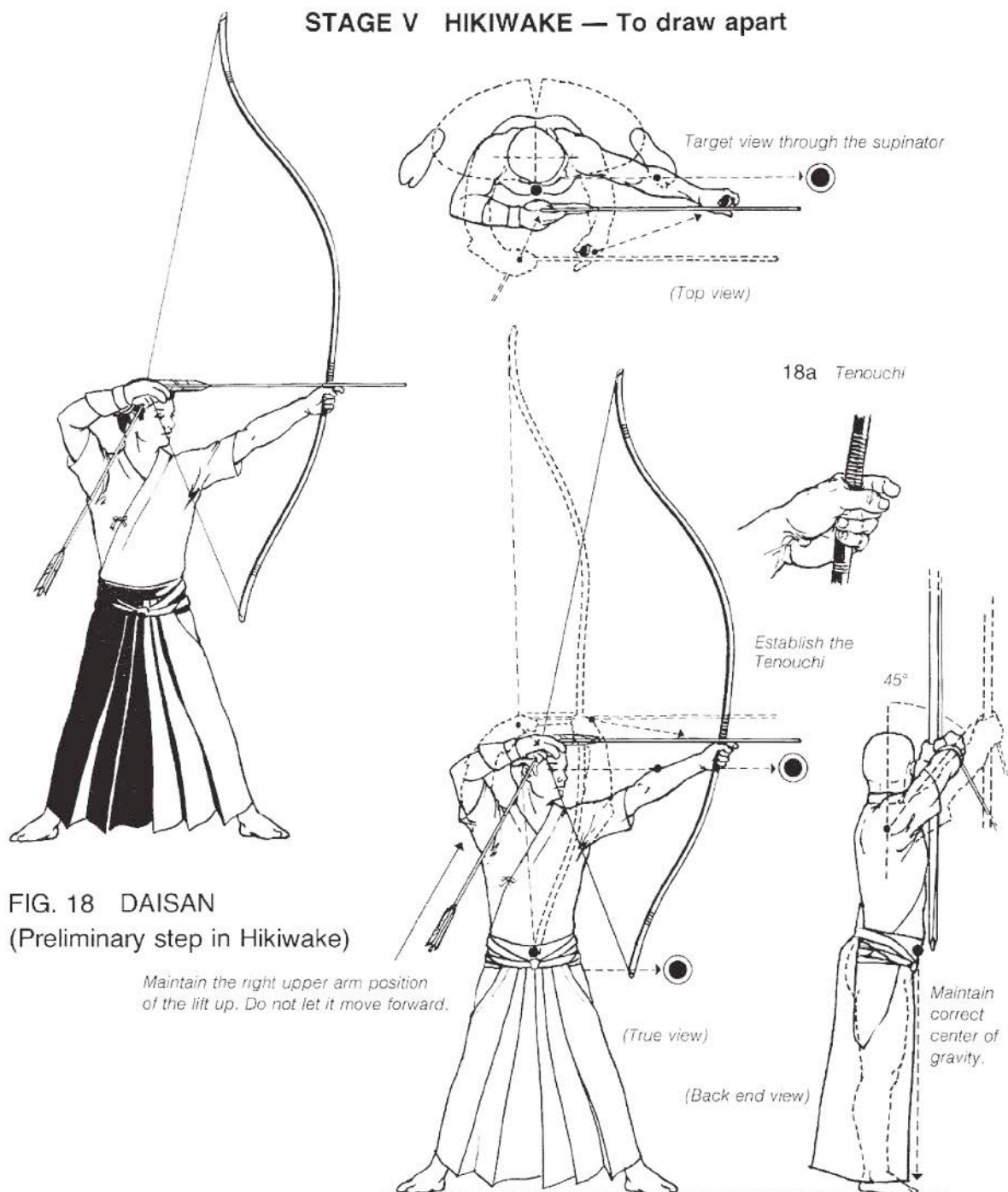
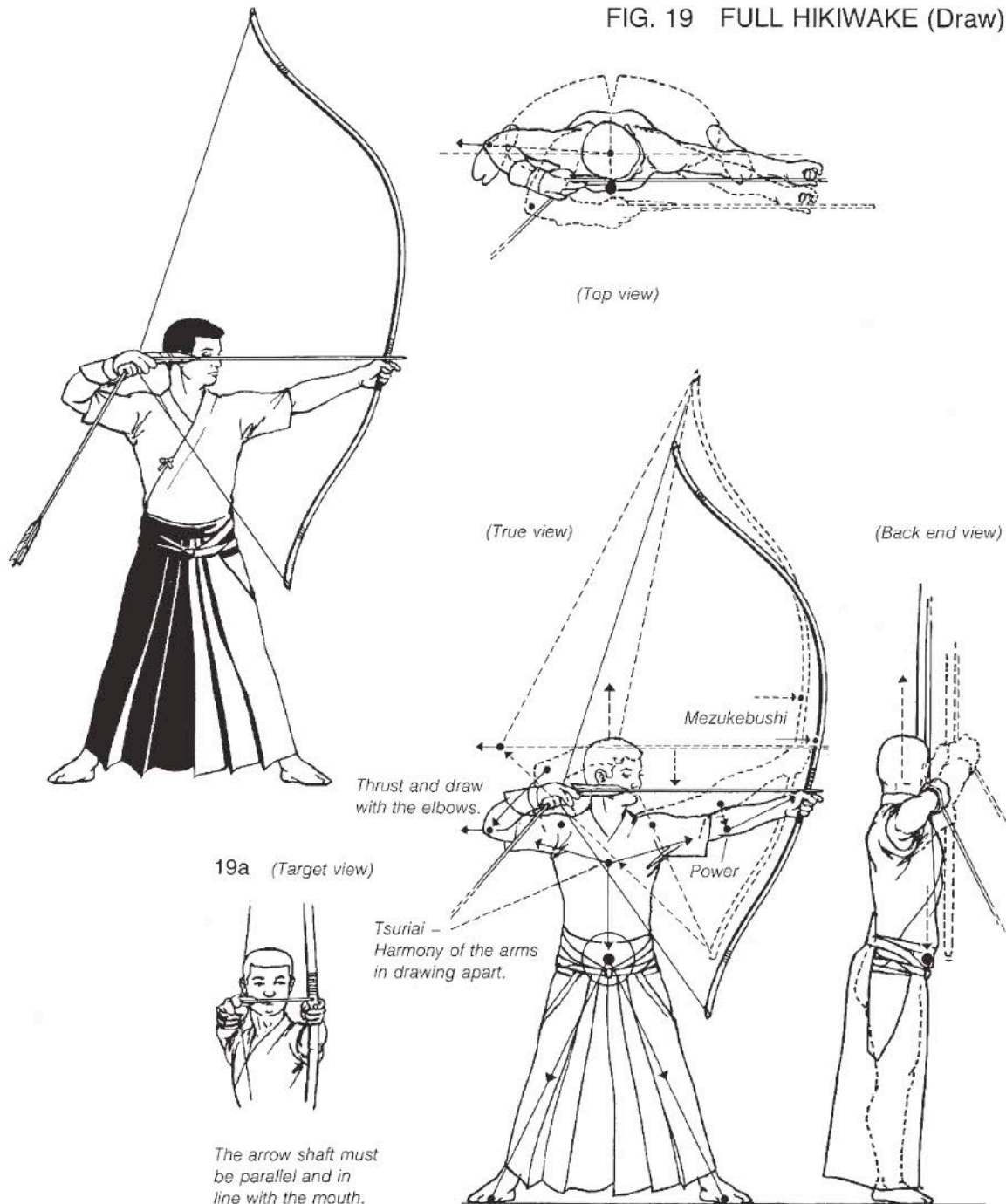
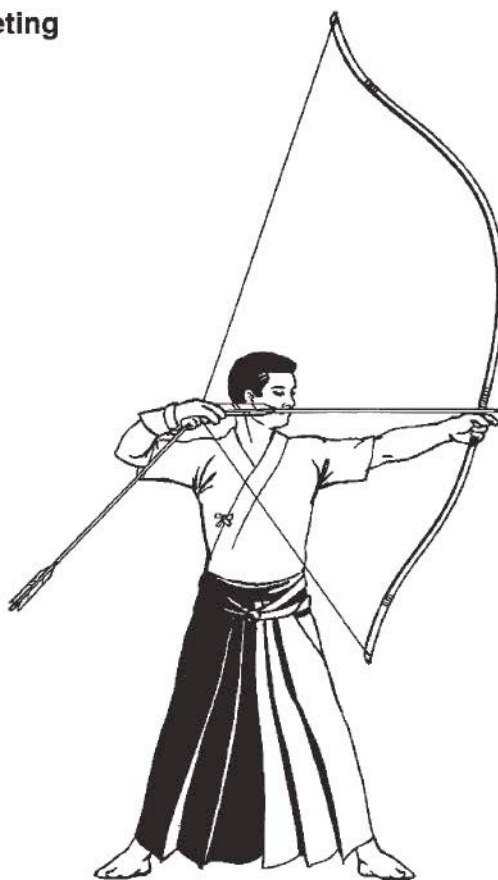


FIG. 18 DAISAN
(Preliminary step in Hikiwake)

FIG. 19 FULL HIKIWAKE (Draw)



STAGE VI KAI — The meeting



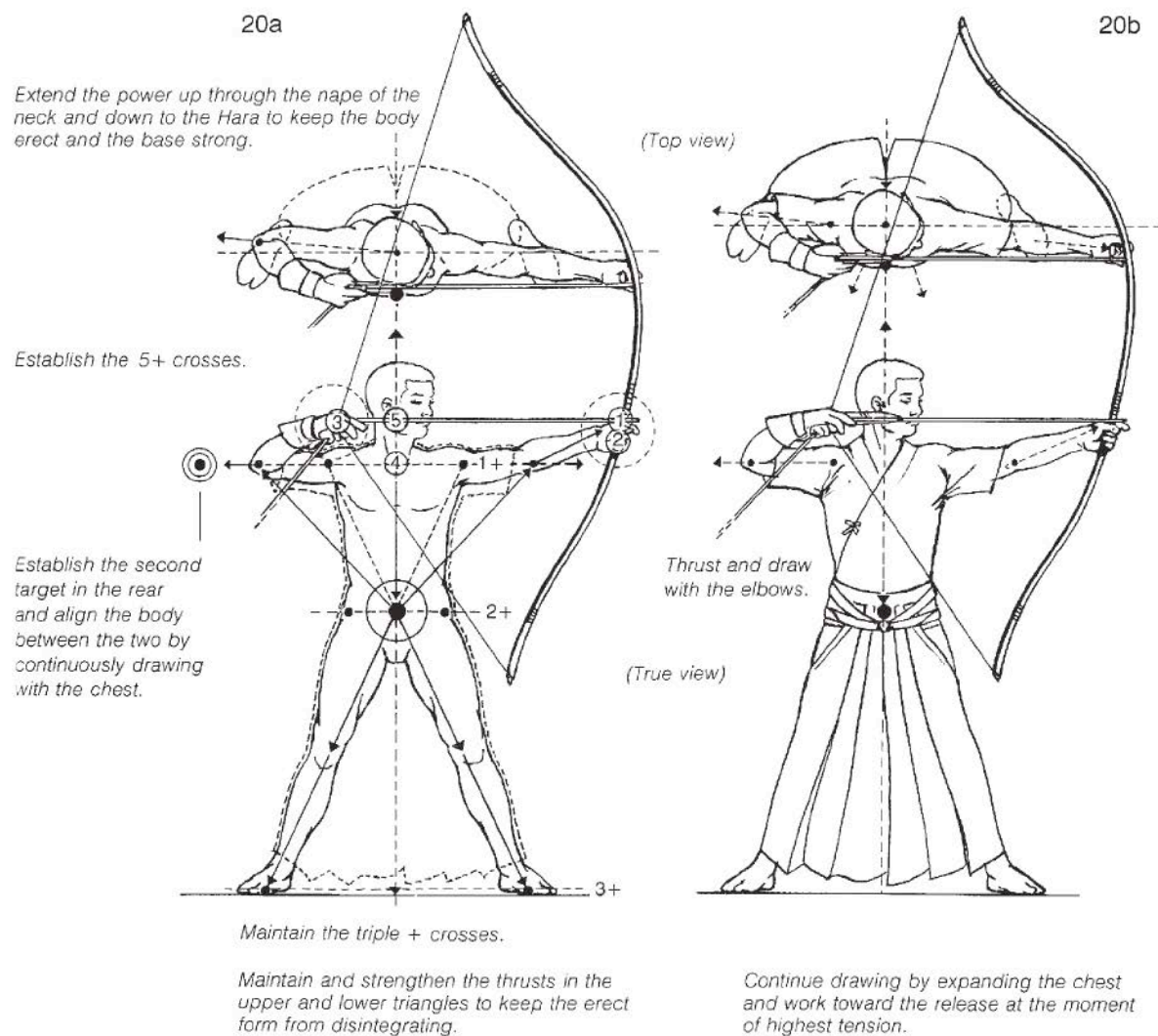
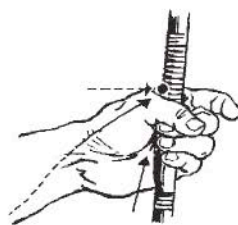


FIG. 20 KAI



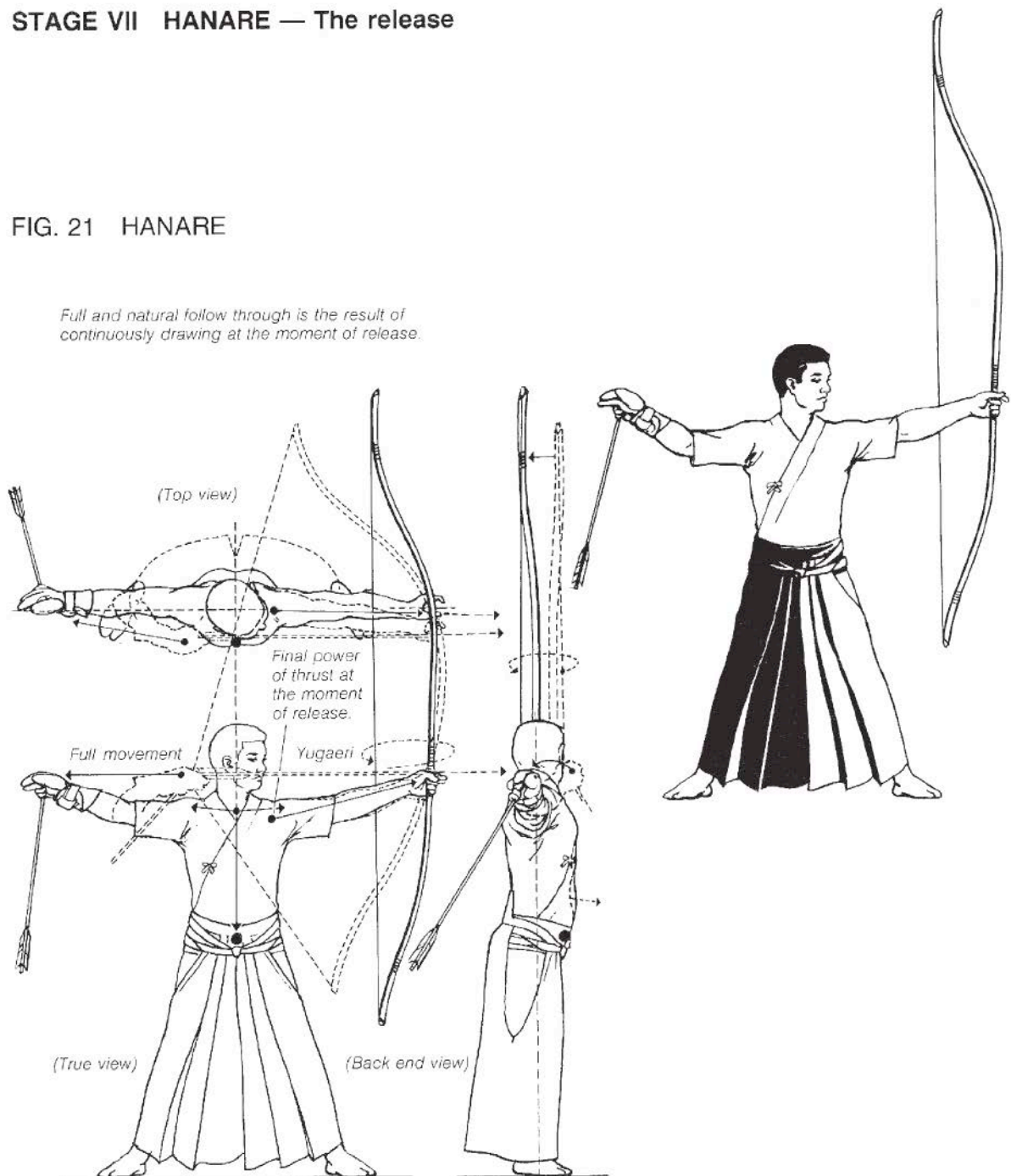
20c

(See Fig. 30c)
Tenouchi at Kai.

STAGE VII HANARE — The release

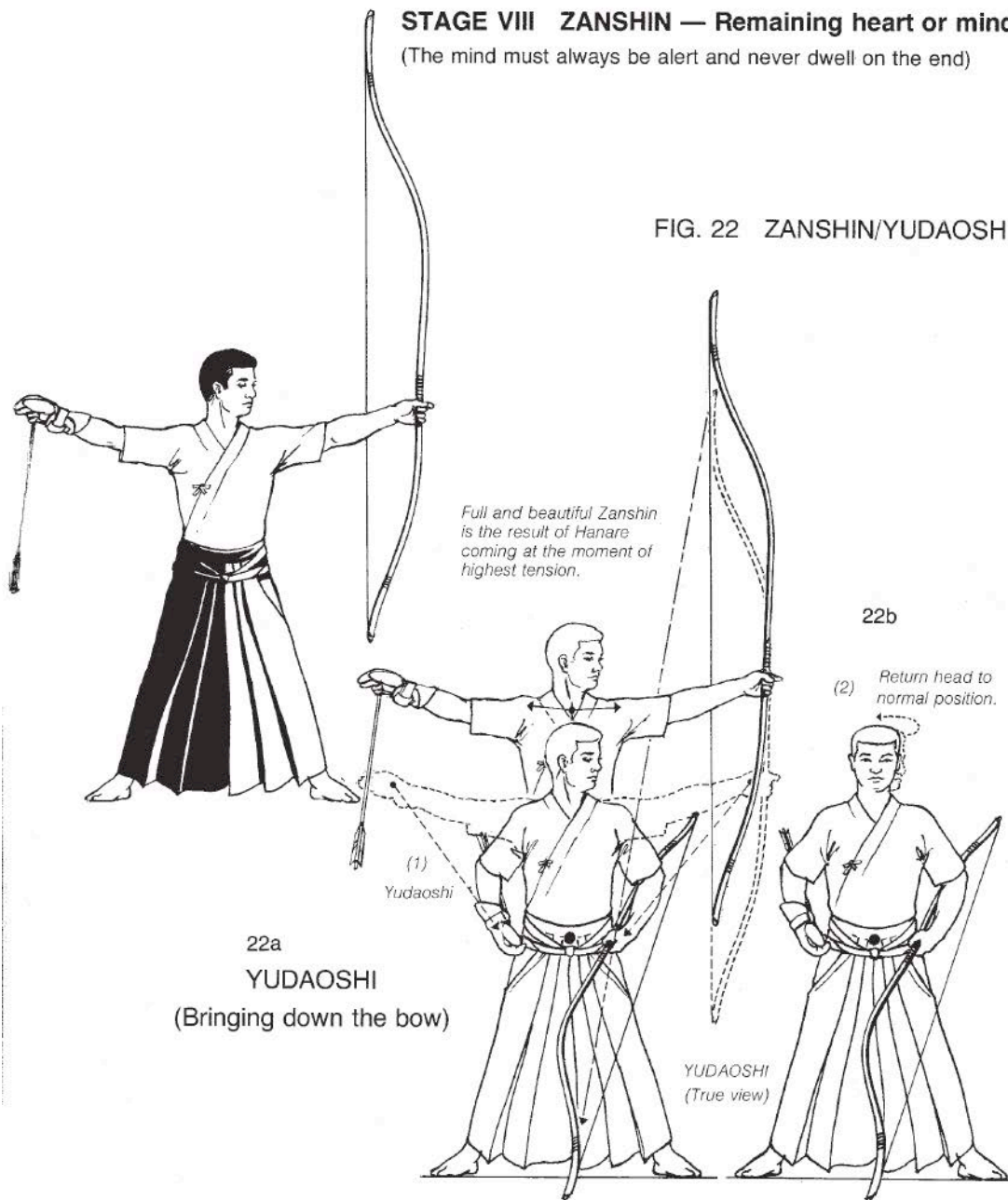
FIG. 21 HANARE

Full and natural follow through is the result of continuously drawing at the moment of release.



STAGE VIII ZANSHIN — Remaining heart or mind
 (The mind must always be alert and never dwell on the end)

FIG. 22 ZANSHIN/YUDAOSHI



Glossary

<i>Azuchi</i>	Dirt bank target area
<i>Bokki</i>	<i>Ki</i> in the ink (a term from <i>shodo</i>)
<i>Bushido</i>	(The Way of the Warrior) Code of conduct for <i>samurai</i>
<i>Do</i>	(Japanese of pronunciation of the Chinese word, <i>Tao</i> — “The Way”) A path towards spiritual enlightenment; a Zen art
<i>Dozukuri</i>	(Setting the torso in place) Second stage of <i>hassetsu</i> ; to form a strong base
<i>Fudochi</i>	Immovable Wisdom
<i>Hagakure</i>	A guide for <i>samurai</i> written by Yamamoto Tsumetomo (1659/1719)
<i>Hanare</i>	(To release) Seventh stage of <i>hassetsu</i>
<i>Hannya Shingyo</i>	The <i>Heart Sutra</i>
<i>Hara</i>	The lower abdomen; fortitude of character
<i>Hassetsu</i>	The eight stages of <i>kyudo</i> ; the formalized sequence of shooting
<i>Hikiwake</i>	(To draw the bow—drawing apart) Fifth stage of <i>hassetsu</i>
<i>Hojo</i>	The basic <i>kata</i> of <i>Jikishin Kage Ryu kendo</i>
<i>Isshin</i>	(One Heart/Mind); Singleness of purpose
<i>Ji</i>	Techniques, in contrast to <i>ri</i> , principles; specific expressions of <i>ri</i>
<i>Jikishin Kage Ryu</i>	“Straightforward Mind-Shadow” style of swordsmanship
<i>Kai</i>	(Meeting) Sixth stage of <i>hassetsu</i> ; stage when all of the elements necessary to form the perfect cross come together
<i>Kamae</i>	Psychophysical posture
<i>Kan</i>	Intuitive perception; insight
<i>Kata</i>	(Form) Set sequence of movements
<i>Kiai</i>	(Harmony with <i>ki</i>); Embodiment of <i>ki</i> ; spiritual energy
<i>Kyudojo</i>	Place where <i>kyudo</i> is practiced; training hall
<i>Mato</i>	Target (shot at from a distance of 28 meters)
<i>Matoba</i>	Target house
<i>Monomi</i>	To gaze at the target
<i>Mumonkan</i>	(Gateless Barrier); collection of <i>koan</i> for Zen training

<i>Mushin</i>	(Void Heart/Mind) State of integration of mind and body in which one is free from delusion (unnecessary thought)
<i>Ri</i>	Underlying principles of the Universe
<i>Samadhi</i>	State of intense concentration where delusion is transcended; closely related to <i>mushin</i>
<i>Uchiokoshi</i>	(Lifting the bow) Fourth stage of <i>hassetsu</i>
<i>Waza</i>	Technique
<i>Zanshin</i>	(Remaining Heart/Mind) Eighth stage of <i>hassetsu</i> ; continuity of spirit
<i>Zazen</i>	("Seated Zen") Zen meditation
<i>Zengo Sai Dan</i>	Cutting the Before and After