

ATI AGM 2020, Pre-Record Workshop

Title: "Japanese Archery and standing in own structure"

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Speaker: Akemi kinomura

Speaking language: Japanese

translated text: English

Recording: 2 files / 52min and 41min

one supplementary material: "Raiki-Shagi"—knowledge of Japanese Archery

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\* The text is written almost exactly as it is spoken, but I have made the necessary additions to explain the Japanese language and culture.

\* The numbers listed in the top left corner of the paragraph are the number of minutes since the start of the video. (Minutes: seconds)

\* At the start, the video seems to have stopped, but time has passed, so please watch it as it is.

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**File 1** 52:29

00:27

Hello, my name is Akemi Kinomura.

I live in Japan, in Kyoto.

Thank you for joining me for this course.

The title of this lecture is "Japanese Archery and Standing in Your Own Body Structure".

Editing videos and processing recordings is something that is completely new to me. It's also the first time for me to speak in a situation like this where no one is present. So I can't imagine the pace of my speech, or what the finished product will look like when you watch it, but I'll try to make it work, and I apologize if you find it hard to listen or watch.

01:30

So let's get started.

I would like to tell you a little bit about myself as it is relevant to what I am going to explain you today.

I have been studying the Japanese tea ceremony - or "Sado", which means "the Way of Tea" in Japan - for 30 years. I have been doing it before I met the Alexander Technique, and after I met the Alexander Technique, I could get better understanding on some parts of the Way of Tea.

02:20

After I finished my Alexander training, I wondered what would happen if I started using the Alexander Technique to do something completely new, and started Japanese archery - called "Kyudo" in Japanese, which means the Way of the archery.

The result was, my Kyudo master said to me, "You're the fastest to get your 4th grade". My master was always wondering about me and said, "You can correct your habits easily. If I tell you to fix this part because it's wrong, you'll fix it right away. Why is that? "

03:13

After all, some people can't get rid of their habits. There are many people who can't take examinations for years because they can't fix a habit. A habit to be improved easily, but many people are doing efforts without success. After my deep experience with Alexander Technique in Kyudo, I decided to to concentrated my activities in Alexander Technique, leaving Kyudo quite a long period. So I appreciate very much for this opportunity as a nice challenge. For years, I couldn't attend AGM long time, except the Kyoto AGM two years ago, because my parents are getting old and weaker, so even one week leave was difficult. So this chance, getting contact with you, many people, I appreciate and feel very happy.

04:50

With this background, I would like to share with you the importance and the meaning of a "Kata" in Japanese practice. I think it is very relevant and easy to understand for us Alexander people, so today I would like to share it with you.

05:22

I'm going to show three steps here now.

The first step.

What "Kata" in Japan means.

The second step.

What Kyudo is?

The third step.

I will show how to practice "Kata" in Kyudo for you.

On the third step, we actually move our body. Please wait a minute.

05:55

Now, as the first step, I will explain the "Kata" in Japan.

When I say the word "kata", I think a lot of times about what words are generally accepted, but I don't know if I can call it "form", or if "form" is the wrong word. What is "Kata"? You may be familiar with Karate and Tai Jian. Karate and taijiquan also have their forms, and martial arts have their kata. Not only martial arts, but also the Way of Tea has kata. --For example, when I say "there is a kata", some Japanese people think that it's a form that restricts them, or makes them feel like they have to shoulder it. When I first started out, I felt that Kata was a bit. I guess there was something more profound about it, but I didn't know how to describe it.

07:38

One day, I was talking to a horse rider and said, "Oh, that's what I mean!" I understood something. He was one of the directors of the Japanese Equestrian Federation and was interested in the Alexander Technique and wanted to know what it was all about, so he listened to me. I was just starting out as a teacher, so I tried my best to explain to him as hard as I could. We got into a lot of conversations and he asked me, "Do you know how you train a horse?" .I thought the training was to get the horse used to people, to understand, to get used to, to practice what it was like to put the saddle on and the reins on, to understand what cues came and how to move. Then he said, "Oh no, that's not the point. It's about getting the horses to move well and unbiasedly on either side. And I said. "Eh? "I didn't really understand it at first. And he said, "While they live in the wild, they can only move as they please. For example, when they are being chased and running away, if there is a dead end, a tree, or a stone, then they try to avoid it. A horse, good at turning left, will try to turn left to escape. As he is good at turning left, he always ran left-handed. He is not very good at turning right. As he is bad at turning to the right, so there are certain movements that he can't do. When you train a horse, this horse can move this way, but he can't move that way, let him try this way", he says, "guiding horse to move equally in both directions so that they can do the one they are bad at. Then, you can train them to be good at either one. That's what training is all about." When I heard that, I was surprised. When I heard that, I thought, "Alexander, that's exactly what I'm doing! It's the human version of that!" I returned it. That was a shocking story for me. Up until then, I had thought wild animals moved beautifully, so I used to explain to my students that they were a good example to me. I would show them pictures of wild animals and look at them

on TV and think that they are moving beautifully. But when I heard above story it, I thought it was really true. It was a shocking story.

11:32

When I thought about it and looked again at the tea ceremony and other Japanese lessons, I realized that Japanese lessons try to use the body as it is, in a natural way. There is a word, "Shizentai" (naturalistic). The word "natural" means, "Just use your body as it is, just use it as it is in your musculature, and if you can do that, you are an expert." but it's not something that can be done just by being left alone. Because we have so many habits - habits that we have picked up before we knew it - these habits are not always "just the way they are." There is a word for the use of hands in the tea ceremony: "Tenari". The word "Tenari" means that you should use the hands in the way they were used. For example, if you have a tool here, and in case you should you should handle it with your hands, not with your habit of holding up your little finger, but with your natural form hands. For another example, the flute. There's the Japanese bamboo flute "yokobue", for example. The flutist holds the western flute, with his fingers over the holes, and the flute is arranged according to the theory of the flute, so there are holes in the flute, and the things covering the holes are arranged according: to the theory to western flute. The Japanese flute, Yokobue, has a certain manner of picking up the flute: put it in front of you, pick it up with both hands, hold it to your mouth, and move it to the side. If you look at this hand, when you say "the tips of the fingers touch the hole," you don't press the hand in any way. These knuckles (I don't know how to call them in Japanese, but they're folded neatly from this joint, and the hole is shaped like a hole that's going to be filled. The holes are neatly lined up in a row, and I don't think the bellies of the fingers are lined up at all, but with this finger, the holes fit nicely in the middle of the fingers, and the holes are not even round. The holes are not made in a round shape. This is a way to play the flute (Yokobue) that doesn't require you to move your fingers so hard. You can't really see the finger movements on a Japanese flute from the outside. You only have to move them slightly or shift them slightly to play.

15:29

In this way, Japanese things are made to fit the human body. For example, here in the Japanese-style room, I'm setting the hanging

scroll here, and this is the kind of setting - I'm setting it up a little higher so that I can stand up and move around later, but usually I'd set it at a little bit lower position. --The Japanese style room is designed for looking at the hanging scroll from the Japanese sitting position in the room, and it's all made to be viewed from a seated position. The width and length of the tatami mats are all made to fit the size of your body, so it's designed to fit your stride when you walk normally. There is a little bit of height difference among the people though, but it still fits most of the time. But once you get used to it, you can move around the room in a normal walk - there is a rule that says you can't step on "Heri" of "Tatami": Tatami's side border cloth strip, but the shoes are designed so that you don't have to step on Tatami's side border cloth strip. You can walk vertically, horizontally and diagonally in a normal way. I think this is very strange, but all the tools in Japan are made in accordance with the size and movement of the human body. If we use the human body as it is, it would be fine, but we try often unintentionally in wrong way to turn it over, strain it, or hold up our little finger, and that's all we do. If you don't train yourself to break your habits by using "Kata", you won't be able to recognize the state of being without habits. I understand this very well when I practice the Japanese traditional arts such as Sado and Kyudo in Japan. I think it's a very good way to learn to correct your habits, to understand that this is your real musculature, this is your body, and that if you use it naturally, this is how you can move. The tea ceremony and kyudo are very good ways to learn.

I just talked about Kata and its importance and effectiveness.

18:51

Now, as the second step, let me talk about Kyudo...I'll talk about Kyudo while I prepare for it.

If this occasion is in overseas I can not bring the Kyudo tools with me because it is very difficult to put a bow on an airplane. But today I'm in Japan, so I can show and use Kyudo tools. --Then let me talk about what the Kyudo is. Kyudo is a kind of archery. There is a target, this is a bow, there is a bow and an arrow, and aiming at the target is not very different from the general archery western archery bow has a mark on it for targeting. But Japanese bows are not allowed to have markers for aiming at the target at all. This is because it is not necessary to aim at them. The reason why there is no need to aim at the target is because "if you use your body correctly, the target will

be in the place where the arrow hits” is the first thing I receive when I first start to learn Japanese archery, Kyudo. There is a text that has been handed down from long ago, and it is called ”Raiki-Shagi”, and I think it came from China, and it tells us not to aim at the target and that if you use your musculature correctly, the target will be in the place where it hits. It is written in the book. I hope to be able to give it to you as a reference later. We also have English text, so please take a look at it later. There is a sentence that says, “If the arrow doesn’t hit the target, remember that you are not correct” : you, yourself, are not correct. I think that’s a great way of thinking. So he is questioning his own rightness by saying that he doesn’t hit a target. Is there a culture that is not desperate to win? Of course, the higher up you go, the more you have to hit the target, but it’s not about trying to hit the target, it’s about putting yourself in the right frame of mind to hit the target.

22:53

To explain what this is all about, there is a person called Eugen Herrigel from Germany who lived in post-war Japan for many years and returned to Germany. I think he wrote a book called ”Bow and Zen” : the German title is “Zen in der Kunst des Bogenschießens” and other several books on Kyudo. I think Eugen Herrigel’s books are very famous abroad. Maybe there are more people who know about it than Japanese people. Japanese people don’t know him very well. But those who do Kyudo know it. In his book ”The Bow and Zen”, Eugen Herrigel writes about how he came to know about the Kyudo and how he was shocked by the Kyudo and how he learned the concept of not to hit the target and not to aim. I would like to talk a little bit about that now.

24:14

What inspired him to start Kyudo is that he and a Japanese friend went to an izakaya (Japanese style pub) for dinner one night. He was chatting with his friend at the time. He was chatting with his friend and he was telling Herrigel all kinds of stories about his life. Then the earthquake happened. There was an earthquake and it shook a lot. The people in the shop and the other customers were saying, “Wow!” Some people ran out of the store, screaming “Earthquake!” And what did his friend do? He’s waiting patiently, just waiting calmly and patiently. After a while, the shaking stopped, and when he felt it was all right, he just said, ”Well,” and started to

continue his story. Mr. Herrigel was surprised and said, "No, wait a minute. We had a strong earthquake and big shaking, didn't we? Everyone was making such a big deal out of it". And said, "How are you able to be so calm?" and asked him a bunch of questions. Then he replied, "I don't know why, but maybe it's because I play the bow (Kyudo). He suddenly became very interested in Japanese archery (Kyoudo), so he asked his friend to show him the bow as you call it, so they went to the Kyudo school and showed Herrigel the bow (Kyudo), and he immediately enrolled in in the "Dojo" (Kyoudo school). Herrigel went to the Dojo (Kyudo school) and his Kyudo training started.

26:38

This is my bow and this is not a bamboo bow. It's a carbon fiber bow that you use before you have a bamboo bow. A carbon fiber bow is very easy for taking care and easy to adjust, compared to a bamboo bow. Nowadays, there are a lot of bows that are easier to use due to the new bamboo materials. As the "Dan (ranking)" goes up, it will be said that only bamboo can be used, but if it's bamboo, natural glue is used, and the amount of glue changes depending on the season and the temperature, so you have to take good care of it and pay attention to the temperature. So it's very difficult to get them on the plane.

27:45

This is a bow, isn't it?  
It doesn't have the familiar bow shape that you can imagine.  
It's straight, isn't it?  
It's long, much longer.  
You string it, right?

(Placing a bowstring.)

28:22

Now I've strung the strings.  
So here's the string. This is where you can hold it.  
This is the bow.  
Japanese bows are very long, aren't they?  
This is the same type of bow used for riding a horse.  
It's also interesting to know why, because all over the world, it's easier to draw a bow if it's long. Even if you want to shoot an arrow

with the same strength and distance, it's easier if the bow is long. If it's shorter, it's supposed to be harder - but when you ride a horse, the bow is always the same throughout the world, and it gets smaller. When you think about carrying it with you when hunting, or shooting arrows while riding a horse, small bows are better, so bows have become smaller all over the world. But in Japan, the fact that the long bow has been remained same shows that the country did not want to give up its beauty of style and shape of a long bow, and that's why I think Japan is an interesting country.

29:45

Originally, the sound of plucking the string...

With this sound, has been used to get rid of the evil. It's used in rituals, prayers, and things like that, to get rid of illnesses and to get rid of bad things. So the idea is that since this is an offering to the gods, Japanese people did not want to change the shape and the length of their bows. The handle is not in the middle, but at the lower position from the center of the bow, so and this holding position is the best position for avoiding the vibration of the bow. As I said earlier, we don't have any markings for aiming the target.

It's this grip.

There is only wrapped by bamboo strip around it, so you can't say, for example, where you should gripe this area wrapped by bamboo strips. When you are about to shoot an arrow, you don't have time to count the number of bamboo stripes wrapping the bows. There is a bamboo stripes wrapping bow here, too. But this is different. The position to aim at the target is not this high. The target aiming position is around here. The arrow goes across here, so the bow is wrapped like this to prevent damage. You should not put any marking on the bow for aiming at the target.

This is where you hold the bow.

I can't show how I shoot the arrow in this room.

32:02

So, let me tell you a story about Herrigel-san.

The earthquake stimulated Herrigel to start Kyudo. Everyone in the pub, screaming in panic due to strong shaking, his friend was waiting for the earthquake pass away. His friend restarted the story as if nothing had happened. As if nothing had happened - And after that happening, Herrigel went to the Dojo (Kyudo school) and got himself enrolled in. He started practicing very diligently, and his level of



Kyudo technique was improved pretty well in a short period. The only thing that Master kept warning Herrigel about was, "Don't aim." Master told Herrigel not to aim the target, but Herrigel told to himself "But I'm going to shoot an arrow at the target, right?"

32:52

I'll show you the arrows too.

I was so happy to have started Kyudo that I made my own bags and other stuff by myself, but if you want to get these things, you can get ones with proper and better quality. So please don't think that these things, my belongings, as good quality.

These are arrows. It's a bundle of arrows, but when you really shoot them, you use two of them as a set. The rotation of the wings - these are two arrows. They look the same at first glance, but they are made to rotate in different direction when they fly to the target. One in clockwise and the other in anti-clockwise. It's like a chinese concept of yin and yang, I think. It is always decided which arrow to shoot first and second. We call them "Haya" and "Otoya". And with a set of two arrows, one shot is made at a time, which is called "Sha" (shooting). These arrows are also cut to the length based on my body size. So arrow length is not standardized and fixed to certain length, but when I practice shooting, the portion of the arrow marked by purple thread winding shall be at the around my mouth, when I extend my arm, from the tip of my finger on the bow. Arrow length are decided to fit with above condition. This is the my personal length of my arrow, I called this length as "Yajaku". So again, the arrow length is tailored to the shooter's personal body structure. This very arrow hit the target. There is a saying that the arrow shooting by a genius shooter can penetrate the iron plate.

35:50

When there is a target and the arrow is released, it is said not to aim at the target. Mr. Herrigel told me that he practiced diligently and improved his rank, but he was troubled by the fact that he didn't understand why he was being told not to aim. After all, he had never been told by his master that he was good. Even though people would praise Herrigel.

36:23

In the world of kyudo, you can see "aiming" as "aiming". It looks like he's aiming for it, so it's obvious from the outside. --In the world of

Alexander, it's easy to see that he's aiming for something, but the shooting with priority on aiming at the Target is not respected but is disliked. For example, If you were judging such as the shooter mentioned above, you will get lower rank. Kyudo is a strange thing, but it's not a competition of just hitting or missing the target, but a kata competition. The shooter must show beauty and dignity in Kata. It's surprising and unique, isn't it. Even though it is one of martial arts, there is a ranking criteria with dignity. If you are tested on your dignity, and you are trying to hit the target, there is no more room for discussion. "Aiming" means of little importance and it is not like gritting the teeth. Even so, I still aim at the target, and it's a shame if I miss. If I miss, it's a shame, I get frustrated, and I wonder why I don't hit the target. When you reach a higher rank, you have to aim at a target, but they still tell you not to aim.

37:52

In case of real of Herrigel-san's situation, he was worried, troubled and confused. People told him that his Kyudo performance was very good, but his master did not give him such comments. And finally, the day was approaching when he had to return to Germany. One day, Master calls him to come to the Dojo at certain time in the evening. So, He followed his master's instruction and went to the Dojo (Kyudo school) at night. There was no lighting in the Dojo. "Huh?" Herrigel-san thought, "Master, called me, but it's all dark". Then, he found himself in the dojo where I thought there was no one there, but his master was standing in front of the target. --The distance to the target is twenty-six meters from the target, which is called "Mato-mae". --The distance to the target is twenty-six meters, and the master is standing in front of the target "Mato-mae", in total darkness. In total darkness. "Huh?" And when Herrigel looked at the target, he saw a tiny, tiny, faint light. You know what it is? It's the light of an incense stick. Do you know what it is? Incense lights, even smaller than candle lights, the lights of incense sticks. They say the incense light is placed under the target. So you can only tell the direction. But you don't know the height - there's no incense light in the center of the target, so the round target - the target is about this high. --The target was at about this height and the incense was probably standing here. So he felt an unusual atmosphere and stood by. And Herrigel was watching Master's shooting....intently. In the pitch blackness, Herrigel-san stared at the master and felt his presence. In that pitch blackness, Master

shot an arrow. Herrigel could hear the sound of an arrow leaving the string. And then there was the sound of an arrow hitting the target. It hit the target. It was pitch dark, but the arrow hit the target. He understood that "it was a hit in the dark." And then the master had another arrow -- "oto-ya", The master had two arrows (one set of arrows), so he let it go another arrow. Right after the master let go the other one, right after Herrigel heard a sound that he had never heard before. "What's that sound? It's not an out-of-place sound, and it's not a target hitting sound either." He didn't understand what the sound was. He had never heard it before. "What's going on?" Then the master asked him if he could go get an arrow on the target. He came to get the arrow, right on the target, 26 meters away. And he was surprised. The first arrow -- the arrow is made of bamboo -- The first arrow was pierced through and was split by the second arrow. That was, second one stuck into the first one.

42:04

Do you see?

If the angle was even slightly off, this wouldn't have happened.

Sometimes I've seen a good shooter shoot many, many arrows in succession, and the arrows stuck in almost the same place on the target. It happens occasionally.

But in this case, the master's second arrow split the first one at the end of the arrow, the first one ripped in half and the second one stuck in.

42:44

This was what he saw.

In total darkness.

Just a tiny, tiny incense light.

There was no way he could aim at it.

Only way to let this happen was, he concentrated and practiced, practiced and he (the master) released the arrow. The master couldn't see the target.

43:29

And he so this astonishing and he realized and understood that this kind of thing could happen, the thing impossible to express in words, in the real world.

43:45

Before he left this country to home in Germany, he came to the “Dojo” again, and practiced his “Kyudo” technique. When the master saw his last practice this time, he said to Herrigel first time “Very good, that was good.” He said also “That was good.

44:13

This shows what it should be. What does this story mean? Really! The person who could, practice and practice day by day, realizing his soul and body as given by the heaven, with inside into true himself, observing whether he has no bad habits and whether he can use his true body and again such person only can make this kind of astonishing things after tense of years his training effort.

44:54

And I think that’s what this story was in fact. It’s unfortunate, I believe and trust this story regarding Mr.Herrligel’ s experience with his Kyudo master as at fact and a true story. but some people in Kyudo world in Japan are suspicious of the above story. But again I trust this story.

45:29

I think Mr. Herrigel had very nice experience, observing his master’s surprising performance. I think Herrligel’ s master has not practiced his extraordinary technique to other people only for special occasion. Herrigel could see this master’ s technique due to his deep training, his wonderful personality and maybe partly due to his respectful character. Seeing Herrigel’ s personality and considering his schedules going back to his home country very soon, the master decided to show his technique which I don’t think he ever did that to his Japanese student. The master invited him to the Dojo before his leave from Japan. Herrigel felt his master’s intention and received his message. I think it was wonderful that he was able to get to that point. This is a very symbolic story to show the importance of practicing Kata. Herrigel understood this and he demonstrated his practice to his master just before leaving at the dojo. the master gave his comment “very good” at the last moment.

46:52

This shows also the wonderful human relationship between the giver

and the recipient regarding this Kata philosophy. It is difficult for me to find out suitable expression for above story. This show also the meaning of mastering from, that is mastering Kata.

In Japanese culture practice or art like “budo”(martial art) and “Sado” (tea ceremony), we repeat and repeat the simple and basic practice (Kata) every day. It’s not like this, “I have mastered this music, let’s go to next piece.” but to keep repeating Kata practice until you master it. This is the essence of Japanese Kyudo, tea ceremony and other culture practice keeping your mind and spirit calm and clear.

48:13

I think the idea that “If you use your own structure correctly, your hitting point will be in the middle of the target.” is also great. Do you understand? We have this muscularity, this system, as something that is absolutely right, it’s already good, it’s already good, it’s absolutely good, or it’s right, it’s the basic premise of the system. So we don’t have the idea that the source is crazy or that the source is wrong at all. This is the original idea that this muscularity was created correctly and skillfully, so use it as it is natural way, and try to learn to use it, because the target is right there. That’s what I’m saying. That’s why I felt that people have absolute faith in this system that they were born with, and that’s what I thought when I tried to make this lecture recording. I had a vague idea about it, but I didn’t have a clear idea of what it was. I thought this was great. The whole idea of the “pattern (Kata)” is based on the premise that there are no mistakes in this system.

49:54

I really trust what I received from heaven and earth, and I use what I received from heaven and earth as much as I can. We just use what we’ve been given and don’t let it get in the way of our ability to make the most of it.

So that’s what I’m talking about.

In the rest of the time, I’m going to try to actually practice “Kata” with you.

50:18

It would be nice to have a towel. You probably don’t have bows and arrows in your house, and I also need a large vaulted space in this room - because I can’t lift the bow with a normal height ceiling - and

I need a large vaulted space because my bow will hit the ceiling easily, but I need a bow and arrow. If I try practice Kyudo work, setting an arrow to the bow, and putting the string to the bow, so on, I can't do here. But I've been allowed to set the string on to the bow and I can practice that, but if I take posture for aiming the target lifting the bow to the correct position, then the top of bow will hit the room ceiling. I think using a towel to simulate the Kata practice for shooting an arrow. Please bring a towel with you. As for the length of the arrow, the length of the arrow, well let's keep one hand outstretched. One hand is outstretched, and the other hand, with the elbow outstretched, you can just barely hold it here, rather than too long, I think it's a little bit closer to the feeling of letting go of the arrow. If it's long, it's harder to release - if you're long, you can adjust the position you're holding it with your left hand - you just need this length of your own. You can use a towel or a rope. It shouldn't be too thin. If it's too thin, it's going to hurt your hand. It should be a reasonable grip width, so that you can grip it. Then please have a towel with you.

**File 2** 41:16

01:16

So, have you all got your towels ready? Let's do some prep work. When you shoot an arrow (my leg is a little numb, sorry for the awkward moment), the length of your arrow measure - the length of my arrow from this end to this colored thread... to the thumb when I stand. This is my arrow length, my foot width. Everyone, please measure the distance from the tip of the towel in your fist position to your mouth is facing the target in the distance, and mark the width between your two feet somewhere on the floor. I'm going to move my feet now, so make sure you mark it somewhere. "You can say, "Oh, distance between my two feet is about this wide.

01:43

Please have a look at me first and see how I move.  
I will follow the basics. I don't have a bow and arrow, but, please

imagine that I hold the bow over here, the bow in my left hand, and an arrow in my right hand, and I hold it like this. When you hold arrows -- in reality hold a set of two arrows, let's try with real arrows and holds like this. This is how I stand. Hold the bow so that the tip of the bow is in line with your center. So you hold it so that the opening between the arrow and the bow is symmetrical. Put your hands on your hip bones. You can walk into the dojo with this. This is how you walk to the place where you are going to shoot the arrow.

03:19

The towel I'm going to use now is a substitute for a bow, so I'll fold it neatly. I think it's easier to do this if it's used in a diagonal line. If your towel is a long one, you can hold the towel as you want to make the same posture, But if the towel length is short and tight, use the towel along diagonal line. I would use a diagonal line. If your towel has a smooth side and a rough side, I think it would be good to grip the rough surface side of the towel. Now, this towel is going to be used in place of the bow, so I'll make sure it's neat.

04:15

Think of the target as being over here, like this. The target is over there. Stand like this with your feet together. You stand with your toes and heels perfectly aligned. Then, looking toward the target, you take a half-step with your feet halfway apart, like this, And open your feet to the width in between to the length of the arrow "Yajaku". And then you look at the front again. And then you hold the bow, and you look at the target, and You come back to the previous posture again. And then the other hand, the hand holding the bowstring. In this case, the bow is held in the form of two hands, holding the bow in one hand and, the arrow and the string in the other hand, and in this string posture, keep the distance of about 15 centimeters between the left hand holding the bow and the right hand holding the towel. That's about 15 distance in between. Please look at my poster in 15cm distance between two hands. Now you are holding the bow with the arrow and the string. I look at the target. This is called "Uchiokosi". As I take this form - I like the towel just like an arrow - I think about how the arrow should always be horizontal. If it's not level, the arrow will fall down to the ground very quickly. The arrow should always be level. It may be difficult to slide, but if you're able, hold a towel while you do it, and do it in a sneaky way. Now you're going to draw the bow to the fullest extent

possible. Then you pull, pull, open, open, open the front of your chest, and finally, release.

07:42

Each step of above move has a name of “Kata” as follows; “Uchiokoshi”, “Daisan” and “Hikiwake”. And the moment of an arrow release is called “Kai” as a Kata. “Kai” means “the flower opening”. After the flower has opened, the player remains in this state for a while. When the arrow hits the target, you hear the sound of an arrow hitting the target, and you keep hearing the reverberation of the sound of an arrow hitting the target. This state is called “Zanshin”, which is written, “Zanshin” in Chinese characters, or “remaining heart”. It’s like a reverberation of a flower opening up and then falling away. So, ah, yes, yes, I hit it, yes, I hit it! That’s and! It should not be end at all, and you should keep your correct posture for a while. If you have a little bit of tension in your arms, your wrists will be stiff and you’ll end up with a wrong posture. Therefore, it is also necessary to have a beautiful form of “Kai (opening)” and “zanshin”. “Kyudo” is not a sport for only hitting a target with an arrow. It’s not such a thing at all. Then, at the end, I hold the bow properly, return to my feet, and zigzag back to my place. It’s a full-body workout, so let’s do some strength exercises together in front of the screen. Kyudo is rather exercise using your total body.

09:44

Let’s go a little bit at a time.

Put your hands on your hips - hand making fists like this. Fists, making soft fists like something in your hands. Do some light fists (good), get your hands on your hips and align your feet. Your toes and your heels are aligned properly, and then first of all, half a foot - a little bit - out, landing, feet together, wide open. This is your - did you mark it? --This is the width of the legs. At this point, the body is the launching pad for the arrows, so it shouldn’t wobble. So feet position shall be symmetrical. At this point, the feet should be at an angle of 60 degrees, with the toes slightly open, and both feet and a point behind them should form an equilateral triangle. This will make the knees taut. Create a state of hyperextension. Your belly will also be in a slightly forward position. Your weight should be slightly on your thumbs. From there, bring your body up very



vertically. Your body is not warped. It's not that you're straining your back muscles at all. It's just stretching upward like this, I guess you could say. It's just that the legs are hyperextended for the foundation, but the upper body is not deflected, it's just quietly extended upwards. This is the first position of the foot. You've got the first one. If you can look in a mirror, check the vertical and the left and right sides are at the same height from the bottom. Check. Even if you don't have a mirror, please check if the left and right sides are aligned with your own muscle sense. These elbows are not closed and not really open, but just naturally stretched out at the elbows.

13:08

You hold the bow. From this position, you look at the target. We are told to hold the target at 90 degrees exactly, Do not move your body under your shoulder, and for looking the target your are allowed to move your head and neck. But it may be difficult for beginners to hold the target at 90 degrees exactly. I've been doing Kyudo for a long time, so I can do this side, but I never look at it to the opposite direction, so this side (the other direction) is very difficult. So I think it's good exercise for your neck and shoulders if you do it every day. This deduction. Keep your body under the shoulder straight and look at the target straight out.

14:14

And then I'll come back again.

And then you take a 15 cm wide, right, 15 cm grip. At this point, you might not want to put too much pressure on your thumb and index finger. In fact, do not put any pressure on this hand (right hand). For the right hand, put a glove-like archer on it. The right hand is hooked on to the glove, but not on the strings. It's really just hooking on the string. So you don't have to put any pressure on your wrist or arm. In fact, if I put even the slightest pressure, the arrow flies to a very strange place. If there is even the slightest force, the arrow will fly to a strange place. So don't put pressure on your wrist. But now I have to hold the towel, so I think I should hold it with my little finger side... I think it would be better if you hold it with your little finger and ring finger side so that you can squeeze it. You should not put too much pressure on your thumb.

15:35

In this state, try holding your fist up as if you were holding a steering wheel. Now you have your bow and arrows ready to go.

Then again, check your feet, ankles, knees, hips, chest, and shoulders, and make sure that these are level on both sides. Then you check if the body should be vertical is vertical. When you do these "kata", it is very easy to do them if you have something horizontal and vertical in the room. In the dojo, the floor planks are always placed with certain direction, you can adjust your posture, horizontal and vertical, by utilizing the building structure like pillars or wall, as they have vertical and / or horizontal elements. And then I correct my own horizontal and vertical.

16:26

After I move my body, hands etc, for practicing bow, I come back to check over and over again if my posture deviates in horizontal or vertical.

Again, I check the feet and ankles, whether they are not distorted, whether the knees are properly extended, whether there is too much weight on either side, whether the hips are evenly distributed, whether they are not in a strange direction, whether they are not at an angle, whether the chest is open evenly distributed in the left and right sides, whether the shoulders are at the same height, whether the neck is at the same level, how about the head? I check the neck and head. I ask you to take a clean horizontal and vertical look, and while you're doing that, turn your head gently toward the target. Then, I will keep looking at the target. Raise your hands. At this point, your elbows should not be overstretched, but rather like a round egg, as if you were holding an egg. Keep the arrow level. Then you extend your left hand. You extend it from the elbow. Keep the arrow horizontal. Then you push your left hand all the way down. The right hand just grips and doesn't do anything. The right hand just goes to the elbow, to the elbow, to the elbow. And then you're going to push the front hand. Your left hand is going to push the bow all the way down. Push it through, push it through, push it through, push it through, and when you've pushed it through, it comes away. Then "Kai (open)" and "Zanshin". Return. Then, bring the foot back. You have completed one movement in a row.

18:53

Let's go again.

Adjust the bow again. Let's go again.

Bring your feet together, half a foot out. Bring your feet together again and open them up to your length. Then look at the target and go back. Set up the bow. I hold the arrow and the string. If you didn't have a good grip on the towel earlier, you can adjust it here. Then you check the body, horizontal and vertical. How are the feet open, are the ankles tight, are the knees extended properly, the hips and the angle of the hips, the direction and angle of the torso, the inclination, and the shoulders are horizontal? Are you breathing? Then, once you are horizontal and vertical, slowly turn your face toward the target, clearly. Then, keeping your eyes on the target, slowly raise your arms. At the highest point, but without extending your arm, keep your arm slightly bent. Then you extend your left hand, your elbow. The left hand is the hand holding the bow, and you keep pushing on the left. Push and push, push and push, the left hand pushing, and the right hand all the way back at the elbow. The arrow is horizontal. The arrow is horizontal, push the bow, push the bow, push the bow, push the bow, open the chest, push the bow, push the bow, open the chest... "Kai (open)". "Zanshin (waiting, herring-Listen to the reverberations of your movements.)". Return. Close your legs, keep your feet together. Could you do properly?

22:07

Let's go again. I think I'm getting a little used to it.

Set up your bow again, holding the bow in your left hand and the invisible arrow in your right. Breathe. When you think you're ready, position your feet while watching the target. Half a foot out, aligned, wide open, and once you've determined your leg width, turn your face back. You hold the bow, namely left hand grip the one end of the towel 15cm apart from the right hand fist, (holding the towel rather loose so that the towel can slide away when it is pulled by left hand). As if you are holding a handle. Your legs are evenly spread, your weight is evenly on the ground, your knees are not loose, your feet are facing, your knees are symmetrical, your spine is soft and stretched vertical, your shoulders are level. And the arms are stretched properly. Slightly bent at elbows softly. Then please look at the target. Slowly raise the bow and arrow. Raise to the point where you can keep your left and right grip and your shoulder can be horizontal, and then again, check the ankle, knee, hip, and

shoulder heights and whether they are level. Then I'm going to open it up. Stretch your left arm direction to the target. Push, push, push, push, push, push, push, push, push, keep the arrow level. Keep the wrist of the back hand at ease. Push, push, push, "Kai (open)". "Zanshin (stay there)". Return.

25:49

How was it?

You might be used to moving your body, this may not be a big deal to you, but for some other people of you, it may be something you've never done before. You have to use your hands as you hold the bow, but the lower half of your body, the one that holds you still and keeps you from wobbling, can be hard to work with. We use tatami mats now, but I think some people use carpets for this purpose. The archery dojo is always on the wooden floor, the wooden well polish smooth floor. So we have to use our own muscle power to keep the feet open at that angle, so we need to have muscles to close them. It's a good idea to do this on a slippery or rough surface or on different footing. If you're wearing shoes, it's going to be very difficult. If you are barefoot, it might be hot from the friction, so I think it would be for you to wear socks. Kendo, judo and karate practitioners go barefoot, so when I talk to them, they think Kyudo is also barefoot, but it doesn't happen in Kyudo because it gets hot when you make a wider footing. Different things require different things.

28:07

If you like this exercise, you can do it at home, and if you have a towel, you can do it with a lot of force. We had AGM two years ago, it didn't occur to me using a toe. At that time, one person moved this way and the other one or two people pushed his hand and elbow back, and he practiced shooting action. People enjoyed their experience very much, I believe.

28:54

I think it's very interesting to move in a way that forces are applied to you. The fact that there is force coming from outside - not from you, but from outside - means that you have to prepare yourself to do it. It was a very interesting experience to see how external forces can help you to prepare yourself. If it were real, when you shoot an

arrow, if the arrow is even a little bit strange or distorted, or if you put a lot of pressure on it, it will fly in a strange place. It is said that the Japanese bow is pulled by the bone. If you use the arm structure well, you can just open it up. You don't need much muscle strength. Even grandparents can do it. Even when the grandparents let go of the arrow and let it fly over the target with a whizzing motion, the arrow hits the target with a pop. I thought it was amazing, and I thought it was smiling, it was quiet, and it wasn't a strong bow, but it was nice. I really like to see my grandparents pulling it.

30:35

If this is a real gathering, I would ask if you have any questions at this point, but as this is by the recordings, I can't do it.

I don't think it's very often that we get a chance to do something like this. You said earlier that all you have to do is hook up the string, but I think it's hard to get an idea of what that looks like, so I will demonstrate and show on the screen how to put on this item. I will move near to the recording camera. To tell the truth, it is not allowed to put this on with standing posture, it is a rule of Kyodo. This glove is made of deerskin with only three fingers. It is called "Kake (archer's glove)". There is a sweat-removing cloth inside, and you put it on like this. Can you see here? There's a little bump here, see? ... if you turn off the lights... it's even harder to see. ...You can see the bump shape here to catch (hook) the string, but they're a little bit protruding and dented. Does this give you an idea? Do you understand? It's a bit shady here right now, isn't it? It's a different color, and it's a small area in the shadow. Here, it is a little depressed and dented. There is an incision here. It's a shallow hook. If it's too deep, the string won't come apart, so this is the right size. So this is the perfect place to hook the string.

33:57

So, let's hook the string here.

I'm going to bring the bow here.

34:18

I set the arrow here, and here, I hook it. Now grab it and hold it back a little bit. Even if it hooks... and when it goes over my thumb, I can hold it there. That's because if it goes off, it could be dangerous to

people around you, so I'm going to cover it here so that the arrow never goes off, and if it comes off, it's not going to fly off. So you just hook it here and you can pull it all the way through. If you twist it a little bit, it can be released. It's hooked now. Twist it, and it comes off. It's just a little bit of angle. People say, "Don't miss," like "Don't aim. Just like they say, "Don't aim at it. If you try to take it off, there's a lot of force generated, and that's why it's strange. So when it's in the "open" position, they say, "Wait for it to leave on its own. That's why I'm waiting for it to leave on its own. I'm just trying to keep the chest open, horizontally, vertically, and in alignment - I'm pushing. The hand that's holding the bow is pushing, and the hand behind you is not doing anything, just waiting. Then it actually misses, so it's spinning, I think it's spinning, but they teach you not to try to do it. So the arrow really has to hit the target - it has to be in the middle, but they tell you, "Don't hit it," and "Don't aim". You have to take your hand off the string, but they tell you, "Don't miss," and it's a really Zen-like sport.

36:54

They call it a sport now, but in Kyudo, the characters for "Bow" and "Way" are used. In Sado (the tea ceremony) as well, the characters are written "Tea" and "Way". The idea that "I am doing this for self-correction" is very strong in the character "Michi". So repeating that gesture - there is a purpose, the purpose of releasing arrows, or if it's tea, the purpose of making tea and giving it to people - for that purpose. How do you keep yourself tuned in to The environment changes, in the case of archery, the wind is blowing, the rain is falling, and your body is changing. In this environment, you have to use what you can use right now to the best of your ability. You have to look at the environment and adjust what you can. As for the tea, I watch the weather, the temperature, and the condition of the guests, and I adjust the amount and temperature of the tea, and while chatting with them, I adjust the amount of tea and the temperature so that I can make the best tea for them to enjoy it. The goal is to "serve tea". But you have to keep tuning yourself to the act of doing it, to the act of doing it. That is the "pattern". Within that "pattern," you have to face your habits and think about how you can make it look good and how you can make it look less habitual and how you can make it look the best. Probably, if you prepare with that quality, the result will be something of that quality.

39:39

It's not about being good at something, or being bad at something. That's the way I see it.

So I hope that by using the bow and arrow, you will be able to make your own horizontal and vertical arrangements, and maybe even set up your house and space. The bow is originally a tool to get rid of that kind of demon, to get rid of bad things, to get rid of the bad vibrations inside you. If you do it with that in mind, you may find that your inner and outer selves are in order. So if you'd like to use it right now, this is the time of year to get yourself in shape, to have fun.

It's almost 90 minutes.

Thank you very much.