

**DIAGRAMS OF THE EIGHT STAGES OF SHOOTING**

**(SHAHŌ-HASSETSU)**

**射法八節図解**

**公益財団法人全日本弓道連盟**

**Public Interest Incorporated Foundation**

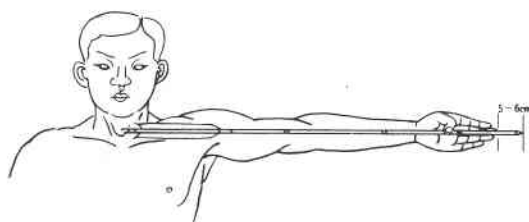
**All Nippon Kyudo Federation**

# DIAGRAMS OF THE EIGHT STAGES OF SHOOTING (SHAHŌ-HASSETSU)

## 射法八節図解

### Method of Determining the Draw Length of the Arrow (Yazuka)

The draw length of the arrow is determined by the length of each individual's arm. It should be measured from the centre of the throat to the tips of the fingers (This draw length of the arrow is called *Yazuka*). An additional 5-6 cm should be added for safety.



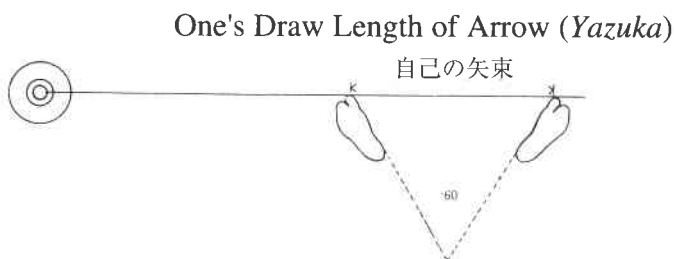
#### 矢束の定め方

矢束は各人の腕の長さによつて定まる。  
(安全のため5~6cmの長さを加える。)

### Method for Making the Footing (Ashibumi)

#### (1) 一足で踏み開く場合

的を見ながら左足を的の中心に向つて半歩踏み開き次に右足を一旦左足の辺にひきつけ右へ一足で扇形に踏み開く、その場合足もとを見てはいけない。

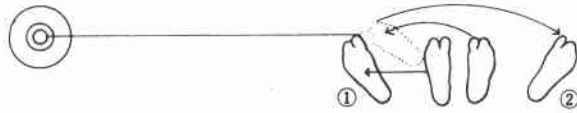


#### (1) Making the Footing with One Step

While looking at the target, take a half step towards the centre of the target with the left foot. Then, close the right foot against the inside of the left foot and with one step open the footing with a fan-like action. In this method, do not look down at the feet.

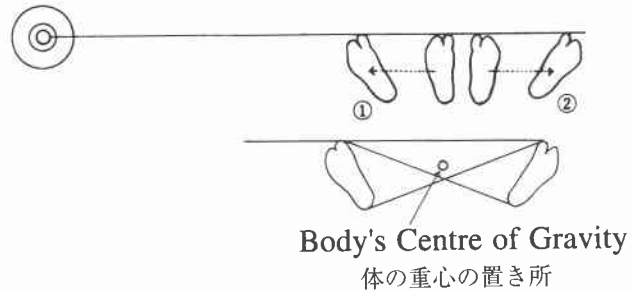
(2) 二足で踏み開く場合

的を見ながら左足を的の中心に向つて半歩踏み開き次に目を下にうつして右足をこれと反対に半歩踏み開く。



(2) Making the Footing with Two Steps

While looking at the target, take a half step towards the centre of the target with the left foot. Then, look down at the feet and make a half step with the right foot in the opposite direction to complete the footing.



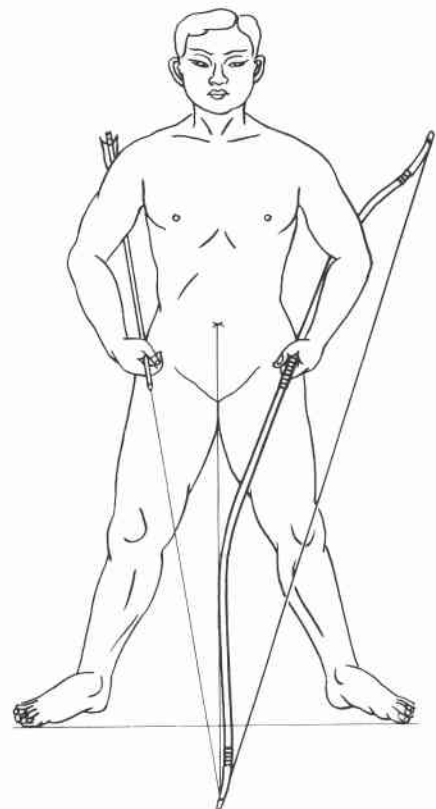
Ashibumi – Footing

『足踏み』

Using your draw length (*Yazuka*) as the appropriate width, make the footing with an angle of 60° degrees between the feet, placing the tip of the big toes on a straight line to the centre of the target.

矢束（やづか）を標準として外八文字（約60度）に踏み開き両拇趾頭を的の中心と一直線上に在らしむ。

The upper tip of the bow (*Urahazu*) should be held about 10 cm above the floor and kept on a line to the centre of the body.



末弰は、床上約10 cmにとどむ  
体の中央

Set the fifth inner joint (*Uwanaribushi*) in line with the centre of the body.

上成節が体の中心

Focus the gaze on the tip of the nose

目は鼻頭に

Stretch the back of the knees (*Hikagami*)

脛 (ひかがみ) を伸す



### Dōzukuri – Forming the Torso

『胴造り』 重心を総体の中央におく。

The centre of gravity should be placed in the middle of the body. Check the string position (*Tsuru - Shirabe*). Check the direction in which the arrow is pointing (*No - Shirabe*). Regulate the breathing.

#### 弦調べ箆調べ

弦の位置、矢の方向を調べ息をととのえる。

Settle your spiritual energy in the abdomen (*Tanden*). The line of the shoulders and the hips should be placed on the same plane, parallel to and above the line of the feet.

心気を丹田におさめる

肩、腰の横の線を足踏の線と平行に重ねる。

Place the lower tip of the bow (*Motohazu*) on the left kneecap.

## Yugamae – Readyng the Bow

『弓構え』 正面にて取懸、手の内をととのえ、物見を定む。

Facing to the front, nock on the right hand (*Torikake*), make the grip of the left hand (*Tenouchi*) and set the gaze (*Monomi*).

### Monomi - Setting the Gaze

View the target calmly with the gaze of both eyes passing along the centre line of the nose. Focus the spirit and regulate the breathing. Up until the completion of lowering the bow (*Yudaoshi*), the eyes must not blink.

「物見を定める」

両眼は己の鼻筋を通し、的の中心を静かに映し、氣息を統一して他に気を散らさず、弓倒しに到る迄瞬きをしない。

To make the space between the body and the bow (*Yumifutokoro*), stretch out and expand lightly both elbows as if embracing the trunk of a large tree.

弓懐 (ゆみふところ)

左右の肘を軽く張り、大木を抱えた気持

Focus the breath and spirit into the centre of the feet, legs (*Sokushin*), hips, and the abdomen (*Tanden*).

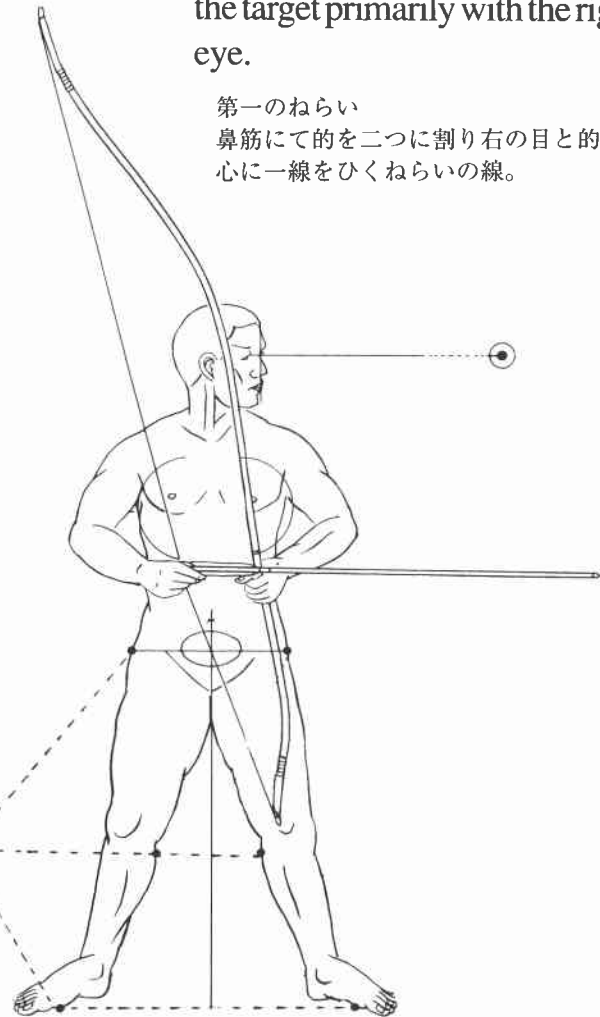
氣息を足心、脚、腰、丹田に充足すること

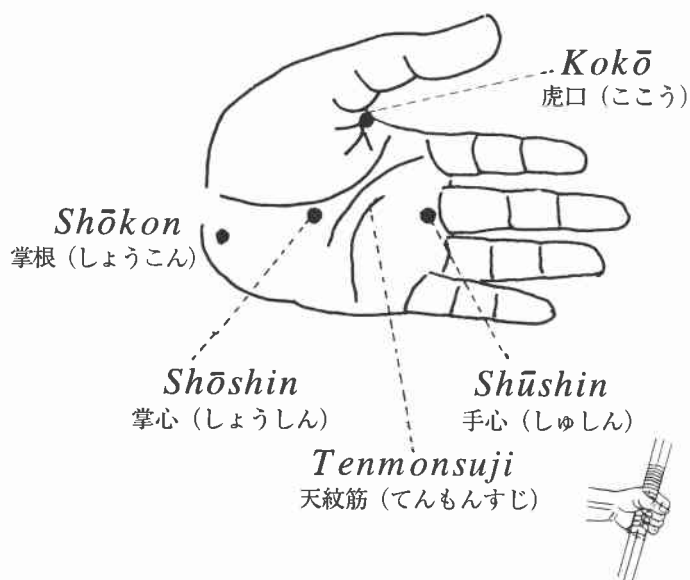
### 1st Aim

Divide the target with the ridge of the nose. Sight to the centre of the target primarily with the right eye.

第一のねらい

鼻筋にて的を二つに割り、右の目と的の中心に一線をひく、ねらいの線。





Tenouchi – Method for Arranging the Grip of the the Left Hand

手の内の<sup>ととの</sup>調え方

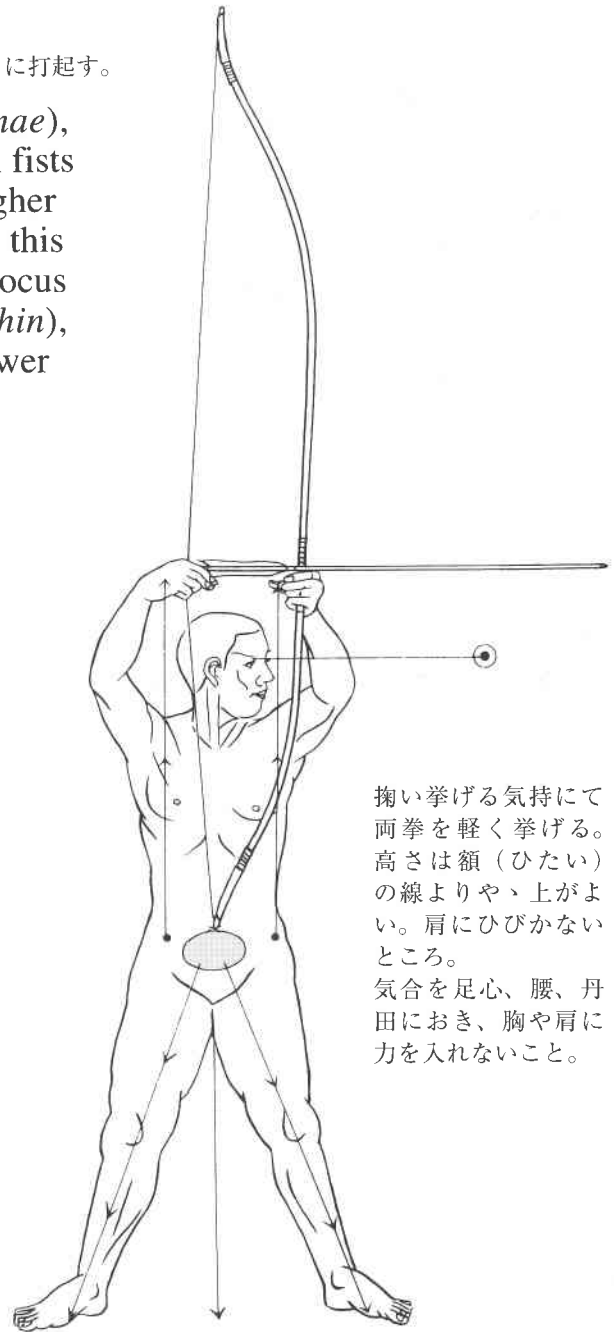
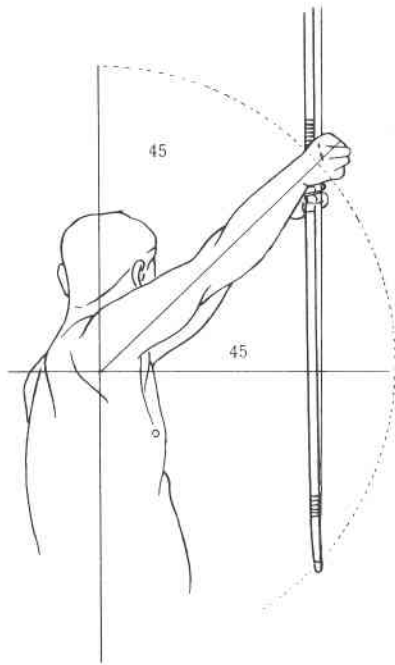
The forefinger may either be bent or straight, but it must not be allowed to bend downwards. Do not let the middle finger separate from the belly of the thumb. Draw the root of the thumb and the root of the little finger together.

The *Tenmonsuji* should be kept well in contact with the left corner of the outer bamboo of the bow. The skin between the thumb and forefinger (*Koko*) should be rolled downwards.

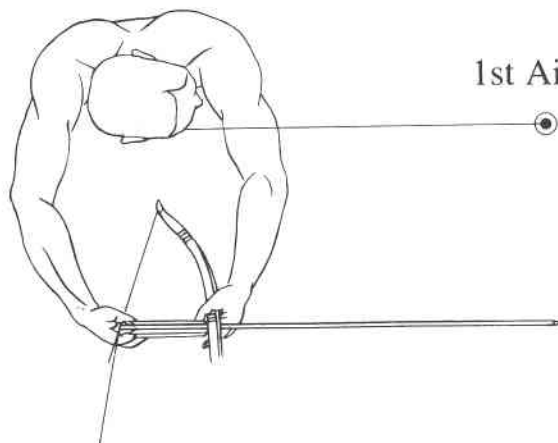
## Uchiokoshi – Raising the Bow

『打起し』 弓構えの位置からそのまま静かに両拳を同じ高さに打起す。

From the bow readying position (*Yugamae*), with a scooping sensation, calmly raise both fists up to the same height until they are higher than the forehead. By raising the fists to this height the shoulders are not influenced. Focus spiritual energy (*Kiai*) into the legs (*Sokushin*), hips and abdomen (*Tanden*). Do not put power into the chest and shoulders.



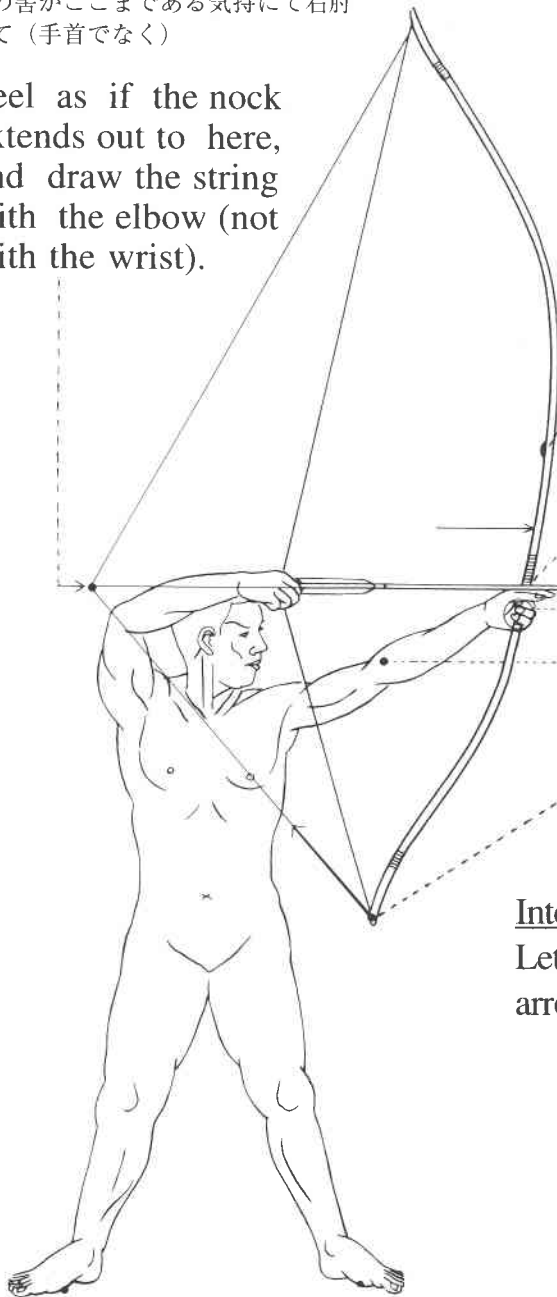
掬い挙げる気持にて  
両拳を軽く挙げる。  
高さは額（ひたい）  
の線よりやや上がよい。  
肩にひびかない  
ところ。  
気合を足心、腰、丹  
田におき、胸や肩に  
力を入れないこと。



1st Aim 第一のねらい

矢の筈がここまである気持にて右肘にて（手首でなく）

Feel as if the nock extends out to here, and draw the string with the elbow (not with the wrist).



Hikiwake – Drawing Apart

『引分け』 肘力、大三（押大目引3分1）をとり、左右均等に引分け会に到らしむ。

Take the stage of the intermediate draw (*Churiki* or *Daisan* = *Oshi Dai Moku Hiki Sanbun no ichi* and draw apart evenly to the left and right until you reach the full draw (*Kai*).

With all the stretching power of the left arm push the bow, as if pushing just below the *Metsukebushi* joint.

弓手全体の伸びる力にて押す（目付節の下辺）

Establish the grip of the left hand (*Tenouchi*) at the intermediate stage of the draw (*Daisan*).  
大三にて手の内が定まる。

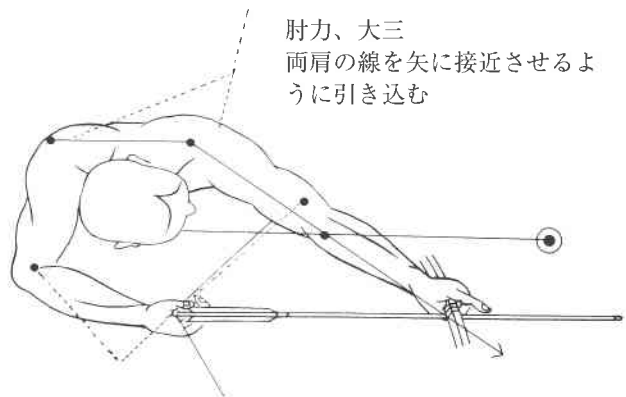
2nd Aim : The aim should be set in the area of the left elbow. ねらいの線に左肘裏の辺が入る。第二のねらい

Feel as though drawing the lower tip of the bow (*Motohazu*) with the right elbow.

右肘にて引く気持

Intermediate Stage of the Draw (*Daisan*), (*Churiki*)

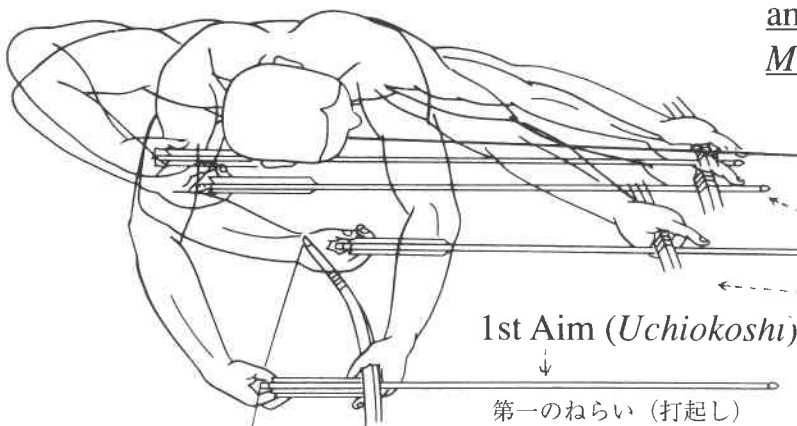
Let the line of the shoulders be drawn towards the arrow.



Expand both elbows

The Path of the Arrow (*Ya-Michi*) and the Path of the String (*Tsuru-Michi*)

矢みち弦みち



4th Aim (*Kai*) 第四のねらい (会)

3rd Aim (*Sanbun no Ni*)

第三のねらい (3分の2)

2nd Aim (*Daisan*)

第二のねらい (大三)

1st Aim (*Uchiokoshi*)

第一のねらい (打起し)



## Kai – The Full Draw 『会』

心身を合一して発射の機を熟せしむ。  
胸は息を詰めず、らくに腹の力が八九分に詰った時が離れである。

Unifying mind and body, wait for the release to come.  
Do not hold the breath too firmly in the chest, but gradually strengthen the power of the abdomen until the optimum moment which is just before the release.

## Gobu no Tsume – Firming the Five Parts

Make firm the right and left hand and both shoulders. Through expansion make the chest firm .

五部の詰 左手右手左右の肩胸を張り詰める

## Hachibu no Tsume – Firming the Eight Parts

In addition to *Gobu no Tsume* ( firming the five parts), the legs, hips and abdomen (*Hara*) are included in this process.

八部の詰 五部の詰に足、腰、腹の3ヶ所を加える。

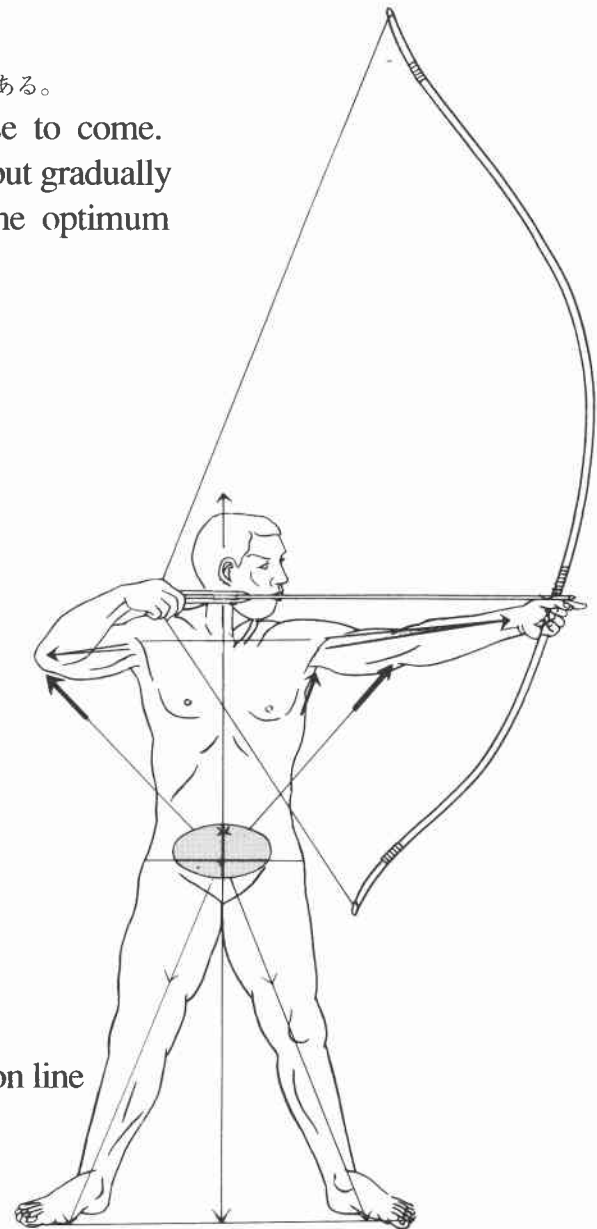
## The Five Crosses (Goju - Jumonji)

1. Bow and arrow
2. Bow and grip of the left hand (*Tenouchi*)
3. Thumb of the glove (*Yugake*) and the string
4. The centre line of the chest and the connection line of the shoulders
5. The line of the neck and the arrow

It is important to know the working of these five arrangements.

### 「五重十文字」

- 1、弓と矢
- 2、弓と押手の手の内
- 3、右手の拇指の腹と弦
- 4、胸の中筋と両肩を結ぶ線
- 5、首筋と矢以上の5ヶ所の曲尺合を覚え其の働きを知ること。

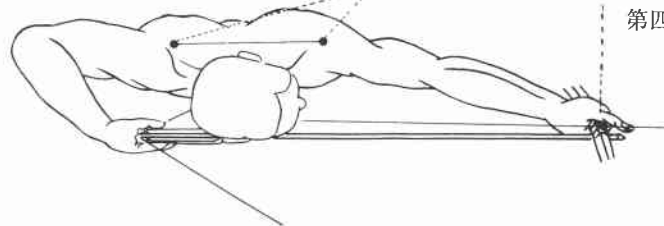


Bring the line of the shoulders close towards the arrow

両肩の線を矢に近づける

4th Aim

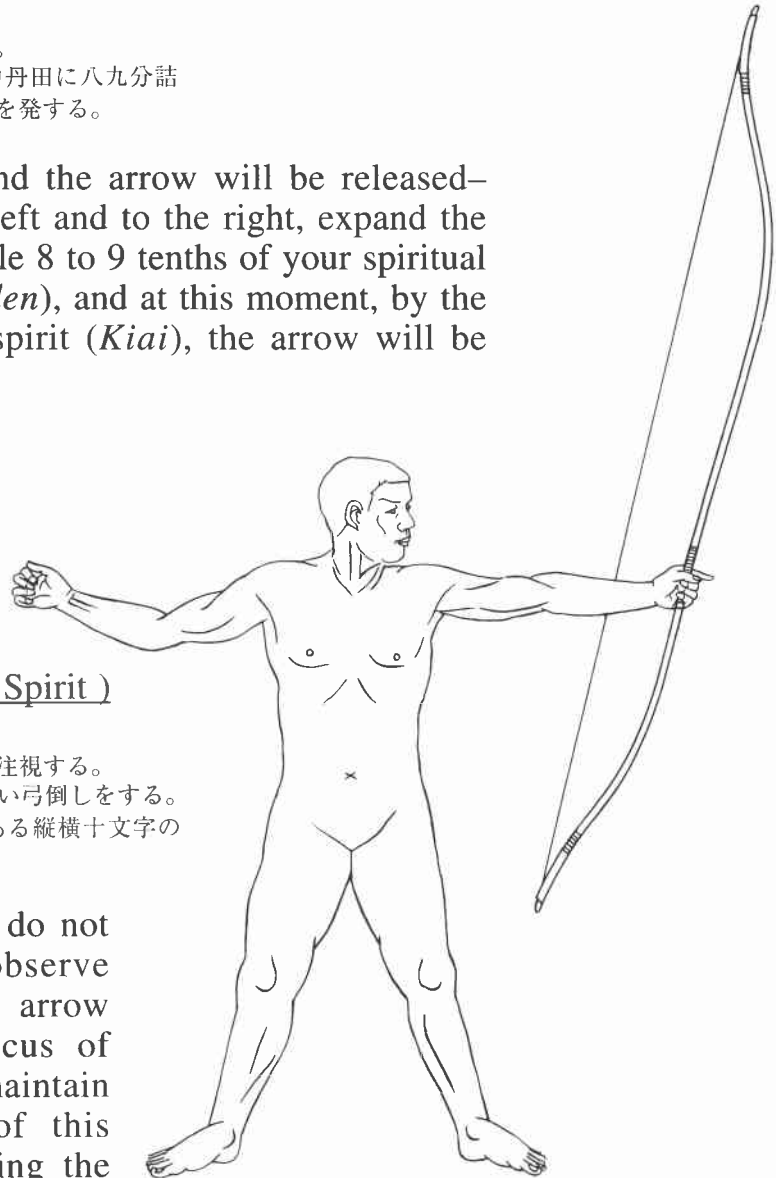
第四のねらい



## Hanare – Release

『離れ』 胸廓を広く開き矢を發せしむ。  
上下左右に十分伸び合い氣力丹田に八九分詰りたる時氣合の發動により矢を發する。

Stretch the chest open fully and the arrow will be released—Upward and downward to the left and to the right, expand the body sufficiently (*Nobiai*). Settle 8 to 9 tenths of your spiritual energy into the abdomen (*Tanden*), and at this moment, by the driving force of the will and spirit (*Kiai*), the arrow will be released .



## Zanshin – Remaining Form ( Spirit )

『残身(心)』 矢を發し姿勢を変えず矢所を注視する。  
離れて氣合をぬかず十分伸び合い弓倒しをする。  
残身(心)は射の総決算である縦横十字の規矩を堅持する。

After the release of the arrow do not change your posture but observe intensely the place where the arrow has hit. Do not lose the focus of spiritual energy (*Kiai*) and maintain sufficiently the expansion of this energy (*Nobiai*) while lowering the bow(*Yudaoshi*).

*Zanshin* demonstrates decisively the results of the shooting through the remaining form of the vertical and horizontal cross (*Tateyoko-Jūmoniji*).

## Yudaoshi – Lowering the Bow

弓倒し 呼吸に合わせ両拳を腰に執り物見を静かにもどす。

Regulate the breathing and bring both fists down to the hips. Calmly return the gaze (*Monomi*).