

How to Perform *Rissha* (Standing Form)

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The fundamental point is to perform the movements with *ikiai*, but when the movements of an archer performing *rissha* (standing form) and those of an archer performing *zasha* (seated form) differ, the basic rule is that the archer performing *rissha* matches his or her movements with those of the archer (s) performing *zasha* . How to do this is summarized below.

Outline of the Shooting Procedure for Rank Examinations (5 people wearing *wafuku*)

1. In unison with the *hirakiashi* of the seated archers at *honza* in preparation for *hadanugi* (*tasukisabaki*), take *ashibumi* without looking at the target and, using both hands, stand the bow directly in front of you (with the right hand, hold the bow by the *toriuchi* with the string in front of your face). Archers who enter the *shajo* with the *tasuki* already in place should wait facing the *matojomen* until the other archers complete *hadanugi* and *tasukisabaki*.
2. After *hadanugi* and *tasukisabaki* are completed, in unison with the *hirakiashi* of the seated archers to turn to face *matojomen*, tilt the bow slightly to the right while sliding your hand down to the *metsukebushi* and bring the bow to your left hip while turning to face *matojomen* (do not remove your hand from your left hip). When doing this, do not lift the bow too much.
3. When the seated archers raise their hips at *honza*, move forward slightly to dress the line.
4. In unison with the *hirakiashi* at *shai* of the seated archers to face the *wakijomen*, look at the target and take *ashibumi*.
5. In unison with the seated archers as they perform *yatsugae*, do *yatsugae* at about shoulder height (your face should be centered between the bow and the string). Cover the nock of the arrow (*hazu tamochi*) and, with a feeling of holding something valuable and important, place the *motohazu* on your knee while maintaining a feeling of roundness in your arms.

6. Do *toriya* when the seated archer in front of you stands (do *tsuru shirabe* in the case of the *otoya*), do *torikake* at the *tsurune* of the archer in front of you and conduct shooting.
7. After shooting the *haya* and returning your gaze from the target, close your feet while turning to face *matojomen*, retreat to *honza*, and re-grip the arrow without letting the *urahazu* touch the floor.
8. Return to *shai* at the *tsurune* of archer #5 (*ochi*), shoot the *otoya*, and leave the shooting area.

Miscellaneous

1. In a *mochimato sharei* and a *hitotsumato sharei*, after the *rei* at *sadamenoz*a and the *yu* at *honza*, when the seated archers raise their hips, move forward slightly to dress the line.
2. In a *mochimato sharei*, if the standing archer is #5 (*ochi*), after shooting the *haya* and returning the gaze from the target, the archer may either close *ashibumi* once or remain in *ashibumi*. Knock the *otoya* together with the other archers.
3. If "*monomigaeshi no ma'ai*" is being used in a *mochimato sharei*, the standing archer performs the next movement when the archer in front of him or her starts to retreat to *honza*.
4. In a competition:
 - a. After shooting the *haya*, the standing archer remains at *shai* and shoots the *otoya*.
 - b. If four arrows are being shot, when placing the arrows on the floor, and when taking the second pair of arrows, place the *urahazu* on the floor.
5. For anything else, consult the revised edition of "Questions and Answers on Kyudo Manners and Procedures".