



Projekto „Kvalifikacijos tobulinimas sporto organizavimo ir mokymo specialistams“  
Nr. 2020-1-LT01-KA102-077503 pagal Erasmus+ KA1 programą „Besimokančiųjų ir personalo mobilumas profesiniame mokyme“

## METODINĖ MEDŽIAGA

Siunčiančioji institucija – Lietuvos sporto federacijų sąjunga (Vilnius, Lietuva).

Organizacija partnerė – Lietuvos Kyudo Federacija (Vilnius, Lietuva).

Priimančioji organizacija – Klub Kyudo Tametomo (Mysiadlo, Lenkija).

Vizito laikotarpis: **2022.08.14 – 2022.08.16.**

Vizito vieta: **Poznanė, Lenkija.**

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Co-funded by the  
Erasmus+ Programme  
of the European Union



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## Method and attitude of Ashibumi



Performing Ashibumi is not about the feeling of how one stands, but rather it is the feeling of the connection between the body and earth. The ideal state of mind is “man, sky, and earth as one”- it should feel as if the body is a part of sky and earth.

### Ashibumi – Footing

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.

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

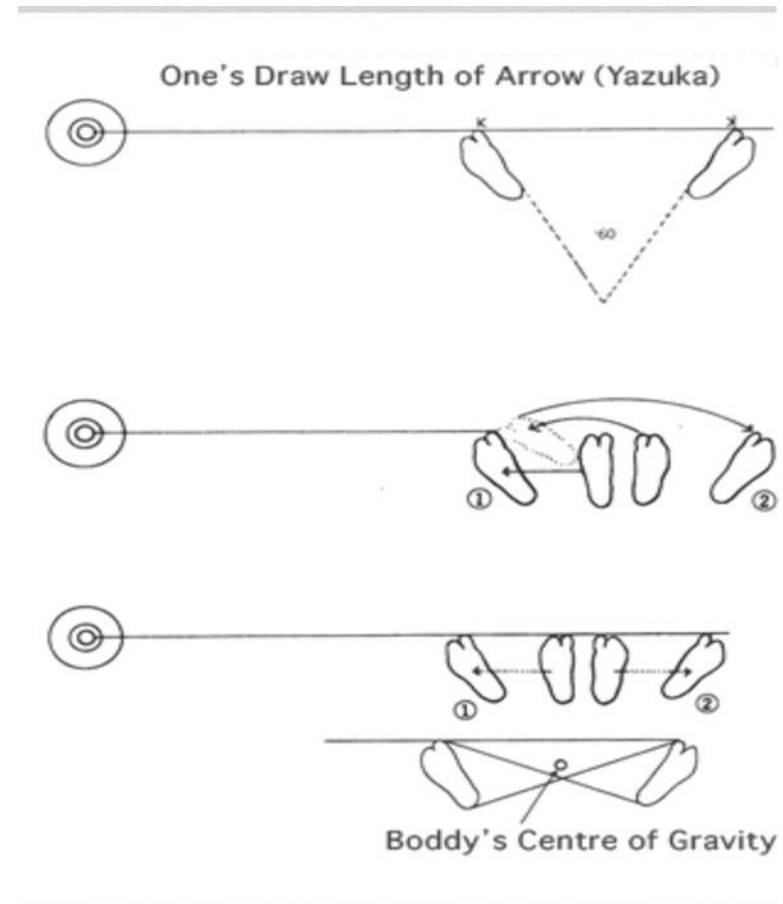
## Angle and Space

The normal angle of Ashibumi is as if you could draw a figure of eight around the outside of the feet, with the toes on the centre line of the target.

Precisely because the Ashibumi forms support and stabilisation for the upper body is why we need to pay so much attention to it.

Ashibumi and Dozukuri are so interconnected as the foundation of shooting that separating the two is unthinkable.

The distance and angle of Ashibumi have an interconnected relationship with the performance of the shot. More than just form, one must hold proper mental attitude to the rules to reflect the vital meaning of “beautiful proportions”.







*Ken Kurosu sensei and Kazuo Ueno sensei teaching Ashibumi*

# TENOUCHI

## Method for Arranging the Grip of the left Hand

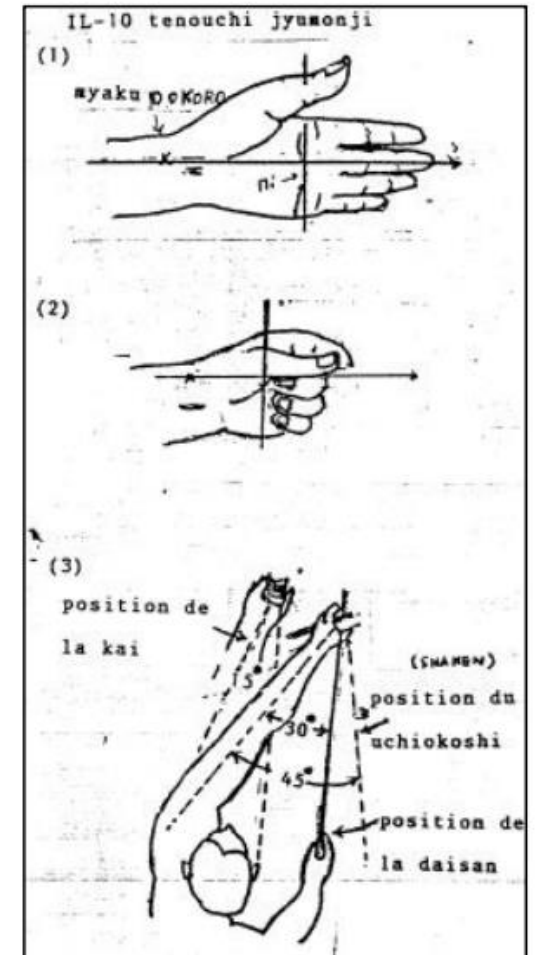
### 手の内の調え方<sup>ととの</sup>

In Japanese archery, to properly train the left TENOUCHI is fundamental. The Japanese bow characteristic position of the handle is asymmetric. Moreover, the arrow is placed on the right side of the bow, so when released without artifice, the arrow goes to the right and above the target. The left TENOUCHI is a technique to correctly place the arrow on its path, directly toward the target. The bow is subject to twisting while the lower part of the handle is pulled with the TENOUCHI.

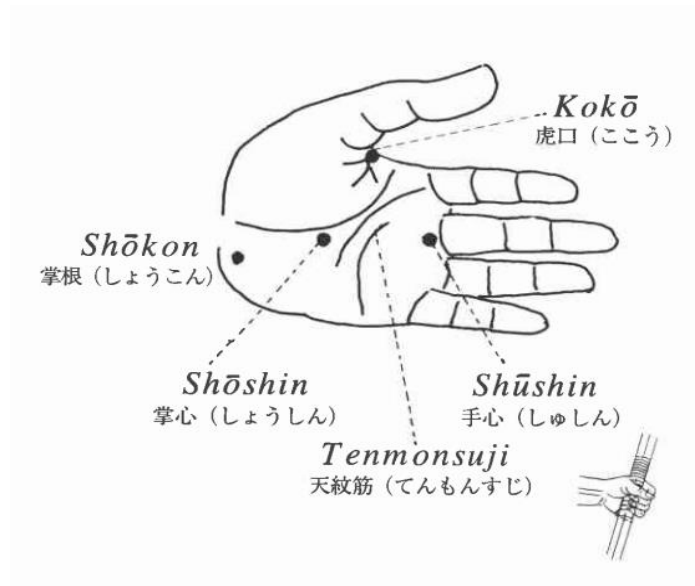
So how is the bow twisted? What matters most is that the twist of the bow is given passively, without using the hand strength, because the Japanese bows, made of bamboo and wood, are fragile, thus there is a risk of breaking the bow if using the power of the hand. The TENOUCHI does this function while at the same time, it has the other function to naturally pull the lower part of the handle.

The TENOUCHI must grab the bow at right angle between the thumb and the middle finger (*example (1)*). Three fingers, middle, ring and little fingers are aligned on their extremities. The thumb is placed on the middle finger. In this case, an imaginary cross is formed between the fold and the TENOUCHI horizontal line drawn from MYAKU-DOKORO (the position of the pulse) to the end of middle finger (*example (2)*). This is called the TENOUCHI JUMONJI. We must keep this cross in all the movements.

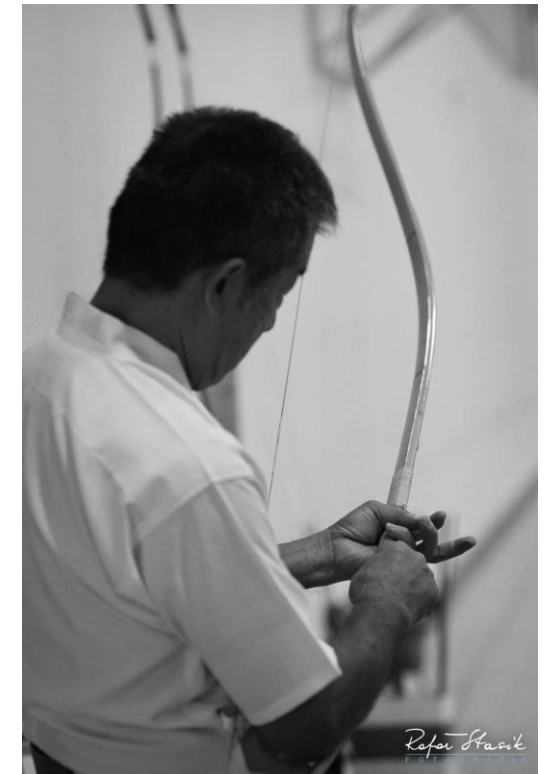
The bow angle gradually increasing while opening has the effect of pulling the bottom of the bow, and the pressure increases on the basis of the thumb. At the same time, the reduction of the angle between the forearm and the arrow generates some hand friction, which in turn induces the rotational movement, a twist of the bow (*example (3)*).



## METHOD OF EXERCISE



- 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.



<sup>2</sup> Source: [kyudohassetsu.pdf](http://kyudohassetsu.pdf)



## PARTICIPANT'S INSIGHT ON PRACTICING TENOUCHI PHOTO GALERY



*(On the left) Ken Kurosu sensei  
and Kazuo Ueno sensei  
monitoring kyudoka's Tenouchi;*

*(Bottom right) Outcome of the  
hard work ☺☺☺*







*All participants of the Seminar*