



# BODY Dialogue

## Reflections on Gender

by Jennifer Peringer

*This article was inspired by a women's meeting I facilitated at a Shintaido event in 2006.*

**ISSUE #1:** Let's start with the obvious: men and women have different anatomies.

A woman's menstrual cycle can have symptoms such as sore breasts, cramps, and heavy bleeding, which can affect her practice. Jumping and rolling are two particularly difficult activities in those circumstances.

**WHERE TO GO:** When teaching rolling and jumping consider offering an alternative movement, such as "monkey walking" (walking with swaying, open hips), leg swings, simply bouncing in a squat position, and rolling back then getting up (without rolling all the way over).

**ISSUE #2:** A past history of physical and/or emotional abuse (relevant to both genders).

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## Progression and Music

by Michael Thompson

*"De la musique avant toute chose...  
Tout le reste est littérature" <sup>1</sup>  
Paul Verlaine, l'Art Poétique*

As we start a new year (this was written in January), it seems as good a time as any to look back and forward with regard to the Shintaido movement in the U.S. We have been around for more than 30 years now which constitutes enough time to make some judgments about where we are and how far we have come.

In general, I would say that, as an organization, we are doing well, but as a flourishing movement, less so.

On the positive side, we have many talented instructors, on the negative, there are nearly as many of them as general practitioners.

Also on the positive side is the building of a Shintaido Center in Deerfield where we have already held several successful events since Stephen Billias and Bela Breslau opened shop in 2006.

So the seeds have definitely been sown, but the gestation period has been a rather extended one.

Over 30 plus years, the keiko itself has changed even as the *kihon* (basic forms) have remained constant. When I started, the practice was much more closely tied to the Japanese martial arts, karate in particular, so it was very demanding physically. But, little by little, Aoki-sensei began to introduce a *yokitai* (soft) approach that he had been researching over the years, culminating in the *taimyo* kata. So, Shintaido began to look less like karate and more like tai chi, especially when it came to warming up and preparing the body for keiko. And now, he seems to be focused on meditation that would seemingly move us into yet another field of study. Of course, they are all connected and can be integrated into one practice, but this variety can lead to confusion about what we are and do.

<sup>1</sup>*Above all give me music....All the rest is scribbling.*

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Starting with the January, 2009 issue, the *Body Dialogue* newsletter will begin accepting advertisements. If you have a business or service that you would like to publicize to a national and even international market, please consider placing an ad in *Body Dialogue*.

Ads will be priced at \$60 for a year (two issues) for an ad roughly the size of a business card. Here is a sample of what an ad might look like:

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So, if you make and sell pottery, provide tax preparation, or have any other kind of business that is not limited to as specific location, please think about advertising in *Body Dialogue*. We look forward to seeing your creative entries!

Ads can be sent to [newsletter@shintaido.org](mailto:newsletter@shintaido.org) in .JPEG or .TIFF format. Please contact us if you have questions.\*\*\*

### DEADLINE FOR SUBMISSIONS

The next issue of *Body Dialogue* will be in January, 2009.

Please submit articles, poems, pictures to the editor at: [newsletter@shintaido.org](mailto:newsletter@shintaido.org). Deadline for submissions is November 15, 2008.

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## Comfort in Passage

by Judy Davis

*Judy began her Shintaido practice with John and Lee Seaman in Eastern Oregon in 1985. She works as a family therapist and currently lives in Seattle. This article was first published in Life Exercise (www.lifeexercise.net), April, 2008.*

Sometimes really unexpected things happen. I began taking Shintaido thinking that I needed to be able to protect myself from strangers in dark alleys or remote locations. Little did I know that my first real-world application of the techniques that I had learned would be with my father in ICU just before Christmas. Dad was admitted on Wednesday, December 18th due to a respiratory crisis after many years of being on oxygen 24/7 for COPD (chronic obstructive pulmonary disease). He stabilized as soon as he was put on a respirator. The next morning he was doing well enough that they took the tube out. That night, I had the intuition that spending the night with him would be an important thing to do.

At first he was peacefully dozing. But as I stood by the bedside, I could see he was beginning to move around. He became more and more agitated, trying to tear off his oxygen mask and pull out the IV lines. His throat was still swollen from the intubation and his speech was hard to understand. But it was clear that he was not willing to stay in the hospital. His destination was home. He was determined to go home and true to his character, he put all of his strength and concentration on that goal.

Without even being aware initially, I found myself using hand forms learned years ago to block and parry with this agitated soul. Because of the fragility of his medical condition, he could not be sedated without risk, so he and I did this bizarre *wakame* (seaweed exercise) for hours. I was so grateful to have this training that allowed us both to stay safe and keep me playful in a situation that could have been awful.

Within a week, his body could no longer sustain and he passed away on Christmas day. He will be missed and mourned. But I treasure that night with him.

Thank you for your teaching.\*\*\*



Clifton Brown and Linda Celeste Sims in the duet "Unfold"

## A Different Kind of Shintaido Class

by Mike Sheets

I have recently finished teaching a three-month class designed to help reduce stress in our office. The idea for this group came about in a meeting where a couple of supervisors asked if they could hire a teacher for stress reduction. Although the request was approved, it would be three to six months before a class could be set up through the fitness center, so I offered to teach some Shintaido meditation forms in the interim. The offer was accepted and I was given a one-month trial, and if it went well we would be allowed to continue for up to three months. The conditions of the class were: they had to be open to the whole staff, we could have thirty minutes of company time per week, and we would use an assigned room only fifteen feet to a side.

After some thought, I decided to use a modified version of the classes Connie Borden and Ito had designed for the Hospice group. I was very nervous about the first class, as I had no idea how this would work, especially with only thirty minutes to work in. When the people started showing up, I was surprised to find my boss among the students. We had a total of five participants the first day. I started with a very short warm-up and then moved into *azoro taiso* (blue sky exercise.) Most of the class found this very intimidating, as they had to use their voices. There was a bit of nervous laughter, a lot of looking around to see how everyone else was doing, and a lot of smiles.

I had decided to use *tenshingoso* (five expressions of heavenly truth) a fundamental form and *wakame* (seaweed exercise) as the main elements in the class. I needed an assistant to help demonstrate, and so had to train one. I asked one of my friends to help out, and I showed her what I needed the day before the class. (This worked very well!) Fifteen minutes into the class, we started *wakame*, and the laughter was enormous. Everyone had fun with some aspect, but they all had difficulty with at least one point, and this was different for each individual. For most, it was trusting their partner enough to close their eyes, but for one, it was touching his partner. We finished with O and Om.

My boss had left early, and this left me concerned for the future of the class, but when I returned to my desk, I had an e-mail telling me to continue for the next three months. I was very excited and started getting ready for the next week. When Wednesday came around, I had twelve people, and then fifteen the following *keiko* [class]. After that, the attendance dropped to between three and six depending on what was happening that week.

As the weeks progressed we completed the sequence for *tenshingoso*, and the people that attended seemed to find the class useful for getting through the week. Overall, the class was a success. We continued for sixteen sessions, and ended only because we lost our space and have not found one that works. Yet.

*Continued on following page*

I think my biggest lesson from this has been that a class does not have to be taught in the traditional format to help get the Shintaido feeling to come through. Here I had a class that was only thirty minutes long, students that came and went as the week dictated, and a space that limited movement and the amount of sound that we could produce without complaint, but we were able to make the connection with each other and to start the process of looking at ourselves.



*Instructor Mike Sheets does chin-bo!*

I was proud to have been able to share with the students the important part of keiko, which to me is the feeling and the ability to connect with your partners, and they were able to enjoy a taste of Shintaido. A couple of them have told me they still find moments to practice tenshingoso, and one thinks she may try to come to other events. Overall it feels like the class was a success, and I look forward to doing it again at a later date.\*\*\*

### New SoA Database

After several years of effort, we have created a national database of our membership. This new database allows us to update our members' contact information such as addresses, email, phone numbers, and rankings. It gives us the ability to make emailings and mailings of workshop brochures, the SoA Body Dialogue newsletter, and other important communications to our membership

I would like to acknowledge Rob Kedoin for his hard work on this project, and also Lee Seaman, Connie Borden, and Sandra Bengtsson, all of whom spent considerable time on it.

This is another great reason to join SoA!

Help keep your region vibrant. Call or contact Stephen Billias at sbillias@comcast.net, or 413 773-1926 if you would like to volunteer to help us keep the database up to date.

## Reflections on Gender

*Continued from page 1*

Traumatic memories and feelings can be triggered by the physical intensity of some Shintaido movements, in particular ones involving energetic attacks and responses, such as *tzuki* (thrust or punch), *gedan barai* (sweeping, downward block), and *nagewaza* (throwing techniques). Also some of the partner practices involving close physical proximity may feel threatening, even if the expression is very soft.

**WHERE TO GO:** Let students know it's OK to feel emotional (tears, etc.). Be open to talking about their feelings, and about Shintaido's perspective on violence and anger. Teach energetic techniques slowly and precisely, making sure the students understand the technical details before trying the movement at full speed with a partner. Let students know that they are always free to step out if they are not comfortable with a particular exercise. Invite them to assert their needs within *kumite* (partner exercise) (to say if they need less physical contact, or slower movement, etc.). Offer women-only classes and events to create a safe space.



*Senior Instructor Jennifer Peringer*

**ISSUE#3:** Service roles.

Women have been traditionally trained (socialized) to look after domestic matters (food, clothing, shelter).

**WHERE TO GO:** Make a conscious effort to assign domestic responsibilities equitably (*sensei* [teacher] care, *gasshuku* (Shintaido retreat) organizer, etc.)

**ISSUE#4:** Visibility.

Although there are currently plenty of female Shintaido practitioners, they are still not equally represented in high visibility positions such as examiners, guest instructors, or in demonstrations.

**WHERE TO GO:** Ask women to participate in technical demonstrations. Hire women as *gasshuku* teachers and examiners.

**ISSUE #5:** Self image.

This refers to how many women feel about themselves.

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continued from p. 4

We tend to compare ourselves unfavorably with men. We have a hard time seeing our bodies as beautiful, graceful, and strong. We have a hard time taking each other seriously.

**WHERE TO GO:** The beauty of this issue is that it can be worked on from within the women's community. It's up to us to catch ourselves undervaluing either ourselves or each other. In being more respectful and interested in each other we are helping heal our own wounds of low self esteem. This issue would be greatly helped by improving visibility, which would provide inspiring role models.

**ISSUE #6:** Sexual harassment.

This could apply to either gender.

**WHERE TO GO:** Put written policies in every dojo, with clear and broadly publicized recourse to action for any person feeling sexually harassed within the Shintaido community.

**ISSUE # 7:** Not only do women have different anatomies (issue #1), but we also have different ways of moving. Could we pioneer new aspects of Shintaido movement through exploring our particular ways of moving as women?

**WHERE TO GO:** Perhaps this area could be explored at some women-only events, or by a women's research and development committee.\*\*\*

### Kangeiko Echoes

The field is quiet now. Where  
 Sharp voices raised to the sky  
 Along with hands, there  
 Is still the echo of that magical cry

Of communion, in each heart  
 Moved. We desire so much  
 From ourselves, to be a part  
 Of this thing we build of touch

And movement, like birds  
 In flight, patterns that weave  
 A common language without words,  
 One that does not break or grieve

With time or distance, but stays  
 In the shared, distilled promise of our days.

robby newman

1/22/05

## One Woman's Journey

by Linda Foss

In 2003, my formerly stable life started on a steep decline. I lost a friendship, a 28-year marriage, a house, a career. My sons in the ordinary course of becoming adults were flying the coop. A number of deaths occurred, none tragic, but I deeply grieved for three people who died within one month alone. My parents were growing quite frail. My country started a war without provocation. I think I could have stayed afloat if so much hadn't come at once, but it did and I was over 50 and floundering. I lost my routine, my faith in myself. I lost my composure.

In 2005, between Hurricane Katrina and Hurricane Rita, each of which affected my family, I visited a friend who'd moved to Switzerland. An impossible trip, it was one of my first attempts to let go, to fly 'by the seat of my pants' (which later seemed to connect with following the *koshi* (center or hips of our body)). It was a wonderful trip; my eyes opened to the possibility that there might be new experiences in life beyond what I could imagine. It was in Switzerland boarding a bus to my friend's office party in Germany that I met her colleagues. At the end of a 15-minute conversation after dinner, one fellow demonstrated a meditation. What was he doing?

I didn't know, but it was compelling and beautiful and it was my first introduction to Shintaido. I left with a stunned brain and an apple from the Black Forest. Two days later I was back in Texas in the dark of our newly fractured family and the aftermath of Rita. Soon after, I heard from the Swiss instructor. He emailed a Taimyo link and a message. I replied, and soon I was learning of his take on Shintaido. He wrote of The Possible, Running Beyond One's Limits, Opening Windows, and Cutting Blue Sky. Finding one goal, and racing with all one's intention toward it.

I'd never been spoken to in this way. Months later, I started to look for a live class to attend, although there were no practitioners within 500 miles of my home in Austin.

In the summer of 2006, just before a new job was to start and my youngest son was to leave for college, I arranged to fly to San Francisco for my first three classes. It may sound as though I'm a big traveler, but at the time, to spend money for a trip all the way to California just for a weekend was outrageous! Unheard of! I was rattled, not knowing where I would stay or how I would find the classes. But again I leapt in, followed my gut, and made reservations. A friend from the past showed up just in time-she lives in Alamo. Not only did she want me to stay with her and her family, but as entranced by my journey as I was, she insisted on driving me all the way from Alamo to each of the classes.

The first *keiko* (class) was bright and warm at Ocean Beach. While facing the Pacific Ocean, I received a reverent training in *Tenshingosho*, which sticks with me to this day. The second *keiko*, I was overwhelmed by attention and stunned by meet-

Continued on following page

ing teachers I'd seemed to meet in dream experiences before I got there. This all scared me; would someone at some point explain this to me? The third keiko at sunset in Golden Gate Park was gentle and deeply spiritual. It seemed the sky opened. It didn't matter that I was leaving the next day, because these two people and the beauty of the experience would remain with me whether I ever returned or not.

My curiosity about the mysteries of this practice overrode my fear. I wanted more, but didn't know how I could make that happen. Well, the door opened sooner than I could predict. The new job offer was canceled by a higher-up, my apartment lease was coming due for renewal. Barriers fell out of my way right and left, and I packed up my Civic and drove to San Francisco. It felt more as though I were pulled. For five months, I did Shintaido and little else.

The process at times was grueling. My brain operated in a new gear where I was both more and less focused. I had difficulty finding lodging, finding my way around, adjusting to city life, working well with others. I'd arrive early to classes and sit in the car deep-breathing to find courage to enter the dojo.

Averaging five Shintaido classes a week plus a yoga class, I was 53 at the time, and didn't know if I was breaking down my body or strengthening it. My knees especially protested. There came a plateau of continual exhaustion, but I continued to show up and seemed to get past that plateau to a state of even greater fitness and energy. I may not have been happy all the time, but I certainly felt seriously *genki* (healthy.)

The five months came to an end, and I was running out of funds. I was waiting for word from the koshi-and it took its sweet time. Stay or leave? People didn't seem to understand my indecisiveness, and I can't say I entirely trusted the process either.

But I came to feel the tug from Louisiana, my childhood home and where my parents still lived. I drove there feeling newly equipped to handle life. Continued connection with the teachers supported me. In August, my mom became delirious from a medication reaction, then grew more ill and passed away this March. I was able to be a primary caretaker for part of that time and supportive to her and my dad because of strength and tactics I'd gained through Shintaido, and through ongoing *hitorigeiko* (individual practice.) I'm currently living with my dad while we figure out how best to meet both our needs.

I'm writing of the personal back story because it's clear to me the more pressure from outside, the harder I ran toward Shintaido. And also, I know I am not the only person to get knocked down by life's curveballs.

I've never been a joiner, and I've fought this first calling in my life just as much as I've chased after it. Still, in the two and a half years since the office party, I've taken part in keiko

taught by 15 different teachers. I can count another eight who led warm-ups only, and three more who provided support outside of keiko. Twenty-six sensei! That's quite a wealth.

Because I have a reputation as "every teacher's student," I've been asked what makes class enjoyable. Here are some factors that make a difference for me:

- Friendliness in the dojo.
- Teacher confidence with the material.
- Teacher confidence with the pacing.
- Vigorous workout.
- Keiko that stretch one's limits.

-I don't think I'm snobby about locations, but I must say that a beautiful dojo enhances practice. (Bernal Hill as the sun rises on New Year's Day; an autumn afternoon at Shintaido Farm; a chilly morning at Glen Park with a red-tailed hawk observing from the top of a eucalyptus; reflection off Lake Temescal.)

-Fun.

-Atmosphere of respect toward and among participants.

-A balance between anonymity and attention. (I like to hide a little while I figure out new stuff going on, not immediately capture the attention of the sensei. Not everyone's like that, but a lot of people are performance shy.)

-Sincere praise when it is earned.

-A commitment to protecting students from harassment, and avoidance of harassing techniques.

-Demonstration. Watching the teacher repeat a move over and over. Shintaido is a beautiful, complex body practice. It's very pleasurable to watch, and watching helps me learn.



Linda Foss with bokuto

-Magic. Magic happens again and again. I don't know how consciously teachers control this, or whether it's intuitive risk-taking that sparks it. But there have been remarkable

## Progression and Music

Continued from p. 1

When I started teaching in Geneva N.Y. in the fall of 1973, all I knew, besides the interminable jumping, was *Tenshingoso*, *Eiko*, *toitsukihon*, and related kumite. I was there only two years, but we were a functioning group. Foolishly or naively, Bill Burtis and I decided to apply for an arts grant from the New York State Arts council. A representative showed up one day, watched our practice, and said she loved it but that we wouldn't be eligible for a grant since we didn't fall into any of the usual categories. But we received the gratification of being appreciated by someone with, one would hope, a discerning eye. We felt that we truly were practicing a valid "avant-garde" body movement. I have always remembered that as the keiko has become more varied over the years.

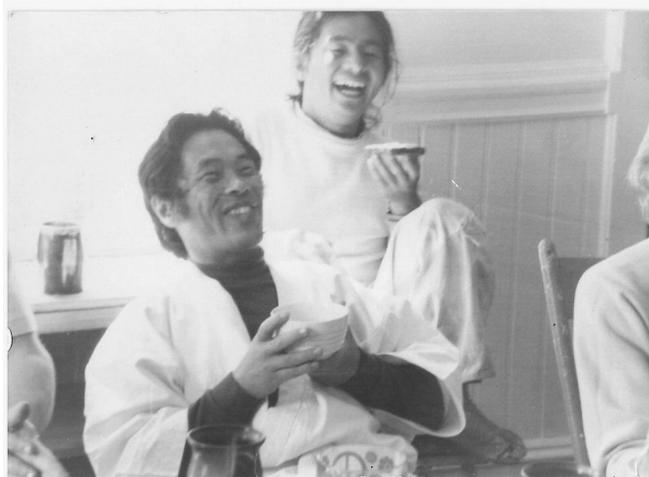
If you go over past issues of the *Body Dialogue*, you will find articles that refer to the benefits, of *Wakame taiso*, *Eiko*, *Taimyo*, *Tenshingoso*, etc. These practices involve various *koshi*: *kaihotai* (open), *seiritsutai* (straight), *jigotai* (locked), or *yokitai*. To be able to distinguish among these postures requires quite a lot of study, doesn't seem like a big deal to the casual observer, and is a complete mystery to the beginner. I think this is why Aoki-sensei insisted on learning and presenting *kaiho keiko* which is completely "out there" first. But times change, and the average practitioner in the U.S. is no longer a young, athletic specimen, so that kind of keiko has become less relevant here.

Shintaido's expressed philosophy is not very complicated: *ittai*<sup>2</sup> (unification of Mind/Body, Heaven/Earth, Self/Other) and really not so original, since it is largely based on Indian and Chinese thought<sup>3</sup>. What is original is the movement itself where we try to embody great and idealistic ideas, which is what we have to keep reminding ourselves. Every time I see people practicing *Tenshingoso*, *Eiko* or *Hikari*, I believe I am witnessing something unique, in large part because each instance is original. Even though they are part of *kaihotai keiko*, they can be practiced using different *koshi* depending on condition and intent. Recently, I have been enjoying watching some of our more senior members practicing *Eiko Dai kumite* in a kind of slow motion, but completely focused and using very effective technique reflecting their long experience, and realizing that this kind of movement and interaction does not exist elsewhere.

As Aoki-sensei has written, our keiko will change in accordance with the demands of the times, so it is possible that the challenge keiko of the past will become relevant again as it seems to have in Japan. One of our strong points is that our practice can be adapted to our clientele.

So Shintaido has evolved: in Japan they refer to Shintaido *Honka* or basic practice which consists of *Tenshingoso*, *Eiko*,

and *Meiso kumite* at its center (see the appendix to Aoki's bojutsu book). This is not so different from where we began, except that we have officially included the meditative element. My practice now consists of very little *kaihotai* practice and a lot of *yokitai*. But the *kaiho* feeling is still in my body and can be expressed in more subtle ways, both in *hitorigeiko* (private practice) and *kumite*. So, I can testify personally that you can easily make a "career" in Shintaido, from youth to old age.



A picture from "the old days"!

To return to the quote I began with, there is music to be found in the Shintaido practice and we have to keep researching what it is, how to produce and hear it, and not get lost in peripheral chatter. And it is found, not in acquiring a great breadth of practice, but in trying to go to the deepest part of our being through each of our movements.\*\*\*



Master Instructor Michael Thompson

<sup>2</sup> "i-", from "ichi" meaning "one," and "tai" meaning body.

<sup>3</sup> Although the first Japanese practitioners were Christian and found inspiration in the Bible.

## One Woman's Journey

*continued from page 6*

instances of synchronicity, healing, generation of energy, enhancement of the experience of connection with others or the color of gold leaves on a wet red car.

-I like classes where there is a connection to the spiritual. There's a sense of the teacher's compass aligned with Shintaido ideals. One trusts the teacher supports each individual's effort to connect with true self, to shine. The teacher supports healthy kumite or partner work. There is awareness that as in life, in Shintaido there is light and shadow within individuals as well as practice.

I like that there are many expressions of Shintaido practice. Far away at this time from keiko, I regularly solo-practice *bo* (staff), *bokoto* (wooden sword), and varying evolutions of warm-ups and Shintaido fundamentals. Shintaido's breadth does not have to take away from its depth.

Friends and family ask why I'm suddenly taking off to parts unknown around the planet, why I'm up most mornings in a field that can be beautiful, soggy, and mosquito-plagued. They ask, "Shintaido? What's that?!"

I answer, "Martial arts for peace."

I might have driven across town, but never would have traveled from Texas to California for kung fu, tai kwan-do, or any other martial arts practice I can think of. I would not have traveled such a distance for a yoga regimen or tai chi class.

But I did make the trip again and again for "martial arts for peace."

I traveled toward that acknowledgement that within us there is both the fire of anger, grief and frustration and the seeking of spiritual food and peace. I traveled toward the promise of a physical practice that accepted this paradox of being human. I traveled toward the prospect that I might find a way I could contribute to peaceful existence among people. I hoped that the ritualized expression of violence using wood sticks or fists might slay the anger within me and awaken my fight for survival and self-respect. I traveled toward people committed to exploring through Shintaido and sharing their wisdom, even on days when they humanly felt like not showing up.

The martial arts aspects of Shintaido practice tend to summon a ferocity of spirit that's not always evident in me, or in the meditations. The meditations quiet the unruly mind, easing suffering. I'm very glad Shintaido develops and encourages both approaches.

Martial arts for peace. The mind enjoys paradox. It's been a successful hook for me.

I come back for more.\*\*\*

*For more information on the Taimyo Network for World Peace, see:  
<http://www.taimyo.net/>*

## Shintaido Exam Pictures



VIDEOS

**Kenko Taiso II & III: (\$20)**

Demonstrates a series of more advanced health exercises and stretches that two people can do together, and introduction to group warm-up movements. Also includes sections on self-massage and seiza meditation with the diamond mudra. Excellent for instructors or group leaders who are leading group warm-up exercises.

**Golf-Do (\$20)**

Master Shintaido Instructor H.F. Ito teaches the Way of Golf, exercises designed to help golfers: (1) stretch and limber up; (2) relax; (3) focus and concentrate; and (4) enjoy. Using a golf club instead of the traditional six-foot oak staff, Ito demonstrates how to stretch, relax the body, and prepare the mind for a pleasurable round of golf. Golf-Do provides insights into the unification of mind and body that produces the best of golf.

**Life Burn (\$20)**

Document of the live painting / Shintaido / music performance collaborations at the Theater Yugen in San Francisco in August 1992. Featuring painting by Kazu Yanagi; music by Henry Kaiser and others; and Shintaido movement led by H.F. Ito.

**Roots of Shintaido (\$20)**

Footage from the 2001 West Coast winter retreat in Juarez Springs New Mexico. Two lectures by Master Instructor H. F. Ito on the history, lineage, and philosophy of Shintaido in relation to Japanese karate and sword traditions, footage showing the relation of fundamental open-hand techniques to closed-fist techniques, and bokuto movements 1-9.

**Set of all 4 videos above: \$70**

DVDS

**Kata and Kumite (\$15)**

H.F. Ito gives instruction for kaiho-kei (opening and challenging) exercises with Michael Thompson and Robert Breant. Includes: kaiho-kei group practice, Jojutsu kata (hi no kata, kaze no kata, sho-dan, nidan), Jojutsu kata (taishi, hojo), karate kata (sanchin, tensho), kumibo (bo vs. bo) arrangements, kumitachi (sword vs. sword).

**Kenko Taiso Instruction (\$20)**

Produced by On-Site Enterprises, presents the classic Shintaido *kenko-taiso* warm-up sequence with detailed explanation. The 15-minute warm-up sequence is an easy-to-follow routine that is excellent for those who are relatively new to body movement.

**Taimyo/Tenshingoso (15)**

Master Instructor Masashi Minagawa performs Taimyo Kata, then leads a group of students through Tenshingoso. This beautiful DVD, set in an English park, provides a step by step illustration of the Taimyo Kata form, as well as basic Tenshingoso technique.

**Self Care Program for Hospice Caregivers (\$15)**

Master Instructor H.F. Ito leads hospice caregivers in a Shintaido program designed to relieve the stress of their emotionally demanding jobs. Master Ito uses the Shintaido techniques of Kenko Taiso, Wakame, and Tenshingoso to teach caregivers how to relax

BOOKS

**Cutting the Blue Sky**

various authors (\$20)

An anthology of the best articles from the Shintaido of America newsletter over the past 25 years. There are 32 articles by students and instructors, 33 photos, 162 pages, grouped by topics: the roots of Shintaido, cultural clashes, spiritual development, using Shintaido in the world, and musings on timing, facing death, the invisible world of the 4th dimension, and passive resistance.

**Untying Knots: a Shintaido Chronicle**

by Michael Thompson (\$20 / 15\*)

This autobiographical memoir by one of the co-founders of Shintaido of America tells of the author's cross-cultural adventures in France, Japan, and California in the course of his 25-year Shintaido career.

**Shintaido: the Body is a Message of the Universe**

by Hiroyuki Aoki (\$20 / \$15\*)

For years this textbook has served as a gateway and guidebook to the practice of Shintaido. Includes sections on the history and philosophy as well as detailed explanations of technique. 120 pages, illustrated with photos. This second printing features more information about the ten Shintaido meditation positions.

MINI-BOOKS

**Tenshingoso and Eiko**

by Hiroyuki Aoki (\$10)

This booklet is for Shintaido practitioners what the Diamond Sutra is for Buddhists: a concise yet thorough description of the basis of practice. *Tenshingoso* and *Eiko* are two of the fundamental movements of Shintaido, which embody philosophies and prescriptions for human growth.

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**Improvisation and the Body (\$3.50)**

Japanese jazz musician Toshinori Kondo discusses Shintaido, performance, and music. Illustrates how one artist benefitted from Shintaido by going beyond his limits.

**Student Handbook**

by Faith Ingulsrud (\$3)

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# BODY *Dialogue*

Journal of the U.S. Shintaido Movement

Issue No. 23, 2008



新  
体  
道

"Shintaido" means "new body way." It is an art form, a health exercise and meditation through movement developed in Japan in the 1960s. Shintaido grows out of the roots of ancient martial arts and meditation traditions, but the aim is to help modern people rediscover the original wisdom known by the body and realized through movement.