



BODY Dialogue

Shintaido as a sub-culture: a look at the meaning of vulnerability by David Franklin

Here is a paradox: sometimes you meet someone who, having tried some other martial arts, has decided to participate in Shintaido. Perhaps they are very enthusiastic at first, and because they are in good physical condition and have previous training, they are able to make relatively rapid progress from the technical point of view. But then something happens. There suddenly seems to be some obstacle that can't be easily overcome: a recognizable, yet difficult-to-define obstacle.

Sometimes — Aoki-sensei alludes to this in discussing Rakutenkai and the origins of Shintaido, and it also describes my own experiences — a person encounters some feeling of brutality in the martial arts, and this motivates them to quit and try something else. Even if there is no feeling of brutality or brutal behavior, martial arts practiced as self-defense often involve situations where one may experience pain inflicted by another person (one's sparring partner).

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Exploring Peace Through Movement: Ito Sensei Workshop in Washington D.C. by Lee Ordeman

Last month members of the Washington, D.C., Shintaido circle took great pleasure in hosting Master H.F. Ito, who came to teach Shintaido and spread his message of peace.

Ito spent a week teaching and providing gentle guidance and encouragement to us individually and to our group at large. His stay culminated with two public weekend workshops at American University and a Taimyo meditation session for peace on the National Mall on Dec. 7, the 68th anniversary of the bombing of Pearl Harbor.

The idea for a visit by Ito Sensei germinated a year earlier in our weekly keiko (training session, practice), typically attended by several students of the International Peace and Conflict Resolution program at American University (AU), including Elli Nagai-Rothe. It is the nature of Shintaido practice to inform us about the issues which we ponder and wrestle with, great and small. As Elli and her friends were delving deeply into the issues and practice of peace-making, including dialogue and conflict resolution, keiko naturally opened up to discussion of these things. We could see that keiko offered a wealth of metaphorical insights and practical applications relevant to conflict resolution. Soon Elli expressed a desire to share these with her colleagues at AU. She particularly thought that a physical approach would add a much needed balance to a field in which training and practice is so heavily cerebral and abstract.

One of the great fruits in the martial arts legacy of Shintaido is its wealth of wisdom regarding conflict and how to negotiate conflict to a mutually beneficial, even transformative outcome. Kumite (partner practice) in Shintaido is largely a study of this process. It seemed natural then that when the chance arose, Elli should introduce her academic world to Shintaido. Naturally she thought of enlisting the help of Master Ito, whose teaching and personal activism overtly focuses on themes of reconciliation and ending conflict.

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Juliette Farkouh

[Juliette Farkouh passed away on Saturday, December 12th, 2009. A longer retrospective of her life will appear in the July issue. Here's what a few people had to say on hearing the news of Juliette's passing. Ed.]

I liked her straight truthfulness and firm kindness - Vera Costello

Juliette helped me and the bunch of sailors get back on dry land and put our lives together. She took us into her home, life and under her wing. - Robert Gaston

She gave much on many different levels. Such a beautiful honesty about her. Always a pillar of Shintaido in my mind. - David Sirgany



She was one of the Shintaido "pioneers" in the Bay Area. And now, she is indeed, "Juliette of the Spirits." - Jim Sterling

I will not worry about her spirit, since hers was always super strong! I am sure she is directly on her way to the nirvana with her own Eiko Dai Express!! - H.F. Ito

Ah, yes, not only ON the Eiko Dai Express, but probably coordinating the sale of T-shirts - Lee Seaman

She will be missed - her sharp humor, passion toward Shintaido, her generosity and warmth. - Shin Aoki

DEADLINE FOR SUBMISSIONS

The next issue of *Body Dialogue* will be in July, 2010.

Please submit articles, poems, pictures to the editor at:

newsletter@Shintaido.org. Deadline for submissions is May 15, 2010.

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INTERNATIONAL SHINTAIDO COLLEGE

By Connie Borden
ISC Board Chair

In February 2009, the international instructor membership approved new bylaws for the International Shintaido College (ISC). This organization has as its major purpose to encourage the instructors and teachers of Shintaido in reaching and maintaining the highest standards in martial arts abilities, cultural proficiency, integrity, and spiritual development. ISC replaces the prior organization ISF, International Shintaido Federation. ISC represents a college of instructors and is no longer a federation of Shintaido national and regional organizations. Membership is open to those Shintaido practitioners with a ranking of Graduate or Shodan in Shintaido Karate or Shintaido Bojutsu.

The purpose for ISC includes the following:

1. Provide a focus for the teaching and study of the Shintaido curriculum.
2. Provide opportunities for Shintaido instructors and senior members to meet and to network with their peers across the world.
3. Create a framework for the continuing research and development of Shintaido.
4. Create an archive of the origins and development of Shintaido up to the present.
5. Maintain standards in Shintaido by organizing regular examinations for 3rd-dan and above, in Shintaido, karate and bojutsu, and issuing certificates for these examinations.
6. Support Hiroyuki Aoki Sensei, founder of Shintaido.
7. Honor the pioneers of Shintaido and support the new generations of instructors.

Elected ISC board members are:

Michael De-Campo
Peter Furtado
Naoki Hatakeyama
Mieko Hirano
Lee Ordeman
Tadafusa Sakakibara
Akira Watari
And board chair, Connie Borden

####

This is a normal part of training in most martial arts (including some parts of Shintaido), and it is well-accepted that as long as the attitudes and motivations of the participants are legitimate, this is an aspect of the practice that one must put up with in order to progress and achieve competence.

In some martial arts, in addition to occasional pain, discomfort, muscle fatigue or minor (one hopes) injuries such as bruises caused by strikes, blocks, and falling, there is the additional issue of grappling, holds, joint locks or pins. Many martial arts such as Chin Na (Qinna), Jujutsu, perhaps Aikido etc. feature *kumite* (partner practice or sparring) techniques in which one may be put into various uncomfortable positions from which it is difficult to escape. Even when one is not being injured, the physical pain is minor, and one has consensually agreed to practice these techniques with a partner, the final result is— by definition, if it is a self-defense oriented martial art— being in a physical situation in which one is vulnerable, uncomfortable, unable to escape, and in which the threat of physical injury is present.

While all this (except for pain from muscle fatigue) may strike the experienced Shintaido practitioner as somewhat alien to the more humanistic world of Shintaido, which emphasizes freedom and cooperation rather than fighting and self-defense, there is a certain common element. If we look at people practicing some of the most basic Shintaido *kumite*— for example Tenshingoso *kumite* or Kiri-oroshi *kumite*— we can often see that one of the partners is in a very vulnerable and open position, leaning almost awkwardly backwards with the wrists and elbows bent at angles that limit the possibilities of further movement (see figure 1).



Figure 1 - Shintaido

Similarly, at least at first glance, if we observe people practicing joint locks or holds in a self-defense oriented martial art, we may see people (typically the partner who plays the role

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Shintaido...vulnerability

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of attacker) in vulnerable positions. Sometimes they will also be leaning awkwardly one way or another, almost off-balance and about to be thrown, with the mobility of their elbows, wrists, and possibly legs, limited (see figures 2, 3, and 4).



Figure 2 - Aiki-jujutsu

Before we discuss the details of the differences between these situations, that is, the technical differences between Shintaido, and for example the Aiki-jujutsu shown in figure 2, we will focus more generally on the theme of vulnerability. All of these pictures (figures 1, 2 and 3) show people in vulnerable situations, and yet there are important differences that go beyond (and yet include) the merely technical aspects. I think that the meaning of their vulnerability is different in these different martial arts.

For example, for the acorn woodpecker, an oak tree is its home and its source of food. That is the "meaning" (if we can use that word) of an oak tree for an acorn woodpecker, and it will be as long as its physical traits are adapted for that environment. But for humans, according to their cultural traits, the oak can be seen as a source of food (the acorns, at least); a source of fuel; material for making tools; a sacred tree that should be worshipped and never cut down; a symbol of the life cycle; a vital part of the ecological system; something useless that must be cut down to make space for farms or houses; etc.. These cultural traits allow the same oak tree to mean many different things for different groups of people (that is, people of different cultures). And according to their learned cultural traits, humans who are biologically identical will behave quite differently towards the same tree.

This is what anthropologists refer to when they say that culture is an adaptive symbolic activity. In other words, people use symbols; this is our specialization in the animal kingdom. In the process of evolution this is what made it possible for us to succeed as a species without specialized beaks like woodpeckers or specialized "tools" for hunting like big teeth and claws. One of the evolutionary advantages of using symbols (that is, having culture) is that the meanings of things are not fixed (as we see in the example of the oak tree above).

Returning now to our observations of the role of vulnerability in various martial arts, I believe we can say that different martial arts have different values about what is important, what is correct or not correct, and may attach different meanings to similar movements. To some degree, different martial arts may be considered different cultures (or sub-cultures). Without commenting further on other martial arts that I don't know much about, what we observe in Shintaido is that a positive value is placed on vulnerability.



Figure 3 - Qinna (Chin-na)

This is clearly reflected in the language— both oral traditions and texts— that are part of the Shintaido tradition. For example, people in the Shintaido community often speak of opening up, being open, or allowing the other into one's space. The founder, Aoki-sensei, writes that "[i]n becoming a person who is totally defeated, you are admitting and approving your powerlessness, your helplessness. Accepting defeat and crying for help are stronger than the strongest form in the martial arts." Whether we take this as literally true or not (personally, as a member of the Shintaido community, I do) is beside the point here; clearly it represents an endorsement of vulnerability.

While the above may seem to refer more to a kind of psychological or spiritual vulnerability, the positive value of vulnerability is clearly reflected in the actual techniques and movements of Shintaido. Students and practitioners doing the kinds of movements shown in figure 1 are encouraged to experience them as positive, perhaps to relax and even "enjoy" them (possibly in spite of some initial discomfort). They are encouraged to do so by the culture of Shintaido, as represented in its philosophies of "life exchange," "openness," "Ten-Chi-Jin hitobito ware ittai," ("unification of cosmos, earth, human and other people"), etc. The values of the philosophy (including our example of the positive value of vulnerability) are encoded in and transmitted by the symbolic tools of the culture (texts, oral transmission, practicing in a group, and so on).

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Shintaido...vulnerability

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In the same way that the same oak tree can mean many different things to different people according to their culture (their system of learned beliefs, attitudes and practices), the meaning attached to being in a vulnerable position can be quite different in different martial arts. Furthermore, as we have seen, there is a connection between the meaning of the oak tree and one's actual behavior towards it, which may be influenced or modified accordingly. Correspondingly, our actual behavior concerning being in vulnerable positions is influenced and modified by the Shintaido philosophy.



Figure 4- Aikido

This brings us back to the technical details of Shintaido movements. There are no joint locks in the basic Shintaido curriculum. When we observe the kinds of Shintaido kumite mentioned above, we can see that the person in the vulnerable position is gripping the other, rather than being gripped. As we can see from the illustrations, this is quite different from most other martial arts, and certainly from those that are intended as practical self-defense. Therefore, the Shintaido practitioner in an awkward, exposed, backward-leaning, vulnerable position can modulate from moment to moment the degree to which, through their own act of gripping, they freely enter into that situation; and of course they can release their grip entirely whenever they want to.

This aspect of the technique may reflect the positive value placed on vulnerability in Shintaido; or the priority placed on entering freely into the situation; or the importance of the leader (the one who is being gripped) encouraging their partner by leading responsibly and sensitively rather than by force; or all of these, and many others in addition. What becomes clear from our analysis, though, is this: just as culture in general is not only values and idea, but also behaviors (towards oak trees, for example), likewise the sub-culture of Shintaido is not only words and philosophy, but is embodied in the movement techniques.

This may help to explain the situation of the person who, even though their physical condition is quite good, encounters some obstacle in Shintaido practice. It is not only a question of physical talent, nor even of the individual's psychologically sensitive areas or psycho-physical energies that may be stirred up by experiences of vulnerability (though this certainly can happen). In some cases, I believe it goes beyond

the individual and actually represents a clash of cultures.

As a sub-culture, Shintaido embodies values that may be at odds with the dominant culture. A person raised in the dominant culture, who then enters a sub-culture with somewhat different values and a different view of the world, may actually experience culture shock. Culture shock is well-documented by anthropologists, and is frequently experienced on a physical or visceral level, sometimes including extreme feelings such as nausea, disorientation, sudden loss of energy, and aversion to all sensory stimuli.

What does it mean for us the Shintaido community to recognize ourselves as a sub-culture? It is much more than a question of some kind of identity, such as "we are the Shintaido people, the Shintaido tribe." We can think of Shintaido as a new technology, an new invention— which in fact it is. It's true that the invention of a new technology by an individual or a small group can lead to new and different cultural identities. "We are the bow-and-arrow users, they are the spear-throwers" also becomes "we are the deer-hunting people, they are the mammoth-eating people" and possibly "we are the totem-pole-carving people, they are the cave-painting people." Depending on the fate of the mammoth, it can become "we are the people-who-are-here. They are the people-that-were."

Therefore archeologists may identify ancient groups of people (who were biologically identical) by the differing types of arrowheads and pottery they made, and then correlate these with cultural traits, and through this map the fates of whole past civilizations (sounds glamorous, doesn't it?). But this can only happen if the new technology becomes embedded in the culture— if it becomes part of the cultural identity— and is then transmitted from person to person and generation to generation.

So, while the technology of Shintaido has been (mostly) invented, the process of embedding the technology of Shintaido in a viable sub-culture is just beginning. How can we nurture this process? I think we have barely begun to articulate the core values of Shintaido. "Core values" refers to something more than concepts or ideas. They are perhaps principles that operate in the background, flavoring and giving reason to our behaviors. For example, if we hold that "vulnerability has positive value," it changes the meaning of certain techniques. It influences our attitudes and approach to practicing those movements, and also serves as a guideline to help us know if we are practicing correctly.

In order to make a viable Shintaido sub-culture, I believe that part of our task is to uncover or unpack the values that are hidden within the practice of Shintaido. To do this we have to first, of course, practice Shintaido; then we experience the world of Shintaido; then we start to articulate the experience of our Shintaido world, to make the structure of a Shintaido sub-culture. Hopefully a structure with a door, so that others can enter.

###

Exploring Peace through Movement *Continued from p. 1*

On Saturday afternoon, Dec. 5, at American University in northwest D.C., with Elli facilitating, Ito led a public workshop entitled: "Exploring Peace through Movement: Lessons for Conflict Resolution from the Martial Arts." With the year's first snowfall blanketing the campus and visible through the room's enormous plate-glass windows, some eighteen people, mostly newcomers, participated in a lively and stimulating session that featured live demonstrations and active practical learning along with discussions moderated by Tomi Nagai-Rothe.

The next day, Ito gave *gorei* in morning and afternoon *keiko* geared for experienced practitioners. These *keiko* amounted to more advanced, practical applications of the work begun on Saturday.



Ito at American University

Overall, Ito's instruction for the weekend focused on two ideas, cultivating and maintaining awareness of peacefulness of one's inner state and expressing it outwardly through *kumite*. In his characteristic fashion, he reduced these areas of study through simple yet rich processes that were accessible and fascinating to beginners and long-time practitioners alike. First he showed how helpless and isolated we are when we allow tension or panic to enter our bodies, introducing what he termed "panic mode" and "rock mode." He then introduced "bamboo mode," a way of being and standing in a non-provocative manner that helps us be steadfast in the face of conflict and antagonism.

Ito then shared an exercise that resembles a very dynamic variation on *renki* (literally "kneading energy") *kumite* that in a very manageable and accessible way explored the dynamic play of *renko* (continuous attack) *kumite*. While on Saturday this *kumite* presented a playful way of experiencing essential martial arts concepts and insights to the beginners, on Sunday it provided experienced practitioners entry into *renko kumite* with *tsuki* (punching).

For me, as an instructor who lives far from the American Shintaido centers in New England and California, Ito's visit presented a rare opportunity to learn. Whether inside or outside of the *dojo* (practice hall), I felt hungry to watch and learn from my master teacher. In a private lesson with him, he taught with such clarity, I marveled at how quickly I was able pick up a *jo kata* (classical series of movements for short staff). It was instructive to see his equanimity in the face of a

water outage and then an Internet interruption in the house where he was staying. There was his good humor and helpfulness when a seminar room was left a mess by some students who had occupied the space just before we arrived, and his sternness when I cracked an "unnecessary" joke during a technical demonstration with which I was assisting. I noticed that after a *keiko* or some other event had been concluded and the staff were clearing up and completing the usual final chores, Ito would typically say to those nearby, "Yea, we did it!" so we all could share in the accomplishment.

Ito's week in D.C. culminated with an exciting visit on a chilly and breezy Monday morning to the National Mall in downtown Washington, where some of us gathered for *Taimyo* meditation to express aspirations for peace on the somber occasion of Pearl Harbor Remembrance Day. At the foot of the Washington Monument where one can see panoramic views of the official landmarks of downtown D.C., Ito was eager to perform *Taimyo*, a moving meditation *kata*, for peace. We did this several times and added *Tenshingoso kumite* (a *kata* fundamental to Shintaido practice), while the wind whipped and snapped in the monument's many flags, all flying at half staff in honor of the war dead.



Ito and Lee - Taimyo at the Washington Monument

In this deeply symbolic place, before vistas of the Capitol building and the White House, as well as memorials to Lincoln and the dead of World War II and other wars, where conflicts of the past collide with and resonate amidst those crowding upon us today, we found a fitting conclusion to a week in the life of a man dedicated to peace.

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Exploring Peace through Movement *Continued from p. 6*

Afterwards we ate brunch in the cozy, sun-filled dining room at Deirdre Crowley's house, in nearby Capitol Hill. Annelie Wilde arrived to join Dee, Tomi, Ito and me as we ate sourdough bread with jam and a lovely green salad and drank "Ito tea", his favored black tea with molasses and ginger. When it was time to go to the airport to catch a flight to Paris, Ito prepared his bags with fresh vigor. "Yea, we did it," he said, smiling to himself. "Let's keep going while we have time."

###

To Belt or Not To Belt

by Jennifer Peringer

[This article is from an exchange of emails by members of the National Technical Council. The NTC has generously allowed us to print this for the Body Dialogue readership. Enjoy! Ed.]

Thanks Bela, Shin, Lee, Joe, Jim and Friedemann for your prompt and thoughtful responses to my proposal regarding introducing the use of colored belts in my bohjutsu class in a local park. Here is a summary of my memory of your comments:

It seems that most of you are fine with me trying it as a PR tool, as long as my students still wear white belts to larger Shintaido events, take standardized Shintaido exams, and are given belts in correlation with their examined kyu level.

Bela objected to it on the grounds that it runs against the uniquely spiritual nature of our practice, and would foster competition. In response to the first part of this concern I want to share that in my life I have come across some deeply spiritual practices within other martial arts such as Aikido and Tai Chi. The Aikido dojo I am currently attending teaches chanting, meditation, emphasis on harmonizing with your partner and nature, even a New Year's ocean practice. This same dojo also makes modest use of colored belts (blue, brown and black), and the atmosphere there is if anything less competitive than within the Shintaido community.

I know that some of you got involved with Shintaido precisely because it seemed different to other martial arts, but for me that was not the case. I was interested in studying martial arts, and thought Shintaido was a compelling and intense one. I continue to be interested in martial arts in general, and Shintaido bohjutsu in particular, and I would like to teach Shintaido bohjutsu within the context of a martial arts practice, albeit a spiritually and cooperatively oriented one.

Interest in the possibility of introducing colored belts in my class rises out of my recent experience preparing for an exam in my Aikido dojo. Here is how it worked:

My sensei approached me to say she thought I was ready to study for an exam, and wondered if a) I had accumulated enough hours of practice (everyone signs in with their own role card when they come to class, and there is a minimum amount of hours of practice required between each exam), and b) whether it was a good time in my life for me to intensify my practice in preparation for taking an exam (if you agree to take an exam you are expected to practice 3 times a week for the 2-3 month period leading up to the exam).

I agreed to go for it, so started going to 3 classes a week, and was regularly put through some sort of practice test during class time, with accompanying feedback. The experience of being put on the spot really motivated me to study more seriously, so as to show progress between these public 'quizzes'.

During this period I was expected to choose someone on the level just above me as a mentor. This system cultivates supportive connection between the students in the dojo. Getting feedback from another student whom I approached for help was a welcome and very different experience than getting unasked for feedback from a fellow student during a class, when I am trying to focus on the teacher's instructions.

The test itself took place during a regular class time, and took maybe 10 minutes max. I was then given feedback by the black belts in the dojo (exterior examiners are only brought in for dan level exams) in private, while the class continued outside. I knew at that point I would pass because virtually everyone does, since people are only asked to take an exam by the sensei when the sensei has decided they are ready to go up a level. Still, I was surprised at how nervous I was about it, and how motivated to practice hard for it to be worthy of the new kyu being bestowed upon me, which by the way came with a pretty blue belt! The whole experience was very positive, and definitely accelerated my learning curve.

Why you might ask doesn't this colored belt system encourage competition? I think it's due to a variety of reasons. For one thing, the teacher encourages silent practice, with a minimum of verbal feedback among students. For another thing students are not allowed to propose themselves for an exam. They simply have to show up, practice and wait for the teacher to decide when they are ready for it. A third factor is how the class is conducted, with everyone from beginners to black belts studying together; only very occasionally are the newer students asked to sit and watch the senior students try a new move. Finally, as each person moves through the system they have an opportunity to be occasionally focused on for brief periods of time (while preparing for an exam), then allowed to relax into the background for a while.

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To Belt or Not to Belt *Continued from page 7*

Well, I knew this would become a lengthy conversation once I got started! Would you care to continue it? I'd be delighted to hear from you!

- Jennifer

P.S. Joe, you wanted to know if I am advertising my class as a bohjutsu class or a Shintaido one. I am advertising it as a "Long Staff" class, and explain when asked that my style is Shintaido.

P.P.S To summarize the positives I see in using colored belts to promote my class in a public park:

1. An outside observer would see that the class is part of a larger organization with an organized curriculum and a way to move through it.
2. An outside observer would see that the instructor is a qualified martial artist capable of sharing that knowledge with their students (me wearing a black belt and putting up a little sign has definitely encouraged people to approach me)
3. The students would have a helpful way to tell who has more experience than them, and therefore could be approached for mentoring.
4. The students could be further motivated to commit to an organized course of study with clearly defined visual markers.

###

Quotes from AokiSensei

Minagawa Sensei offered two quotes from Aoki Sensei at the Shintaido Northeast Fall 2009 Gasshuku

"Shintaido works in our lives at so many different levels. At first the Keiko opens our minds and hearts, and lets us experience a kind of freedom we have never known before. Then if we go completely through that process, we begin to see the Keiko as a way to direct and shape our lives. And if we keep going until our Keiko expresses the great flow of life-force from the beginning of time, our lives will transcend our expectations and our Keiko will be complete." Hiroyuki Aoki

"Eiko, Tenshingoso and Meiso-Kumite (Wakame) are the three 'pillars' or basic techniques of our Shintaido practice. Eiko which shows us the way to heaven and the future. Tenshingoso which encourages powerful expression of energy and self-awareness. Meiso-Kumite which brings the self into harmony with nature and with the people around us."
Hiroyuki Aoki

Into the Sun

Running for glory
into the sun
I know no greater fire

Between tides
the spirit within
greet this small world

As the last eye closes
in silent reception
we awaken
relieved of all barriers

David Sirgany
2006

Pacific Shintaido Kangeiko 2010 Pushing Against Air Saturday-Sunday January 16-17, 2010

Please join us to practice in community as we prepare for the New Year with a study of Shintaido Kenjutsu, a study with sword or bokutoh at Ocean Beach in San Francisco. There will be four keiko and three meals shared together.

The Director of Instruction for this event will be Senior Instructor, Robert Gaston. Cost is \$175 per person, \$135 for SoA members.

Registration can be done online at www.pacshin.Shintaido.org, or by mailing a check and the brochure to PacShin at PO Box 1979, Novato, CA 94948-1979.

Contact Connie Borden at bordensheets@aol.com for more information.

H. F. Ito Presents Body Movements of Self-Expression: Shintaido \$25

In this DVD, H.F. Ito offers his innovative interpretations of selected techniques and forms of Shintaido, the "new body way," founded in Japan in the 1960s. A movement art, with deep roots in sword and karate practice, Shintaido infuses the rigorous martial arts tradition with creative expression.

Born in Hiroshima, Japan, in 1942, Haruyoshi Fugaku Ito co-founded Shintaido of America in 1976. In 1988, he became the first practitioner awarded the International Shintaido Federation rank of Master Instructor, and in 2001, he established the Taimyo Network for Peace, an international group that transcends space and time to pray and meditate for world peace.

Content includes: Tenshingoso, Eiko, Hikari, Wakame, In-yo-ittai-ken, Toitsukihon-kumite, Kyu-ka-jo, Shinkendo, Jissen-Kumitachi, Taimyo, and an interview
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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, Bojutsu 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 and meditate.

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.

The Zero Point of Consciousness and the World of Ki (\$5)

In this interview Mr. Aoki describes his experience of reaching the "space of *mu*" (nothingness). He also discusses his unique understanding of *ki* energy (life force).

Origins, a History of Shintaido

by Shiko Hokari (\$7)

One of the founding members of Shintaido relates the stories of Rakutenkai (the group that developed Shintaido), and of Aoki-sensei's early days.

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)

Written by an American Shintaidoist who grew up in Japan. Includes a glossary and description of the basic structure of a Shintaido practice.

Set of all five Mini-books above: (\$25)

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BODY

Dialogue

Journal of the U.S. Shintaido Movement

Issue No. 26, 2010



photo by Sarah Prince

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.