



BODY Dialogue

Journal of the U.S. Shintaido Movement

ISSN 1930-0360

Issue No. 19, 2006

A Karateka's Very Brief Perspective: Shintaido and Karate-Do--Is There Really a Difference?

By Mike DiFronzo

Editor's Note: Mike DiFronzo is a long-time Karate practitioner with an intense interest in Shintaido. We invited him to give a perspective on Shintaido from a non-Shintaido practitioner's point of view.

I call myself a *karateka* (practitioner of karate) after thirty years of practice. I also consider what I have practiced for these decades Karate-Do, a universal way of life which transcends dogma and boundaries, and which, at its core, certainly speaks to a particular type of movement of the body, and also a movement of the spirit. Indeed, one aspect cannot and should not exist without the other. This, in my view, is quite different from karate as it is commonly perceived and practiced.

Karate-Do is a physical expression, of course, but not simply that. As Master Funakoshi (the Okinawan martial arts master who brought karate to Japan) said many times, Karate-Do is a spiritual practice. However, it is important to realize that if one performs only spiritual disciplines-practicing exclusively in the mind-one risks developing neuroses.

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ITO SENSEI AT CANUCK PLACE CHILDREN'S HOSPICE

By Hal Siden, Westcoast Shintaido, Vancouver BC

In this article I wish to describe a visit that Ito Sensei made to a hospice for children, and the natural linkages between the work of the hospice and Shintaido.

Canuck Place Children's Hospice

Canuck Place Children's Hospice in Vancouver, British Columbia offers services to children and their families living with life-threatening diseases. Canuck Place is the first free-standing children's hospice in North America; until recently the hospice was the first and only one of its kind, but now there are pediatric hospices established or developing in California, Ontario, Quebec, Alberta, Arizona, and other parts of the United States and Canada.

Shintaido came together with Canuck Place because I am a Shintaido student as well as a pediatric palliative care physician and Medical Director of the hospice. When we had an opportunity to bring Ito Sensei to Canuck Place, I was struck by the combined opportunity of being able to introduce this energetic and healing martial art to my colleagues, and at the same time generate interest in Shintaido in Vancouver.

Before the visit the staff viewed the video "Shintaido for Caregivers," filmed at Hospice by the Bay in San Francisco. I presented the concept to the Hospice's Care for the Caregiver committee, and they enthusiastically approved a workshop. We invited Ito Sensei and several other teachers and practitioners to introduce Shintaido to Canuck Place.

Shintaido in Vancouver - A Brief History

Shintaido in Vancouver began in 2000 when Lucian Popa began to offer classes at the Japanese Cultural Centre. I had heard about Shintaido in 1999 from a fellow Karate practitioner, who had witnessed a demonstration at a martial arts workshop; she expressed a fascination with the art of Shintaido. When pressed to describe what Shintaido was, she simply said that: "It can't be explained." That was enough for me, and I kept my eye out for Shintaido in Vancouver. I was rewarded when Lucian started his class.

Over the next several years, we continued to practice, some-

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"Maybe this is the heart of our hang-up, the root of our dilemma. We fluctuate between castigating ourselves and congratulating ourselves because we are deluded into thinking we save ourselves. We develop a false sense of security from our good works and scrupulous observance of the law. Our halo gets too tight and a carefully disguised attitude of moral superiority results. Or we are appalled by our inconsistency, devastated that we haven't lived up to our lofty expectations of ourselves. The roller coaster ride of elation and depression continues.

Why?

Because we never lay hold of our nothingness before God, and consequently, we never enter into the deepest reality of our relationship with Him. But when we accept our ownership of our powerlessness and helplessness, when we acknowledge that we are paupers at the door of God's mercy, then God can make something beautiful out of us."

from *The Ragamuffin Gospel* by Brennan Manning.



DEADLINE FOR SUBMISSIONS

The next issue of *Body Dialogue* will be in January, 2007. Please submit articles, poems, pictures to the editor, Roby Newman: namwen67@mindspring.com or 650 340-1792. Deadline for submissions is November 15, 2006.

Published by Shintaido of America (SoA), a non-profit organization which produces educational materials on the practice and teaching of Shintaido.

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Mike DiFronzo article

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Conversely, if one merely practices physical techniques, one may well develop a decidedly dogmatic view of the world, and that view may well extend into interactions with fellow human beings, producing conflict, contention, and an unbalanced emphasis on competing with others.

Master Funakoshi emphasized Karate-Do as a spiritual practice. In his view the spirit and the body are not, and should not be, viewed as two separate entities, but rather as complementary and indeed unified parts of a human being. Further, the implication here is that the complete development of a human being can be attained through a balanced approach to practice, utilizing the body not as a physical instrument alone, but as a reflection of the spirit within it. Ultimately, this Budo would evolve into an art of life, and an expression of Being.

Master Funakoshi was proposing the development of the human being's true nature, not the one he may have been conditioned to perceive, and in his case, the methodology was through the physical expression of the techniques of karate. Yet, I have discovered that such physical expression can come in many forms, all of which can be molded into a similar expression. Any art, for instance, can attain to this level.

From the perspective of Shintaidoists, I think it easy enough to say that the lineage of the great Masters would be Funakoshi-Egami-Aoki. I would argue as well that this triumvirate is in fact the lineage of Karate-Do...at least, to Karate-Do as I practice it. This lineage moved from Master Funakoshi to Master Egami and a profound evolution in the post-Funakoshi years. At that time, karate had suffered the effects of human nature. Dogmatism and commercialism had crept into the mix, reflected by the swift introduction of championship tournaments and sports competitions.

Egami Sensei moved in another direction, introducing the most sweeping reformations to karate yet seen. Technical changes, of course, but these changes were designed to move the practitioner toward the true import of Karate-Do as an art of life expression and away from prevalent trends which were taking karate into the realm of common sports and the seemingly permanent emphasis on karate as an art of self-defense and personal combat, designed to swiftly dispatch an opponent into a heap on the ground.

But Master Egami could only do so much with the incomplete Karate-Do. Further movement would be for another generation of genius. That genius found expression in Aoki Sensei, the founder of Shintaido, and those who worked with him in Rakutenkai. I was struck by Aoki Sensei's letter to the Chuo University karate club:

"Karate is still immature. Who in the world will complete it?"

"I wish that our brilliant future karate might not occupy merely a part of the world, but that, as an infinitely expanding cosmos, it might contain the whole world in it (It is uncertain that the term

"karate" will still be used at such a time). Karate would then no longer be budo as a means of expression, but an art concerned with the problem of being.

"I am now extremely anxious to express with my body what I have secretly felt, that is, what is thought nearly impossible to express with the body, while asking for a reverberating encounter with an ever unperceived realm."

Aoki Sensei expressed what I have long felt regarding Karate-Do. His "brilliant future karate" has a name: Shintaido. This marvelous art of expression and being is something I have watched for years. It has influenced my practice profoundly, and helped it to evolve further.

Master Egami could only do so much with the incomplete Karate-Do. Further movement...found expression in Aoki Sensei, the founder of Shintaido, and those who worked with him in Rakutenkai.

From this karateka's perspective, Shintaido embodies the heart of true Karate-Do in the modern world. It expresses love, and a fundamental oneness between the spirit and its outward manifestation, the body. It expresses all that I have envisioned for Karate-Do. Thus, I feel that as pertains to my Karate-Do, the Funakoshi-Egami-Aoki lineage is shared between true Karate-Do and Shintaido.



Shintaido. Karate-Do. I see no difference, I see no dogma, and I see no adherence to fixed ideas, just expansive expression of Being. As a karateka, I long ago had to contend with obstacles and repudiation by certain peers who could not understand my adherence to the notion that Karate-Do has nothing to do with fighting others or destroying an opponent. Perseverance led me to discover what the great karate master Aoki had done. I found the direction for my Karate-Do. I hope that those of you who are involved with this Way persevere, and appreciate your Master's insight and genius in kind.***

Pacific Shintaido's Kangeiko 2006

By Roby Newman, Co-Editor, Body Dialogue

This past January, Pacific Shintaido hosted its annual cold weather practice, Kangeiko, at Westminster Woods in northern Sonoma County, a site ringed by redwoods and the promise of practice with Master Instructors H.F. Ito and Michael Thompson. What follows are themes, stories, and events that occurred over that Martin Luther King Jr. weekend.

The Theme

Connie Borden, senior instructor and Kangeiko's Director of Instruction, had set the theme months before as "giving and receiving," and in presenting it on the first day spoke of the Shintaido concept of Ten Chi Jin Ware that is so central to our practice. Jin, representing community, Ware, or self, interacting directly with the more esoteric Ten (heaven) and the more grounding Chi (earth). In this way, we can know ourselves better, and deeper-Shintaido itself translates as "new body way" in Japanese.

Jim Sterling, senior instructor and a guest instructor at Kangeiko, reflected on the world tragedies of 2005, Katrina certainly being in the foreground of our minds, using the analogy of the "flapping wings of a butterfly creating a hurricane somewhere else...a lot of butterflies were killed last year." He then quoted the writer Jose Ortega Garza, "there are generations where there are no great men," and contrasted that with Shintaido, where "we have a lot of great people...[and are] fortunate to have this community and [its] leadership..." We were reminded, again, of our importance to one another, which carries over into our keiko practice and kumite.

How Did You First Discover Shintaido?

I asked various practitioners how they first discovered Shintaido. A teacher, John Pierre Marquez, showed senior instructor Friedemann Schulz Tensingoso and he responded, "Is that it?" He was informed that there was "more to teach," but only after he started practicing in a boh class was Friedemann pulled in. He hasn't stopped since. Neither has graduate instructor Michael DiPietro, who had tried several martial arts classes with none sticking prior to receiving a flyer for a caregivers' workshop taught by Ito Sensei and hosted by Hospice by the Bay. Michael attended, and then, with no formal classes behind him, came to that January's Kangeiko. As he described it, the practice was "Such an expansion...I was so high from that." Michael was hooked.

David Sirgany, a Shintaido instructor, discovered Shintaido 18 years ago at the Cosmic Connection Bookstore in New Mexico, where he met his first teacher, Ellen Solot. "The only other student was Mila (Gelman)...we practiced in a big field and would jump and jump and jump. I thought all Shintaido was was jumping." Barbara Barnard, a 30-year practitioner spoke of her first gasshuku being on a field in San Francisco's Panhandle, seven consecutive days of early morning practice in the cold wet grass "as sharp as glass." John Seaman, instructor of Shintaido Northwest in Bellingham, Washington had been practicing Shintaido with his wife, senior instructor

Lee Seaman, for six months in Tokyo, where Lee worked at an English language paper. John recalled being one of the foreigners who came with Aoki Sensei, Shintaido's founder, to a gasshuku in Northern Japan, where John was asked by Aoki to encapsulate the experience; his first draft was 614 pages long, a short story that John revises every few years.

The Cloud of Unknowing

John spoke at length about his understanding of Shintaido's philosophy and metaphysics; "The further you go into Shintaido", John said, "the less there is to understand," what he referred to as a "cloud of unknowing." John gave the example of Moses' journey to the top of Mount Sinai, where he communicated with God, and spoke of that kumite as one of "not knowing...knowledge can slow you down." Later, John referred to his study of Christian mystics and was looking for something "beyond the limit of words." Those of us who practice Shintaido have had the experience of a connection that requires no words but is a union of body, mind, and spirit.

"...we practiced in a big field and would jump and jump and jump. I thought all Shintaido was was jumping..."

The Middle of the Gasshuku

Michael Thompson's Saturday evening class in the tea corner building, was full of *Toitsukihon* (basic technique) and *irimi* (stepping in) cutting. Michael Sensei, along with Ito Sensei most responsible for developing Shintaido in the United States, continues to teach with the unspoken mantra, "less is more," the hallmark of his *gorei* (teaching). His mentoring of many now senior students is one of the connecting threads in Shintaido's short history in this country, and an important aspect of our being a small but thriving community.

Bela Breslau, instructor and another thirty year practitioner, taught a beautiful keiko Sunday morning in an elementary school gymnasium about five miles outside of the campgrounds. She, too, has a way of saying much with few words, and a soft, strong presence that is at once challenging and accepting of her students. Four months removed from the event, the details of the keiko blur, but the feeling of belonging - in kumite, with my partners, in imagination with Big Nature and Heaven, in conversations over meals - remains.

Prior to the start of the Sunday exams, Barbara Barnard was asked to come out onto the keiko floor in yet another gymnasium. Barbara's practice goes back to Pacific Shintaido's beginnings in the mid 1970's in San Francisco; she embodies its spirit. Barbara did two of the core movements, Tensingoso sei, and Eiko Dai, with energy and absolute sincerity, and was greeted by a roar from the bleachers when she was done.

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Ito's Closing Remarks

Ito Sensei spoke movingly at the end of the Kangeiko weekend. His initial remarks touched on a remarkable new movement that senior instructor Shin Aoki demonstrated at one of the keiko. Speaking of it, Ito said, "if you see three or four things like what Shin showed us in 20 years you're very fortunate...[it was] like a hologram of Shintaido, with the theme of the gasshuku, Ten-Chi-Jin-Ware...and incorporating ancient martial arts forms and directing us to the future." For Ito, Shin's demonstration was "like a gift from Great Nature," and he put it within the context of a small community of practitioners who should "spread our art" as well as consider our ties not bound by how many keiko we attend but rather our connection to the practice and the people who constitute it. "You're defeated when you think you are," Ito said, "no matter how beaten down you are, as long as you don't believe you're defeated, you're not defeated...if anyone has to stop practicing Shintaido for a while, don't let that stop you from being a part of the Shintaido community."

Ito spoke about the difficulties he had bringing Shintaido to the United States thirty plus years ago, and his realization that, rather than change this country with Shintaido, "I could change the people who became my friends." His remarks resonated with the weekend's theme, "giving and receiving." When we give of ourselves in keiko we receive so much back: from within ourselves, in kumite, and from Nature. Our last keiko was outside on a muddy field that was glorious in the freedom it afforded our practice of Ten, the Heavenly Spirit that Michael DiPietro found, and that has sustained Friedemann, John, David, Bela, and Barbara all these years. It speaks to the transformation that Shintaido can bring to us, singly and as a group, wherever we are in

Shintaido and Canadian Children's Hospice

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times just the two of us, in parks, in the rain, in meeting rooms at community centers, at a drop-in center for homeless people...wherever we could find space. In August 2004, Ito Sensei came to Bellingham, Washington for the gasshuku sponsored by our friends at Northwest Shintaido; that was the perfect opportunity to bring Ito Sensei to Vancouver.

Shintaido at Canuck Place, Summer 2004

Ito Sensei, Nicole Beauvois, Lee Seaman and Rob Kedoin came up to Vancouver on a warm August day to help conduct a workshop for healers at Canuck Place Children's Hospice. We met in the garden: fifteen members of the hospice team including nurses, physicians, personal care attendants, housekeepers, kitchen staff, and volunteers were present.

Ito and Canadian Hospice

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Ito Sensei began with some simple warm ups, hops, and gentle stretches. He then began teaching Tenshingoso, (but never called it Tenshingoso!), introducing each part of the sequence by teaching the sound first, then the body movement, slowly building the entire sequence. The group responded enthusiastically and by the end of the hour was experiencing Tenshingoso.

The session was light-hearted and full of laughter. Gabby, the head housekeeper, was especially charmed by Ito Sensei and talked about the session several times afterwards. Soon, Westcoast Shintaido was more formally established and one of my physician colleagues began to practice with us.

Pediatric Hospice

Pediatric Palliative Care is distinct from adult palliative care in the many ways that children are distinct from adults. Muscle diseases, genetic-metabolic conditions, and neurodegenerative syndromes make up the majority of the cases, in addition to cancer and heart and lung diseases. Although acute symptom management and end-of-life care is a critical part of our program, pediatric palliative care is much more about living than it is about dying.

Shintaido teaches us to practice in the moment.

A child's prognosis is difficult to predict. Once children are accepted on the palliative program they may remain on it for days to months to years. During that time they and their families can have respite stays at the hospice, and children can also be admitted for treatment of acute symptoms and for end-of-life care when that is what is required. Our many teens who continue to live with their severe conditions into young adulthood are involved in a transition program. There are extensive supports for siblings and for parents, and a large bereavement program.

What is the Relevance of Shintaido?

Shintaido is relevant because at one level Shintaido is a relaxing, peaceful practice where sound and movement diminish stress. For others it becomes a more vigorous expression of how one must unite body, mind, and spirit in doing our work. I think there is a third aspect of Shintaido that is relevant to hospice: it must be understood that the children we care for all share in common the life-threatening, life-shortening nature of their disease conditions. Beyond that simple statement of fact, we actually are very poor at predicting or prognosticating about these diseases. We never know when a child will die or how long they will live.

This realization has led us to always live for the moment; Shintaido teaches us to practice in the moment. We tell our patients (and they tell us) to live one day at a time. That may sound good on paper, but what are the practical implications? How do families carry on their lives? My advice is to live

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those individual days one at a time, but plan for all the possible futures. In one future, death comes quickly, in another there are health problems, in a third future life continues smoothly, and there is even a future where there is a cure. This is how families walk the tightrope between the seemingly contradictory actions of living for the moment and planning for the future.

I am often reminded of Shintaido in this work when I am experiencing the unknown, the contradictions, and the tensions; for me it finds expression in Eiko with the sudden cutting moment between heaven and earth. There are probably dozens or hundreds or infinite ways that Shintaido can inform our work; these are just three—a simple exercise, a vigorous expression, and a connection to life's vicissitudes.

The Future of Shintaido at Canuck Place

What are the next steps for Shintaido at Canuck Place? We have organized our Vancouver practice in Westcoast Shintaido, and continue to develop our practice in town. When we can, we travel to Bellingham to work with Lee and John Seaman at Northwest Shintaido. Someday, when we overcome the twin obstacles of time, space (and rain), I would like to bring Shintaido practice back to the hospice itself, perhaps in the garden, and open it to our staff, volunteers, children, and families. In the meantime, that visit by Ito Sensei was a great introduction for many people.***

An Eiko Satori

By Patrick Bouchaud

As I was coming back to the dojo, Ito asked me what had happened. I explained that, as I reached Tenso in Eiko Dai, I felt a massive shower of white falling over me. My knees weakened and I fell comfortably onto the grass. At that point, Ito exclaimed to the group: "I told you not to go towards him; I knew he was all right; it happened to me many times; sometimes I even do that on purpose - then I make sure I am not practicing on a hard floor, but rather on the beach or grass, like today."

The discussion moved on as Ito asked people for their feedback about the afternoon. While listening, my mind kept recalling what happened, taking me back to the previous Eiko Dai, the last of a series of rather intensive runs. Waiting for my turn, I could see each person opening their "wings" and going higher, higher, higher. (Ito sometimes touched here and there to correct the position) each of them stretching up...until suddenly Ito's voice went "GO!" and sometimes again "GOOO" in a powerful Kiai that reverberated among the buildings. When it was my turn and I was going higher and higher I half expected either to be touched by Ito or to hear his Kiai, but instead of that it was suddenly like something had opened above me and I took a grip on nothingness and was running! No Kiai, neither from Ito nor from me: I was running to keep up with this strange feeling

of being connected to the void. I ran like a rabbit cutting through nothingness!

Back to the Dojo, everybody taking their first sip of sake, I took my turn to provide feedback and started explaining, falling forward exactly the same way I had done Eiko Dai:

"It is funny how our mind sometimes makes some kind of loops with itself. We are given a form to practice, corresponding to the movement of cutting something (the sky), while in fact there is *nothing* to cut! But we are good students, motivated and all that, so we do our best to put an image behind what we are taught, and therefore we imagine cutting something, trusting that soon we shall feel what it is. In the end what we cut is the idea that there is something to cut, that there is something that separates us from what we truly are!"



These last words were received by the group with deep attention. I was not sure that what I had said made sense, but I was honored by a smile from our Japanese visitor, who raised his cup to mine so we could celebrate. The practice of Eiko is about cutting the idea that there is something to cut, and if you do not feel that there is something that separates you from who you truly are, then there surely is no point in doing Eiko.***

Exam Results Shintaido Sans Frontieres June 2006

Alain Chouinard 10 kyu boh

Annie St. Jean 9 kyu boh



VIDEOS

Kenko Tai-so 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

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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 Tai-so Instruction (\$20)

Produced by On-Site Enterprises, presents the classic Shintaido *kenko-tai-so* 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 Tai-so, 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.

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	Origins, a History of Shintaido	\$7.00
	Improvisation and the Body	\$3.50
	Student Handbook	\$3.00
	Set of five mini-books (above)	\$25.00
	Greater Nature cards	\$10.00

SUBTOTAL →

SHIPPING →

TOTAL ENCLOSED →



BODY Dialogue

Journal of the U.S. Shintaido Movement

Issue No. 19, 2006

In mid-June, Master Instructor H.F. Ito suffered a stroke while in San Francisco. At this writing, Ito Sensei is making a strong recovery. Please send your good thoughts, energy, and prayers his way.

Below is a picture of Ito Sensei leading keiko at the Shintaido Farm in Deerfield, Massachusetts, during the Shintaido Sans Frontieres workshop in early June.



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.