



BODY Dialogue

Sharing the First Steps

by Patrick Bouchaud

My name is Patrick Bouchaud.

I just turned 38. Some people might think it hard to believe, but that means that I have been French for at least that long—though now I am living and working in Switzerland. My martial arts practice started with Judo at the age of eight, and was quite intensive until I broke my knees during an all-weight tournament when I was 17. Then about ten years later I started Shintaido in Paris and a couple years later Kobudo in Switzerland, where I am now a black belt.

I have been studying Shintaido with H.F. Ito for six years, attending workshops all over Europe and in America, where last year I passed the exam to become an Advanced Student. Ever since I started Shintaido the question of teaching had been nagging me: on one hand, so much always happens—and happens so “magically”—during *keiko* (practice) that the competence for leading one simply appeared out of my reach; but on the other hand, there did not seem to be many alternatives in the Shintaido curriculum— plus doesn't Aoki-sensei

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KEIKO AS PRAYER: HUNGRY WOLVES, DIONYSIAN REVELS, SACRED PLAY

(Being a compilation of email dialogues and poetry from the workshop organized by Tomi Nagai-Rothe and led by John Seaman, September 19 - 21, 2003, in San Francisco, California)

Tomi sent this after the workshop, but it serves as an introduction:

Why I Invited John Seaman to Teach in San Francisco

One reason I invited John to lead a workshop in the Bay Area is the importance of testing our techniques against tried-and-true spiritual practices— the world's wisdom traditions that hold thousands of years of lessons. As spiritual an activity as Shintaido is, I think it benefits from periodic road-testing—the way H.F. Ito tests each Shintaido movement against battle-field conditions in martial arts practice to make sure they are practical.

Those practicing a well-trod path— like John and Lee, as Christian mystics— can help us deepen our understanding. I really appreciated the connections John made to Christian and Jewish mystics and his reading of Psalm 19 as a jumping off point for Tenshingoso. I hope we have more opportunities to do this type of rubbing shoulders with other wisdom traditions.

Another reason I invited John was to continue building a learning community in the Bay Area. One of the deepest lessons I carry from my study with John and Lee is how essential a learning community is if one is adventurous and interested in spiritual growth. I think it is either too terrifying or too dangerous as a solo activity. Hunting for insight with

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Shintaido of America has decided to offer grants to people who have ideas for promoting the growth of Shintaido. These grants are specifically for activities such as publicity, outreach, or advertising that will help spread Shintaido. Any member of SoA is eligible to apply for a grant. For the year 2004, there will be \$2000 available for grants, with a maximum of \$750 per individual grant.

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You may also write:

Stephen Billias
36 El Cerrito Avenue
San Rafael, CA 94901

Here are a couple of examples of the kind of projects that might benefit and foster the spread of Shintaido:

1) a proposal to fund the development of a brochure that is specific to our health care audience.

2) a proposal to support the participation of a Shintaido instructor at a seminar or conference where other meditation/martial arts groups are in attendance, for example, the Spirit in Business conference.

We're looking for fresh ideas, new ways to get the word out about Shintaido. If you are an SoA member, regardless of ranking, who has great new ideas and needs money to execute them, please apply!

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First Steps

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clearly assert, in *The Body is a Message of the Universe* that teaching is a fundamental part of the Shintaido experience? In addition, there was the longing to pay back for all the joy and happiness that Shintaido brings into my life, the desire to spread it around... and the absence of a Shintaido class nearby.

So, about four months ago, I decided to organize a Shintaido introductory session. About ten people attended, and the feeling and feedback were very good. However nobody seemed particularly interested in further, regular practice— especially not on Saturday, 8:00 am. I felt stuck (and remained so for a couple of months, no group of students popping up suddenly from my mailbox) until I realized that this did not forbid me to start a regular 8 - 10 am Shintaido class on Saturday mornings, alone.

And so it is that I became my first student. I quickly realized that this was indeed needed— for who would enjoy my class if I did not enjoy it myself? And enjoy I did, what with the remembrance of so many laughing faces, all the Shintaido people I have met during these years, who kept supporting me in this fashion. This way I could learn and experiment on various basic *keiko* structures, and build up confidence— so that I could start concentrating on what was happening inside the *keiko*, rather than on what-do-I-do-next. And afterwards I could even feel the Shintaido magic work, making me feel altogether connected to my deepest aspirations, elated (I had done it again!) and relaxed.

(Once after *keiko*, I was listening to a group of musicians playing Irish folk music in the street, while some kids were playing around with a dog— quite disturbingly, I must say... Then suddenly, without thinking I had caught the ball in front of

me, just like that— rather sticky, it was— and sent it back gently to the kids... all this without disconnecting from the music. The kids were so startled that they started listening as well!)

Then came the day— it was on the fourth Saturday— when another person joined. Admittedly the session that day was not that good. I realized afterwards that I had forgotten to ensure about the most important part: the smile. As a matter of fact, face to face practice definitely has a very different quality, it feels like a much more serious business than when facing a group. For one thing, a group's personality is much more diluted, so that within a group one can always turn to where the wind is most gentle, and basically rely more upon one's own feelings to orchestrate the events; whereas with a single person, it is more difficult to put aside the desire to match his or her expectations. Lesson learnt!

The following Saturday I was alone again. Then two people attended, whose motivation and maturity were so strong that I felt compelled to send an update to Ito-*sensei*: it seemed to me that the *keiko* engine was really starting up, and I wanted to make sure I was fueling it the right way. His answer was that I should turn it into an article so that it might encourage other beginner instructors.

Then last Saturday three people came. This time I introduced Wakame and standing meditation, so the resulting picture was much more pastel, compared to the Van-Goghian effects of the previous session. Next Saturday I will attend Ito's workshop in Zurich— and then who knows... One thing I have learnt is that it does not matter how many participants will show up: whether there is one, two, or none at all, it is Shintaido all the same! •••

Life, Death, and Kumite

by Roby Newman

It's a poorly kept secret that I am lax in discipline. I plan to meditate, but my feet and hands (and mind) are too anxious to sit even half-lotus; I want to write, but the siren call of the idiot box, or a good book, calls me away from the screen; and I mean to practice Shintaido more regularly, but I look at the clock on a Saturday morning and stifle the roosters crowing in my head. Yet somehow, through the vagaries of 12+ years in permanently grass-stained *gi*, something vital has been passed on to me: from my *sensei*, my peers, Big Nature and an even Bigger Universe, that con-

nects me to both an inner and outer world whose contours are now a little less frightening, a little less strange. Shintaido has been the mighty Mississippi in my post-30 life, carrying the raft of myself to two destinations never imagined before 2/9/91, the date of my first class: Tibetan Buddhism, and Hospice. It is the intersection of Shintaido and hospice work that I want to address.

In recent years, I have felt that Shintaido is an opening, a door, and like any portal one has the choice whether or not to walk through. (That

Shintaido would not, of itself, change me without much effort on my part, was a realization that came later.)

When Visiting Nurses & Hospice of San Francisco sent me a brochure recruiting volunteers in the Fall of 1993, I had been going to practice for more than two years, and some of the physical and mental stiffness had been worn away. The terrors still arose, the way a partner exercise or *kata* can bring you, all of a sudden, face-to-face with the shadow side of self. But something in me had

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The Dialogue Continues: Shintaido Examinations

Two letters in response to “The Great Exam Debate” (BodyDialogue #14)

To H.F. Ito from Mr. Shiko Hokari. Ito-sensei and Hokari-sensei were members of Rakutenkai, the group that originally developed Shintaido under the direction of Hiroyuki Aoki.

Dear Fugaku,

It was good to see you during your last trip to Japan. It has been a long time! I just finished reading the copies of *BodyDialogue* that you gave me. They were very interesting, particularly the “Great Exam Debate” between David and Shin (*BodyDialogue* #14). That article really took me back to our Rakutenkai days.

The discussion about exams sounded so much like the talks we used to have when we were young. Remember that time, when we were training hard, throwing our lives into *keiko* (practice) and building the organization by trial and error? The spiritual world that is so clearly present in the discussion between David and Shin is exactly like the ideas we lived and breathed almost 40 years ago, when we lived together in the Rakutenkai group and practiced every night at Kasumigaoka. And now that experience has been transmitted far from Japan, to the east and west coasts of the North American continent! I could hardly believe what I was reading.

Through the form of Shintaido, the insights and understanding that we gained in our own practice have been passed on practically unchanged to this next generation. And it happened even though these Shintaidoists had almost no in-depth contact with most of us from the Rakutenkai era. Seeing that, I was deeply moved and inspired, and I remembered my earlier enthusiasm. We used to call Shintaido “a tool for grow-

ing and sharing a deep *satori* (realization) and a deep life.” Forty years later, I see that we were right!

Aoki-sensei invested his own personal *satori* in the forms of Shintaido, and sent them out into the world. Trusting solely in the power of those forms, with no other assistance, you and Michael Thompson brought Shintaido across the ocean to North America, where you planted it, and watered it, and with great patience and dedication have continued to work to keep it growing for nearly 30 years now.

Shintaido will probably never be “popular.” But to me it seems far more important to keep the core ideas pure and transparent, and to polish and refine them, than to attract large numbers of casual students.

The followers of esoteric Mikkyo Buddhism remove themselves from most human contact, practicing their discipline far from settlements of people. They reach such a high level of moral character that it is said they can change the world without teaching anything at all, but simply through their practice. I believe that Shintaido groups can do the same thing. When even a few people do *keiko* together, the *keiko* radiates out through their lives, and that freedom and clarity and resonance can truly be “a light to the world.”

It is my sincere hope that Shintaido of America will continue to grow into a focus for this vital work. My prayers are with you all!

*Shiko Hokari
Yokohama, Japan October 7, 2003*

Shintaido will probably never be “popular.” But to me it seems for more important to keep the core ideas pure and transparent...

Nicole Beauvois is a Shintaido instructor with many years' experience. She teaches Shintaido near Paris.

Dear David, Dear Shin,

First of all, I would like to thank you for the *BodyDialogue* as it is always a source of interesting reflections. Many thanks to Michael Thompson, who had the idea for this debate. The “power lunch” was very powerful then. You have both made a good summary of my thoughts about exams.

Special thanks for the official recognition you had for the people who do not feel like taking exams but still practice Shintaido very sincerely as a tool for personal growth but also spiritual growth. For many years I have avoided taking

exams, but I have always been watching them. I have always learnt a lot. You can see the richness of the human being.

Shintaido exams for me are also :

- communion between the examinee and practitioners who came to watch, (and also with teachers)
- allowing the observer to measure his own mistakes and strong points
- creating a space that is not evident in our every day life where in a very short moment we have to express our knowledge and our true self as it is at this moment

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KEIKO AS PRAYER

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the support and help of the pack (as in wolf pack), makes a successful hunt more likely.

Rob Kedoin wrote: Using the analogy of a pack of wolves, John suggested that we should experience our keiko as a pack of wolves hunting. That is to say, that anyone who finds anything interesting should share their experience with the rest of the group—the pack...

Keiko One

The first event was billed as a potluck with a discussion following, but really this was the first *keiko*. The only difference was that this *keiko* was more about words and ideas than movement. As anyone who has met John knows, John's a storyteller, so words are important to him. This first *keiko* was great to define some basic terms that John uses often such as "commons," "dragons," "*ex stasis*," and "wolf-pack hunting." This allowed us all to come to an agreed-upon set of terms that we could use to describe events that occurred over the workshop. (This by the way is what it means for something to be in the commons— something with an agreed-upon meaning.)

One definition that I found particularly intriguing was John's definition of spiritual. John explained how our eyes provide vision to our brain with two differing pictures, one from each eye, allowing us to judge depth and see. He went on to define spirituality as seeing things two different ways and using the harmony and discord between the two to see.

As I listened to what the others had to say, I was struck by a great appreciation for the workshop. As I recall, people were talking about some of the weird, *ex stasis* things that happened to them in *keiko*. *Ex stasis* is the name used by John to describe things outside our normal experience or status. The *ex stasis* or "ecstasy" experiences may be pleasant or unpleasant; the only guarantee they come with is that they'll be different. As someone who has seen glowing lights occasionally after *keiko* from day one, I was glad to hear that I wasn't alone. It was comforting to hear of others who had strange experiences involving talking trees, or balls of energy, and to see the heads around the circle nodding with recognition as other people were talking. For me, the group felt like a very safe place to talk about the weird, or perhaps magical, elements of Shintaido *keiko* experiences that seem to surface from time to time and that I don't always feel comfortable talking about.

Keiko Two

In the second *keiko* we did a number of exercises around Tenshingoso. My favorite was the "workspace exercise." We were asked to do Tenshingoso Dai a few times and try to create our ideal workspace for ourselves. I had never done this before. I had never considered what a workspace for me might look like. I had no clue what I was doing. But I did it anyway and I ended up with something surprising.

What turned up as my workspace was a bright white ball of light. Hard to explain, but I was inside this ball of light. I had

the conflicting urges of wanting to talk to someone about it, to find out what it meant, and fear of finding out that it "meant" something I didn't want to hear.

But John must have anticipated something along these lines, because the next exercise provided an outlet for this feeling. We were to do Tenshingoso *kumite*. In the *kumite*, we were to try and show our partner our workspace.

I had the conflicting urges of wanting to talk to someone about it, to find out what it meant, and fear of finding out that it "meant" something I didn't want to hear

Connie Borden-Sheets was my partner for this exercise and I can swear I went diving. I have no idea if that really was what her workspace was, and I never asked. But I got vivid images of diving through forests of kelp and being spun around by the currents of the water.

Keiko Three

John said that Eiko came from Psalm 19. He read a passage to us and told us to think about how Eiko and Psalm 19 related to one another. We did some exercises and I kept waiting for John to circle back and explain how Eiko and Psalm 19 related. I kept hearing the words in my head and thinking to myself, "Huh? "How do these go together?". I felt myself getting frustrated with not having an answer to this question.

Later in class, John introduced the possibility of extending a person's attack, without touching them, so the attacker would get off balance. There were a number of variations to it depending on where you took energy out of the *kumite* and where you put it back. I just couldn't get into it. I was feeling grumpy.

Keiko ended and I realized I had fallen into an *ex stasis* state. John refers to these dark places as "valleys" or sometimes as "swamps." I certainly felt mired in mine. I went up and asked John for an answer about Psalm 19 and Eiko. He said it was meant as a *koan* and that he didn't have any answer that would be helpful to me. It was a perfectly reasonable answer. Unfortunately, it didn't help my mood much.

Feeling stuck in my dark mood, I didn't join in any of the after-*keiko* playing that was going on as people joyfully experimented with attacking each other and receiving without any hands. I very much felt like the little kid who just wants to take his toys and go home. The irrationality of this idea was one problem. Another was the simple fact that home was on the other side of the country. I wan-

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dered around the people that had started to set up post-*keiko* snacks wanting someone to ask me how I was doing, but no one seemed to notice I was there. I felt like a ghost.

In the end, the best I could figure out was that I was frustrated not by the actual *keiko*, but by my conflicting desires of being with my family and doing *keiko*. For me, living in New Jersey, doing *keiko* always means traveling and for workshops it means being gone for days at a time. I found myself being angry at myself for choosing to move where I did. What caused all this to come up in *keiko*— for this dragon to raise its head? I have no idea. I was happy enough to get out of the swamp: from the dark back into the light.

Connie Borden wrote

Reflections on Eiko Dai and the roles of Daijodan and Chudan

If I understood John Seaman: Daijodan is the prophet achieving vision and bringing it into the world. Chudan is the priestly act of cleansing the vision to shine in its fullest glory. In mythology, a hero's quest to travel to achieve a vision is not complete until the acquired vision is brought back to the community. Who is the hero: the prophet or the priest? The prophet is pure of vision, having experienced ecstasy (going outside him or herself) and with clear intention bringing it back to the wolf pack. The chudan cutter with pure heart is intently bringing in reality to aid the prophet in clear expression. The chudan cutter enables the light of the prophet to be seen, as we know— without day, no night and without night, no day. Day teaches night at the edges of twilight and night teaches day at the edges of dawn.

... I am growing more interested in engaging in the places where we disagree. We can spend much of our time just restating what we agree about and little time on what we disagree about. It would seem our time spent in disagreement should increase.

Keiko Four

After hiking up to the Mountain Theater we began *keiko*. John opened with a discussion of how theaters were always the sacred space for Dionysius. John spoke about how we were going to do *keiko* on a stage and how we should try to get into the spirit of the space by acting. We then began warmups with Tomi leading in the middle of our circle. Suddenly Naomi Caspe appeared behind Tomi, clowning. Stephen Billias also got into the act, lifting Naomi onto his shoulders as they continued to clown around behind Tomi. Later as things seemed to quiet down some, Tomi was having every-one squat in *meiso* position. I wrestled with myself for a little bit, torn between being silly and leapfrogging over Tomi or just being my usual quiet self and not doing anything. In my mind, I debated for a long time, but it must not have really

been very long in realtime. I also remember someone shout out "Rob!" in surprise as I leapt over Tomi.

When I returned home, I had a couple of experiences related to the workshop. The first happened when I was cleaning leaves out of our swimming pool. I brushed the skimmer past the leaves on the bottom of the pool and stopped the skimmer. I noticed that even though the motion of the skimmer had been stopped, the leaves were all still in motion. In fact, some leaves that hadn't moved on the first pass were just now starting to move. That made me think again about John's exercise of receiving an attack by becoming nothing and using the energy of becoming nothing to unbalance the attacker. It made me realize that movement may continue to have effect on the surroundings even after the movement is stopped.

John answered

Amen and amen! For example, opening to a new world and staying there long enough to explore it meaningfully are two different problems. *Dai-* and *dai-*like forms are great for opening to new worlds, but one can't seem to stay in most of them on *dai* alone. The picky details of *sei-*forms, the diaphragm-developing slog of jumps or their equivalents and the sharp clarity of properly-done *kata* seem necessary to enter into those new worlds as more than dreamlike voyeurs. To get there requires *tenso dai-*like activity; to bring anything powerful back here to enlarge life needs the precise *shoko-*like *sei-*forms. I wish it were otherwise, but I wasn't consulted.

John then sent out an email entitled "Warped Railroad," with a list of questions too long to be reproduced in full here, which provoked many responses from the group. Excerpts from "Warped Railroad":

Thinking about the workshop while reading Kazuaki Tanahashi's *Brush Mind*:

1. Can you hide in a committed art form?
2. Can you urge fearless cultural significance with Shintaido?
10. "In the European tradition, masterpieces are often associated with struggle, suffering, and tragedy. In East Asia, creative people are supposed to be totally relaxed." (*Brush Mind*, p.13).
27. Breath is an ecology of time. Examples?
35. "To be thoroughly lazy is a tough job, but somebody has to do it. Industrious people build industry. Lazy people build civilization." *Brush Mind*, p.146).

Many people responded to John's email

One person wrote of the workshop:

Wonderful framing of the *keiko* from the Dionysian image at the beginning to the final all-encompassing Tenshingoso. The wind sprit joined us at the end.

Do we concentrate too much on form and pursuit of its perfection?

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Some people see colors or hear a symphony when performing a *kata*.

Meditation can be taught in many different ways. One is to empty yourself, another to concentrate on all the thoughts and feelings that arise. This is referred to as “paying attention.” HA HA!

Does image work lead to more intelligent form? Is the form itself enough?

Shin Aoki responded to the group

As Tomi quoted from John and Lee, technique gets us out in the unknown territory and brings us back home safely.

Also, technique works as a bridge “to” the unknown territory. If you “trip” easily, you may not appreciate this. But, if an adventure is not your natural instinct, you know what I mean. The issue is how to get a ticket to go there before worrying about getting a returning ticket.

“Pioneer” is still a new word in Japanese dictionaries and is used awkwardly in corny motivational speeches. Surrounded by the Sea and the Ocean, an unknown world is further, unimaginable, and riskier in their mind than other groups of people. Not only for Japanese, but for many other non-daring (cautious) people, technique is a solid bridge that secures their physical and spiritual safety as they walk toward unknown territory. With technique, they don’t have to worry about getting back safely because they never left home in the first place.

Of course, spending lots of time and energy creating a beautiful ticket is questionable. Validity of technique is more valuable than accuracy.

John responded

There are different forms of concentration: wolf vs. coyote, for example. Wolves tend to go at things head on. Coyotes— and fox— concentrate in a spiral rather than a straight line. When we were living in semi-desert country, I had a *hitori-geiko* I used to try about once a month (when there wasn’t snow on the ground): walk into a herd of deer without being noticed. After I’d find a herd, it could take anywhere from twenty minutes to a couple of hours of pretending to be a tree while a deer’s head was up and shifting weight / foot position while every deer’s head was down and grazing. There were always gaps in the herd’s concentration when all of them had their heads down at the same time. The trick was never to look directly at any of the deer— they notice eyes concentrating on them.

I can’t do that *keiko* over on this side of the mountains— although I’ve tried. If the deer notice me as a human being here, they come over and sniff my pockets expecting to be fed rather than fleeing the terrible monster.

Tomi Nagai-Rothe responded to John’s Warped Railroad email

I guess the question is WHY the pursuit of form is important? Or useful?

John and Lee have stressed the importance of technique as a safety net— it gets us out in the unknown territory and brings us back home safely. Without it, we risk getting lost and losing touch— with ourselves and those around us.

... I think I go in and out of using technique to challenge my spiritual development. It always sounds great, but I find that I can only handle and integrate a certain amount at a time. Basically, it is the hard and ugly work of change. It helps to simultaneously have external factors staring me in the face and tapping their feet impatiently.

As for using technique / *keiko* / myself to impact others— I can see the impacts on those closest to me, but it is harder to assess impacts farther out. And perhaps that is not something one can measure— only trust that the pebble in the pond creates ripples.

Roby Newman wrote

While I had no epiphanies *per se* during the “Keiko as Prayer” workshop last weekend, a couple connections were made (or rather, re-made) that I want to share with the wolf pack. First, the *kata* we did at the stone amphitheater in Tamalpais State Park, that involved both hand and stepping coordinated movement, brought up for me the same frustration as was vocalized by others; I merely kept my tape loop to myself.

I’ve always had a difficult time with the positioning of my feet (two, hell, maybe three left feet!), and was struggling with the self-consciousness that I’ve experienced before, when my head becomes full of “oh no, not this again” and my body deconstructs. However, the more I did the *kata*, and particularly when I got paired up with Stephen Billias, with whom I have a strong *kumite* connection, I started to let go of the “oh no” and just was with the movement.

When a group of us, led by Lee, did Taimyo on the amphitheater steps, I felt the connection to the pack that I have always wanted in Shintaido, and elsewhere in my life. I was able to simply be with the group energy, rather than fight it or distance myself from it, which I have done in the past. As I have noticed of my *keiko* recently, I’m more a part of the *kumite*, whether it be one-on-one or the whole pack, and this feels like an important shift in my practice, that I can be whatever I am and that’s good enough.

Finally, what John said right at the outset on Friday night, about the workshop being useful, was very important to me. I want Shintaido to resonate more in my life outside of *keiko*, particularly at work where not only do I need the collective energy of the wolf pack (this other wolf pack, at work) to help me through difficult emotional encounters with clients, but

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also to help me cut through some of the office politics crap that I continue to trip over. If I can do that — and the effort is everything — what a terrific use of Shintaido that will be!

Lee Seaman contributed a poem

*Sky is up
up up*

*Ground is down
ground down*

*See the sky
magnify*

*Touch the ground
trees around*

Sky ground

Sky ground



Naomi Caspe sent in this entry

I wanted to share some insights about movement and gesture from the works of the 19th Century French artist/ dancer Francois Delsarte. His writings are compiled in a now out-of-print book called *Every Little Movement* edited by Ted Shawn. A great wealth on insights on gesture, movement and meaning.

“To depend entirely upon inspiration is as bad as waiting for a shipwreck to learn how to swim. To leave everything to natural spontaneity is as bad as to make everything the result of mechanical pre-determination. Spontaneity is genius in dramatic interpretation. Predetermination of expression is art. Perfection is the harmonious blending of the two. Knowledge, possession and control; there you have the artist. The greatness of that artist will be decided by the mobility and wealth of his personality in its interior aspect and the harmonious flexibility of its exterior.”

In an area of bountiful resources, deer flock and get nosy. A keiko of place suggests that a simple dichotomy may not be appropriate to the question.

On Form:

“Form is the vestment of substance, the expressive symbol of a mysterious truth, the stamp of hidden virtue, the actuality of being.”

Delsarte called the three joints— Shoulder, Elbow and Wrist— The three thermometers.

Shoulder— The Thermometer of Passion (meaning any strong emotion). The elevation of the shoulder indicating how strongly the emotion is felt.

Elbow / Knee— The Thermometer of the Will. I experience this with the boh form and when I will my elbow to go straight, etc.

Wrist- The Thermometer of the Vital Force- The strong wrist, neither bent, nor rigid, but with the pliant strength of a living tree, indicated a strong and healthy condition.

When doing *keiko* I can use the form as a bridge and safe take off platform but also as a thermometer to view my mental, physical and spiritual state.

The Saturday *keiko* in which we “prayed with our bones” was very insightful for me. The bones contain the marrow, our essence and vital force. It is our universality: to the bone, we all look the same. I could feel a change in the vitality of my movements and a deeper connection with everyone.

Another interesting insight from Delsarte, What is the most complicated and expressive gesture? The Bow.

Frank Castro-Wehr wrote a poem

about his experience at the workshop:

The Wolf Faire

*The moon rose in the east,
So the hen cock-a-doodled
Strange morning, cold coffee. Hot pineapples.*

*A pack of wolves crosses the rode, and the drivers stop to look.
Praying no one would drive them over, they yell out their windows,
“Get off the road.”*

The wolves sit on the double yellow lines. Hmm, they drive too much.

*A young man, on a street in Quernavaca, spray paints pictures of planets,
Broken landscapes, purple fauna, oddly lit.
And multiple moons! How can it be, not only this or that, but also thas and thit?
Has he been there?*

*Back to the wolves, some drivers pull over. They see the wolf faire.
When wolves smile, you have to smile with them!
Not all are wolves, coyote is there too, hard to tell sometimes.
The drivers think, now where was I going?*

*In an Indian jungle, a huge mask of God, deep in a cool temple,
with a separate mask at each ear.
Let's split that mask down the middle, to see what's behind it!
Let's be ready to lift it back together again.*

*As for the wolf faire, you just have to see such a thing.
When wolves leap and tumble, bite ears, roll and shake,
Who wouldn't want to join in?*

Continued on following page

Taimyo for World Peace

At the Fifth Shintaido International at Sonoma State University in 1996, Aoki-sensei introduced the world to Taimyo Kata, a set of movements that might be described as the culmination of Shintaido. The *kata* (form) contains elements from across the Shintaido curriculum, resulting in what H.F. Ito has called a gallery of Shintaido. Taimyo *kata* includes stretching, kicking, a version of Tenshingoso, the twisting movements of Tai Ki Mai, the Shintaido ten-part meditation, breathing exercises, and some Karate.

A literal translation of Taimyo is "Great Mystery". Ito has poetically translated Taimyo as "Amazing Grace". Over the past few years, Taimyo has been used for personal and global healing. Before, during, and after the most recent American war with Iraq, group meditations were held, with Taimyo being practiced simultaneously in England, France, Quebec, the United States, Australia, and elsewhere. The goal of this practice is to heal the world and create conditions for global peace.

As part of that process, Ito and Tomi Nagai-Rothe have created a discussion group on the Internet that anyone may join:

<http://groups.yahoo.com/group/taimyo/>

Here you will find messages, photos, and files about Taimyo Kata, as well as schedules for upcoming group Taimyo prac-

tices.

If you are interested in participating in this group, please simply access the URL above, and follow the instructions to register as a member.

We look forward to the day when the whole world is doing Taimyo and is at peace! •••

Shintaido Hotel in San Francisco.

Come explore the wonders of the San Francisco Bay Area, and join in the many Shintaido regular classes and special events on offer there.

Need a place to stay? Jennifer Peringer is renting a beautiful attic bedroom in her Victorian house in the city for only \$30.00 a night for one person, \$50.00 for two.

**For more information call
(415) 824-0456.**

KEIKO AS PRAYER

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*Cars abandoned, drivers become friends to join in the fun
some close to the wolves.*

Some keep a distance.

That road is temporarily closed. Find a detour.

*If you leap off the platform to a trapeze, sixty feet above ground,
Now what do you think of your harness and rope?*

*In that moment between plank and grip, there are no more what ifs.
Only a do it now. Catch it now!*

You know friends will hold you, because you held them before.

*When the wolf faire ends, they all dispersed to the woods around.
They run with a never-tiring gait. They look back, and then they are gone.*

*The friends shuffle back to cars, keeping their eyes to the woods,
Where movement from each breeze-filled brush and branch hinted of
the wolves return.*

*Back to their cars, they want to hear a howl. But only hear the
silence.*

And deep within, they want to run. •••

(a brief glossary) of Shintaido terminology in this article

chudan (*lit. "middle level"*). Cutting horizontally along the horizon.

dai. Big; expressive.

dai jodan (*lit. "big upper level"*). Cutting vertically from the highest point or zenith to the horizon.

Eiko (*lit. "glory"*). Running forward while cutting **dai jodan** and vocalizing. One of the three basic Shintaido techniques.

hitori-geiko. Solo practice or training.

kata. A form or defined sequence of movements.

keiko (*lit. "studying the ancient"*). Practice; training.

koan. An irrational story or puzzle meant to provoke intuitive realization, often used in (Rinzai style) Zen Buddhism.

kumite (*lit. "joining hands"*). In martial arts, sparring; or in Shintaido, any exercise with a partner or partners.

sei. Holy; upright; formal. (Opposite of **dai**).

shoko (*lit. "witnessing light"*). Extending infinitely to the horizon.

Tenshingoso (*lit. "five expressions of cosmic reality"*). A **kata** of five movements and sounds, one of the three basic Shintaido techniques.

INTERVIEW

H.F. Ito's Life Before Shintaido

by Lee Seaman

H.F. Ito is a Master Instructor of Shintaido, and was a member of Rakutenkai, or "Society of Optimists," the group which originally developed Shintaido in Japan under the direction of Hiroyuki Aoki. Mr. Ito was one of the co-founders of Shintaido of America, and lives in San Francisco.

Lee Seaman: Where did you grow up?

H.F. Ito: My hometown is Kure, in western Japan about 20 miles from Hiroshima. That's where I was born, in 1942, just three years before the end of World War II. It was a naval base then. There is a small range of mountains between Kure and Hiroshima, so when the atomic bomb fell on Hiroshima on August 6, 1945, Kure was protected by the mountains. But my little brother was born just 2 days after the atomic bomb, and my mother had to give birth all by herself because all the doctors and nurses were in Hiroshima, trying to set up hospitals and taking care of the injured and dying there.

Kure had a big shipyard along with a navy base. Today most ships are built in Singapore or Korea, and Kure is a bedroom community for people who work in Hiroshima, but when I was little we had lots of American and British and Australian soldiers who were stationed with the Occupation forces, either at the naval base in Kure or the army base in Hiroshima.

The city government lost authority after the war, and everything was chaotic. A lot of the old ideas and ethics were discredited or even made illegal, but they weren't replaced. So after the war there were a lot of double standards, especially in small Japanese towns. People knew that they shouldn't do some of the things they did, but they felt they had to in order to survive.

And there were so many foreign soldiers everywhere, especially where there were

military bases like the army base at Hiroshima and the navy base at Kure. Wherever there were bases, there was a lot of business entertaining foreign soldiers. A lot of people worked in bars or nightclubs or in some of the other related businesses, including prostitution. That's called "mizu-shobai" in Japanese, literally "water-world." It was all controlled by the Japanese underworld, so many of the businesses were owned or controlled by gangsters, and a lot of the Hiroshima and Kure politicians were involved in payoffs.

...[A]fter I got that understanding about "Shin Zen Bi Ai", nobody could receive my tsuki except Aoki-sensei. That was evidence to me that something had really changed.

Things got fixed "underground" with bribes and payoffs. There was no fair judgment or reliable justice. That was true for big things, like getting a building permit or approval to construct a bridge, all the way down to little things like disputes between two small businesses. I heard a lot about it because my mother worked in a beauty salon, and the biggest customers were women doing *mizu-shobai*. If there was trouble between two small businesses, we knew that you didn't call the police, because they didn't have much power. Everything was settled by bribes. That seemed very unfair to me.

People would say, things shouldn't be like this, but what can I do? They never took

any risks to change their situation. I was really frustrated by that. So I wanted to go to college and become a lawyer or prosecutor or some kind of official with the police, and come back to Hiroshima and set up a fair system for social justice.

LS: What was school like for you?

Ito: I was good in school when I was younger, but in high school I started having disagreements with the teachers, so I didn't do so well. And I wanted to practice Judo or Kendo, or play baseball, but my mother wanted me to study hard and get into college, so she wouldn't let me do any of those club activities. Looking back on it, I think I had too much energy. I even got a job delivering newspapers, but I had to give it up after three days because my mother said it would be too embarrassing for my stepfather to have me do that kind of work. It was very traditional Japanese thinking. I couldn't understand it at all.

My mother was so worried about me that in the summer of my senior year she sent me to Tokyo, to go to a "cram school" so I'd have a better chance of getting into college. So I went to Tokyo, living on my own and studying at that school for two months, during summer vacation of my senior year in high school. Then, when I got back to school that fall, I noticed that my mother was getting up really early every morning. She would get up about 4:30 am and go to the neighborhood temple to pray. When I realized what she was doing, I was worried, because I thought maybe she was sick. But when I finally asked her, she said that she was praying for me, that I would get into college. I found that out in late October.

The entrance exams for Japanese colleges are in late February. So I started studying really hard—I had only three months—and fortunately I got lucky and was admit-

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Ito's Life Before Shintaido

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ted to Chuo University. I got into the Law Department, which is an undergraduate major in Japan, and when I graduated I planned to go back to Kure and help build a better and fairer society.

LS: When did you start practicing Karate?

Ito: I went up to Tokyo to start college, and I was finally able to do things that I wanted to, so I joined the Karate club at Chuo University my freshman year. At that time Egami-sensei (Mr. Shigeru Egami) was an adviser for the Karate club, and Aoki-sensei, who had already graduated from Chuo University, was doing most of the teaching.

My second year of college I started work cleaning office buildings every day before school. I was living in a very small student apartment in Mitaka, about a 45-minute train ride from my university. I'd get up at 4 o'clock in the morning and catch the first train in, get off at the cleaning business, and pick up a bicycle with my cleaning equipment. Then I'd ride the bicycle down into central Tokyo and spend two hours every morning, from 5:00 to 7:00 am Monday through Friday, cleaning office buildings. After that I'd return the bicycle, get back on the train, and go to my classes and to Karate practice. I made good money, enough to attend every *gasshuku* (retreat) where Aoki-sensei



and Egami-sensei were teaching. People started noticing that wherever either of them went in Japan, I was there, too—a *gasshuku* groupie.

In my senior year of college, in November 1963, I saw my first satellite broadcast TV show. It was President Kennedy's assassination. The president of the U.S. had been a symbol of social justice to me, and then he was killed.

There was a lot of confusion about what actually happened in Dallas, and I got disillusioned and lost my goal. I thought, if nobody can figure out what the truth is, even regarding the assassination of the president of the United States, how can anyone possibly build social justice in a small town in Japan, like my hometown of Kure?

While I was disillusioned, I saw *Casablanca* with Humphrey Bogart. I grew up in a *mizu-shobai* town, so I thought I'd be the owner of a small casino, and then I could do whatever I wanted to. Rick of Rick's Cafe, played by Humphrey Bogart, became my new hero, and I had a new goal. Instead of becoming a prosecutor, I would be the owner of a casino or a hotel or a big restaurant.

LS: What did you do after graduation?

Ito: Egami-sensei and Aoki-sensei were my teachers, so as graduation came closer I turned to them for advice. They said if I

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Dialogue: Shintaido Examinations

continued from p. 4

- creating also a moment of ceremony that also may not be encountered in our daily life.

I remember this feeling of warm and very sincere friendship created by the preparation of an exam, and also when we support our friends before an exam (such as trying to find a clean *keiko-gi* for one of the examinees who had made his last one very dirty during an outside *keiko* or who has forgotten his belt, or giving him a massage etc.). Then there is the feeling of togetherness just after the exam, between the examinees and observers, and the long discussions about *keiko* while the *sensei* are deliberating.

Then come the results of exams: in Shintaido the teachers give not only the results but also feedback. I was many times very impressed by Senior Instructors and of course General Instructors who were brilliant while explaining technical

errors, and at the same time finding a way to give more information about the philosophy, finding good words to encourage the students to correct their errors. Never any words of judgment. I have heard from my friends in Karate and Aikido that this is a unique style. This feedback is a treasure of information for any one who is listening to it.

And to finish, as you spoke about the "psycho-side of it" David, I would say that exams are also a tool of psychotherapy, and it is one of the reasons why I may decide to challenge one more *kyu* (rank) in Bojutsu very soon! Thanks to Michael, David, Shin and all the friends who have encouraged me while I was taking my exams.

With my Love,

Nicole

•••

Ito's Life Before Shintaido

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wanted to run a restaurant or casino, since I had no experience or background at all in that area, I should start working from the ground up.

They introduced me to Mr. Cho, who had graduated from Chuo before me and had also studied Karate in the same club. He had a restaurant in Yokohama's Chinatown, and I started working there at the bottom, as a dish-washer. We all worked 12-hour days, with a day off once a month if the chef said it was okay. I started working there in April 1965.

Then I joined Rakutenkai in the summer of 1965. The practices were always at night, so I worked all day and practiced almost all night. Before Tenso was discovered, I already understood a little from *keiko* and reading the Bible that there was a higher universal justice than people could provide, and I began to have some understanding of what Aoki-*sensei* and his wife Etsuko were always talking about.

Because I was born in the small town of Kure, occupied by many soldiers and with chaos everywhere and no social justice, I started out with a strong dream for social justice, but I lost my goal when Kennedy was assassinated. Then from *Casablanca* I got a temporary goal, and then I joined the Rakutenkai *keiko*. Aoki-*sensei* and Etsuko never forced us or pushed us to read the Bible, but they read it all the time. So I thought there must be some secret teachings in there, and I started reading the Bible during my breaks at the restaurant. I read it all the way through about three times, and I realized that there is a justice beyond what human beings can make, beyond human justice.

LS: How did that insight relate to your involvement in Shintaido?

Ito: That was when I first began to understand that there is a completely different level of justice—in Japanese we call it “Shin Zen Bi Ai,” literally “truth-all-beauty-love.” Once I became unified with that idea, even President Kennedy's

assassination couldn't disillusion me. Now in Shintaido we talk about universal energy, or going beyond human power or strength. We didn't have Shintaido yet at that point, but I was doing some massage and a kind of hands-on healing called “Te-ate.” Once I got this understanding by reading the Bible, I had a different level of consciousness, and my



healing power became very strong. Aoki-*sensei* said my *tsuki* (punch) got upgraded at the same time. And I knew things about people just by being near them. There were a lot of pickpockets working the Japanese trains in those days, and I could tell who they were before they did anything.

When I had my one day off a month from the restaurant, I would sometimes go to the Chuo University *dojo* (training hall) and do *keiko* with other Chuo graduates who had been practicing longer than I had. When I was a student they were able to defend against my *tsuki*. But after I got that under-

Rick of Rick's Cafe, played by Humphrey Bogart [in Casablanca], became my new hero, and I had a new goal.

standing about “Shin Zen Bi Ai”, nobody could receive my *tsuki* except Aoki-*sensei*. That was evidence to me that something had really changed. My *tsuki* became a kind of kamikaze attack, but my body was very flexible so I moved in a spiral rather than just a straight line in the *dojo*, like a cruise missile when they were expecting a cannonball. I could easily see what my partners were trying to do. I could chase them around, and they couldn't get away.

I wasn't as interested in peace then as I am now. When I was growing up, we had a lot of discussions about whether Japan was totally at fault for WWII or not. The war crimes courts ruled that it was 100% Japan's fault, and it's true that some Japanese leaders made terrible mistakes and led Japan into militarism. But we also felt that Japan had been set up in the international media to be the “bad guy”, even before the war started.

When we were young, we often talked about the kamikaze pilots, and what it meant to give your life that way. And then after I came here I found the book *The Nobility of Failure* by Ivan I. Morris. He really understood the Japanese people, and especially the kamikaze pilots. That's very much how I felt when I was young. It's natural for young Japanese who love their country and their families to be willing to die for them.

When I found direction, and when Aoki-*sensei* asked us to commit our lives for research and development of a new age martial art, it was our pleasure— my pleasure— to bet my life. Then, after I found direction, which was spreading Shintaido, that became the goal and meaning of my life. After we found Eiko no Ken (the Sword of Eiko), it was very natural for me to start helping Aoki-*sensei* to establish the Sogobudo Renmei (Holistic Martial Arts, a precursor to Shintaido), and after that, Shintaido.

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Life, Death, and Kumite

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shifted, the latch was raised and I had stepped into this enormous space, full of possibilities of challenge and growth; with a little of the fearlessness I was learning in class, I became a hospice volunteer and began seeing clients— initially mostly AIDS patients— in the summer of 1994.

*...[W]hat moves me most are
the similarities between a group keiko
at high altitude under a blanket of stars
and the one-on-one active listening of
counseling*

One of the first things that became blindingly clear was that my presence was everything. I could be making soup, or changing soiled diapers, or reading poetry, but the “me of me” had to be fully present with my client. My client was, indeed, my partner, and we were engaged in the *kumite* of life

and death, our lives as they were joined every week for a couple of hours, and his or her death, imminent, often unspoken, but always there. Like any *kumite*, energy was exchanged, whether our bodies touched or not, and I had even then demonstrations of Hikari or Wakame without contact, or examples of “A-timing” (as when Master Instructor Ito would come up behind us in Bela’s class with a rolled-up newspaper, wanting to see if we could anticipate the downward motion of his arm before being swatted).

It was, like the bumper sticker on my car, letting the body be a message of the universe, allowing the mind to rest and not try to think the body into submission. In those early years of volunteering I also had to learn to let go of my mind and “simply” be.

Over time, with the nerves that came with doing hospice work less tightly wound, I was more present and more fully myself — what Shintaido has always wanted to teach me if I would just shut up and listen— so that there were moments of self-exchange that who was leading and who receiving became blurred, as in the best of *kumite*. We were dancing, and

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Ito’s Life Before Shintaido

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LS: How did your early experiences growing up in occupied Japan affect your view of things?

Ito: A few years ago I watched the movie *Chocolat* and that made me wonder why I never ate chocolate. I know it’s good. I like the taste. But I never eat it. And then I remembered something from my childhood. When I was very little there were always a lot of American soldiers around, and they would give away chocolate. So naturally the Japanese kids started begging for chocolate. And one day my mom yelled at me, and said, “Never beg from American soldiers!” I was only about 5 years old then. And I shut that part of my mind off. I made a promise to myself that I would never beg chocolate from the soldiers. So I liked chocolate, but I never wanted to eat it. I even forgot why.

After I saw the movie, I remembered that experience, and I remembered how I shut that off. I started reviewing why I came to dislike chocolate— because my mom yelled at me not to beg when I was a child, so I convinced myself that I didn’t like chocolate. That movie helped heal me of some unnecessary restriction or self-regulation. (And now I eat chocolate, and I enjoy it!)

Now I’m reading *Flow: the Psychology of Optimal Experience* by Mihaly Csikszentmihalyi. This book talks about how today

modern civilization gives us so many choices, and such a comfortable lifestyle, that if you aren’t smart enough, you can easily get lost. So each individual needs to have a life project. It’s not so much about the meaning of life as the direction of life. Finding the direction of life should be the main project of human life, he says, because if we just live, we are not that different from animals.

Maybe someone has a miserable childhood, for example. Some people take it as a challenge, and change their lives and make it more interesting. Other people take it as an excuse, and end up keeping their lives miserable. But the people who choose to, can keep challenging and upgrading their lives.

When I read this book, I realized my childhood— well, mine was not too bad, I’m sure my parents had a tougher time— but anyway, I took the problems of my childhood as a challenge. I wanted to change things. Originally I was interested in social justice, but then my dream became more of a search for universal justice. Then I got involved in Rakutenkai with Aoki-sensei, and when we found Tenshingoso and Eiko, I thought “This is it!” I knew if I could develop an organization where people could study Tenshingoso and Eiko, they would naturally reach a completely different level of consciousness. That’s how Shintaido became my mission. •••

Life, Death, and Kumite

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life and death, which are our ultimate partners from the first breath to the last, were just one part of the performance.

My Shintaido practice moved forward in fits and starts. Eventually I became a Shintaido Graduate in January 1998, which amazes me still to this day. (In fact, it was a testament to the skill and doggedness of my instructors and my being able to bring into my body and consciousness the deeper connections that make Shintaido a unique discipline and way of life.)

A year earlier, my father had died of metastatic stomach cancer, and I was able to be present at his bedside because of my hospice volunteering and the *kumite* that had worked its way, like a salmon going upstream, into my self. Both philosophies sat vigil, and I did Tenshingoso every day while I stayed at the brick house on Capitol Drive. My father's death catalyzed my applying to graduate school, which led me in August of 1999 to UC Berkeley and to graduation in May of 2001 with a Masters in Social Welfare. It was altogether fitting that most of the friends who came to Zellerbach Hall that evening were from my Shintaido world, for they had helped midwife both my desire and ability to go back to school at forty-four and to choose as a profession the challenge of doing social work for the terminally ill and their families.

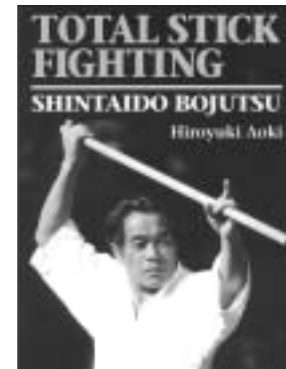
I have been a Medical Social Worker for a small, non-profit hospice in San Mateo, California since the last day of May 2001. I intermittently practice Shintaido, mostly freehand, with less angst about whether my feet are properly set or whether my form might bring my teachers to tears. In September I attended my first *gasshuku* in three and a half years, in New Mexico, and was reminded of the power of community and the rituals of our practice that bring us connection, and *kumite*.

I have stood outside of a client's front door and mentally, or with my arms above my head, done the "Italian coffee grinder" exercise that Ito taught us, letting the tension out through my hands into the earth. Or, just prior to knocking, I have done a mental "O" in anticipation of giving back what is in my heart to release. I often do Taimyo, Part I in the morning before work and the Ten Position Standing Meditation at night, interlaced with a recitation of the Lord's Prayer. They ground me in the present, both earth and sky, the Ten Chi Jin that is Shintaido's spine.

As I conclude this elegy to Shintaido and hospice, what moves me most are the similarities between a group *keiko* at high altitude under a blanket of stars and the one-on-one active listening and counseling I do in my professional life, for in the end the hands that I lift in Tenso are the same ones lifted (in fact or metaphor) to my patients when they are frightened, or need to talk. Each of us brings the best of ourselves to *keiko*, whether we know it or not (and it took me many years to get that), and just as certainly, I bring my humanity and "Robyness" to my clients with each visit. If life is one great *kumite*, then Shintaido and hospice are two of the fundamental parts that make up my whole. •••

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TOTAL STICK FIGHTING:
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by Hiroyuki Aoki
140 pages, illustrated with photos, \$27

Released in March 2000 by Kodansha, this authoritative work covers the art of Bojutsu as practiced in Shintaido. Aoki-sensei presents traditional *bo kata* adapted for Shintaido as well as his own research and development.

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Taimyo Kata and Tenshingoso (\$20)

Detailed instruction in Taimyo Kata, concentrating on breathing and energy cultivation techniques. Plus Tenshingoso reverse-breathing technique and seated versions of both *kata*.

Kenko Taiso Instruction Video I (\$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.

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, a 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.

Kata and Kumite (\$20)

H.F. Ito gives instruction for *kaiho-kei* (opening and challenging) exercises with Michael Thompson and Robert Bréant. Includes: group practice, bo kata (hi no kata, kaze no kata, sho-dan, nidan), jo kata (taishi, hojo), karate kata (sanchin, tensho), kumi-bo arrangements, kumitachi (sword vs. sword) nos. 1 - 9. 120 minutes.

Set of all 6 videos above: \$100

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, commemorating the significant milestone. The articles were written by students and instructors. There are 32 articles, 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 of 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.

... ETC

History of Shintaido Scroll (\$15.00)

A pictorial description of the cultural inheritance and history of Shintaido, from the three martial arts masters Ginshin Funakoshi, Shigeru Egami, and Hiroyuki Aoki. Created by Tomi Nagai-Rothe during a lecture and discussion on the origins of Shintaido led by H.F. Ito during the PacShin Kangeiko in 1999. 9" x 32" on gloss laminate paper.

MINI-BOOKS

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