

The Shintaido Foundation Newsletter #13 July 1996

SCHEDULE: 1996-97

Workshop: July 27th & 28th Munich, Germany. Contact: Geoff Fitch

“End of summer” Rhossili weekend: 31st Aug & 1st Sept, Wales.

Contact: Peter Furtado on (01865) 247997

Autumn workshop: 26/27 October, Bristol. Contact Marcus: (0117) 924 1124

1997 Kangeiko: January in London. Contact the Brixton Group

Spring 1997, proposed workshop in Yorkshire (contact tba).

“BREAKING ROCKS IN THE HOT SUN”

A personal view of the SF Summer Workshop

I just knew the day was going to be different as dawn found me hammering down the M4 on my MZ motorcycle. The dawn was beautiful, but freezing cold. I'd lost the map Debbie sent me and was trying to remember where on earth the Dance Centre was. My only recollection was of driving past it with Pattie sometime last year, I remembered her saying

“We practice there too sometimes”

Arriving in Bristol my arms felt like two numb branches growing out of the handlebars. My mind was full of memories of other gasshukus, deep in my past, of other long rides and times of personal discovery. Forgetting to be lost, I drove straight to the Dance Centre without realizing it, and arrived about an hour and a half too early! That gave me a much needed chance to go in search of coffee and warmth.

The thing about having children is that Shintaido and motorcycling are two things that I love which just get squeezed out of my life. Now that I was indulging them both in one day I just wished I could feel a little fitter!

The first keiko in the Dance Centre was a very technical one. Ito sensei showed us many things about the evolution of Shintaido during the days of Rakutenkai. He demonstrated to us with his body the processes of discovery which led to the basic forms of Shintaido. We had to experience them too.....

During a break Ito sensei asked us all how we went about explaining Shintaido to other people. To what did we all compare it? There were a lot of interesting responses.... but what I'd really like to do is throw the question back at you, out of the pages of this magazine

“How do YOU explain Shintaido to other people?”

(answers for the next edition please... I want lots!)

After this keiko there was a brief panic brought on by the arrival of the traffic warden. It brought everybody back to earth much too quickly. Luckily I managed to escape, and put the bike on top of a hill (there being lots of hills in Bristol), most importantly a legal hill! My commiseration's to those less fortunate.

Thick soup, even thicker bread, old friends, new friends, maps... "You're kidding, Where?"... back on the bike, down the M32 (the beautiful, warm, sunny M32) to some Park somewhere. I'd been there before, I knew.

It began to get hot. We got changed in the shade, trying to think where the shade would be in 2 hours time. Then began the long session, 3 and a half hours of it, "Breaking Rocks in the Hot Sun".

My recollection of this keiko is seriously indistinct. I recall endless kunité, giving and receiving, attack and repel, like the waves on the shore as the sunstroke attacked my head. We were studying a tsuki attack, and a way of receiving it which involved... let me see... forward and back, spinning on your heel; come in, go out; reach in, take out... roll him over, roll him over, stay close... and running, always running, attack attack, always running. Towards the end of the keiko we began to do demonstrations in pairs. I recall watching Ito sensei standing, a white silhouette against the trees, watching with such intensity every move, every cut...

"Hor.. good wun!"

After it was over we all split up. There were plans for a party, and a bed for me for the night somewhere. I got back on the MZ, but soon had to stop, my head spinning. I found something cold to drink, and realized I didn't know where the party was. After a few inconclusive calls to peoples ansaphones I tried to find the party by "blind driving", in much the same way that I found the Dance Centre in the morning. But this time my mind became hopelessly confused, and me? I became hopelessly lost. Eventually I happened across a sign to the M4, and somehow it called to me.

So I ended the day the way it began. As the sun set I rode up over the Chilterns, the air cooled down and blew right through me, blowing those cobwebs out of my mind. I returned to

Reading by the light of my headlamp, with the cold dusk snapping at my heels.

Charles Burns

BOD Reports

No BOD reports available

Missed an issue?

Back issues of the SF Newsletter can be obtained by sending £1 to the address on the front of this issue.

Currently available:

Newsletters 8, 9, 10, 11 & 12

In addition individual articles from previous issues can be printed out for you at a cost of 50p per sheet.

Please note any funds received this way will be used to off-set the cost to SF of producing further issues of the Newsletter.

Branch News

Reading

My efforts to start a class here are to continue in September with another attempt to start an Adult Education class run by Berkshire County Council. The only snag is that I need 12 enrolments for the class to proceed. Last year there were only 5 and so it was all cancelled at the last minute!

This year I am planning a massive summer poster campaign to try and spark some interest. Reading is a city now... surely there must be 12 people here!

Charles Burns

INTERNET NEWS

SF Web Site

The Shintaido Foundation Web-site is now firmly rooted in cyberspace thanks to Rachel Ganz in Edinburgh. Those of you who are able go take a look at:

<http://www.ed.ac.uk/~rachelg/>

You can even read this Newsletter again there! The following was lifted neatly from her site (sorry Rachel!):

The Do-In sequence

The following notes describe an exercise sequence known as "do in". Okada sensei shared the "do in" exercises with us at "Shintaido Forum" in September 1992. Minagawa sensei

demonstrated them to the Bristol Shintaido group in October 1992.

"Do in" are a series of exercises originating in China, which are often associated with Shiatsu. They are particularly suitable to be done first thing in the morning or before lunch. They should not be done straight after eating.

They are floor exercises, some of which are done sitting up and others lying down. There are three points which are common to all these exercises; these are:

- * Exhale as you perform each movement
- * The sitting posture should be with your legs straight out in front of you
- * Relax between each posture

The Sequence

1. From sitting position, snap your big toes against your second toes. Snap both ways, that is, as the big toe goes downward and again coming back up. Repeat the exercise lying down.

2. Remain lying down, and rest your left heel in the groove where your right toes meet your right foot between the big toe and second toe. Allow the weight of your left heel to press down on your right foot as you exhale. Breathe in as you change feet, and repeat the stretch as you exhale. You should do this stretch three times on each side.

3. Lying down; bend your right knee while keeping it flat against the floor, so your right foot is out to the side at an angle. Rest your left ankle against your right knee and exhale. Breathe in as you change sides, and repeat the stretch as you exhale. You should do this stretch three times on each side.

4. Lying down, clasp your right knee to your chest, keeping your right heel stretched out; exhale. Breathe in as you change sides and repeat the stretch as you exhale. This exercise is good for the large intestine. Repeat the stretch three times on each side.

5. Lying down; bend your right leg, and bring the knee across your body until it almost touches the floor on the other side. At the same time, stretch your right arm out at 90° to your body, and twist your head so you are looking out along your arm. Hold the position as you exhale. Breathe in as you change sides and repeat the stretch as you exhale.

6. Lying down, bend your right leg up under your body, and lie down on it. At the same time stretch your right arm out behind your head and exhale. Breathe in as you change sides and exhale as you repeat the stretch. You should do this stretch three times on each side.

7. Lying down; push fingers of right hand into abdomen below the left rib cage, and pull towards right. Hold right wrist with left hand to assist in movement. Let go abruptly. Repeat three times, moving the hand down an equal distance each time, so that the last sequence involves digging the fingers in just above the pelvic bone. Change hands, and repeat, working up in four movements from the right pelvic bone, up to the right rib cage. Then repeat the sequence in the middle of the abdomen, moving down in five sections from below the diaphragm to just above the pubic bone.

8. Rub the abdomen in circles, in an anti-clockwise direction as you look down towards your feet.

9. Sitting with your legs stretched out in front of you, clasp your hands behind your head. Pull your elbows forwards towards your knees and exhale. Breathe in as you sit up. Repeat twice more.

10. Sitting position, clasp hands behind head, and twist forward so that your right elbow goes toward the right knee. Breathe in as you sit up. Repeat twice more.

11. Sitting position, clasp hands behind head, and twist forward so that your right elbow goes towards the right knee. Breathe in as you sit up. Repeat so that the left elbow goes towards the left knee. Repeat the stretch so that you have done three movements to each side.

12. Sitting position. Same exercise as before, except that you should twist the right elbow towards the left knee. Repeat the stretch so that you have done three movements to each side.

13. Sitting position. Same exercise as before, except that you should twist the right elbow towards the left knee. Repeat sequence until you have done it three times on each side.

14. Sitting position; clamp your left hand, palm down onto the back of your right hand. Turn your hands over so the palm of your right hand is now facing upwards. Keeping this grip, stretch forwards so that your hands reach between the ankles, exhale as you do so. Breathe in as you sit up and change hands. Repeat sequence twice more. The following exercises are all done in the sitting position

15. Place your right hand under your right jaw, with the fingers towards your ear. Place your left hand behind your left ear. Twist your head to the left, tilting your head slightly upwards. Exhale. Breathe in as you return to the centre, and change hands. Repeat until you have done three stretches on each side.

16. Rub hands together and cup over eyes keeping eyes open. Keeping head still, exercise eyes up/down, diagonal from

top left, and then from top right, horizontally. Then make circles with your eyes, first clockwise then anti-clockwise.

17. Rub bridge of nose with middle finger, and rub the side of your nose and the tear duct area.

18. Hit your teeth area (mouth closed) with your finger tips.

19. Rub the cheeks and side of the face.

20. Place your finger tips in the centre of your forehead, and move your forehead from side to side beneath them.

21. Grab your head with a claw-like hand and pull your hand away. Work all over the head.

22. Starting behind the ears, fold the ears forward with your middle finger, and let go with a sharp movement.

23. Place the middle finger behind the ear and squeeze the ear flat. Put your ring finger in the hollow of your ear, and snap the index finger forward to strike the earlobe.

24. Clasp your hands behind your neck, with one hand over the other. Squeeze the neck.

25. Starting with the heels of the palms under the jaw, and your thumbs at the point where your jaw turns up to the ear lobes, massage the saliva glands under the jaw. Work along the jaw until you have built up a mouthful of saliva.

26. Swallow the saliva deeply three times. Close your eyes and meditate on the image of white light travelling round the body. From your head, down your front, under the crotch, up the back, over the shoulders and down the backs of the arms, around the finger tips, up the inside of the arms to the chest, down to the stomach, the front of the legs, toes, up the back of the legs to rest in the koshi.

To conclude:

27. Lie down, and do the toe exercise which this sequence started with.

Debbie Evans

Letters

e-mail from Nice

To: shintaido@edobarn.demon.co.uk

From: ELMOZNINO Herve <Herve.Elmoznino@sophia.inria.fr>

Hello.

I'm doing Shintaido in NICE.

I'm interested in your Shintaido Newsletter...

I'm editing the "NISSART KUMITE", paper of the Shintaidoistes in NICE.

Elmoznino Herve.

Leon Kossoff

Some of you might like to take in the Leon Kossoff exhibition now on at the Tate. Leon is definitely one of the more “difficult” artists. The most immediately obvious thing about his work is the way he uses the paint itself. He seems to paint in the same way that you or I might do eiko, as one long scream!

All of his paintings, even the largest of them, are in fact painted in one session, be it a very long day or just an hour or two. However they are often painted over and over again, the paint getting thicker and thicker with each repainting, until it literally falls off the canvas in great globs! Only when he has succeeded in painting exactly what he wants, in one go, does he finally leave the things alone.

I think, then, that his works are as much a record of his kata of painting, than they are say, portrait, landscape, or nude (although all his paintings are, in fact, portraits, landscapes, or nudes). If it were possible that my eiko could somehow leave an impression on the grass, and that each attempt at running the perfect eiko would add to that impression, then I think this is what it would look like.

Leon Kossoff was born in the East End of London, and made his first great paintings around the end of the war. His early landscapes are all about the bomb-sites of London, and his people are all Londoners. Throughout his life London has been his main, if not his only source of inspiration, so I think that all Londoners should go and see this. (If, indeed there are any Shintaidoists left in London. I don't know, ARE there any Shintaidoists left in London.... apart from my sister?)

Charles Burns

Editorial

Well, I've done my best to fill all the white spaces, and thank heaven for the internet! It does seem to me, however, that the TOTAL lack of articles arriving on my doorstep sheds something of a question-mark over this Newsletter.

Please remember this is YOUR Newsletter, I am volunteering my time as editor, not author! A one-man Newsletter represents nothing but himself.

Any regular publication needs regular contributors, and I do mean regular. I need a photographer, an interview bod, regular branch reporters from each branch (appoint your own please), an agony aunt (or uncle), and some letters! Please have a think about what you could contribute to this publication. It really doesn't take long!

OK. I've got that off my chest now. Here's wishing you all a great summer.

Charles Burns

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All BOD members are willing to be approached on any matter of concern to SF members.