



## **Daienshu 2013 'Hanami'** *Celebrating 40 years of Shintaido in the UK*

by Kim Chan



This year's Daienshu was the celebration of forty years of Shintaido flowering in the UK. To celebrate this, the event was aptly themed Hanami; literally meaning "flower viewing" in Japanese.

In true British tradition we began with wet weather, which meant the opening ceremony and first keiko on the Friday evening was held indoors. Ula Chambers led the ceremony, welcoming Masashi Minagawa, our international visitors from Italy, Brazil and Czech republic and all who were there.

Introducing the theme of hanami into our warm cozy circle, she invited everyone to name a flower which symbolized themselves. There were roses and forget-me-nots, lotuses, blossoms, cosmos flowers, hyacinths, sunflowers, peonies and the dandelion with its deep roots and ability to spread far and wide.

Ula then reached into her own heart to reach ours, reminding us of how flowers, even if they die, will re-seed and so either spread and grow more flowers or get reborn to flower again.

She then led our circle of flowering keikonins through a warm-up where we continually changed partners and so spread ourselves across the dojo and the group. The warm up ended with the group in a circle, opening and closing, like a Forget-me-not, touched by the breath that moved within and without.

Then we started the first keiko. Masashi mentioned his inspiration for the weekend; that he aimed to structure the event like a symphony, this opening session acting as a prelude. Warming us up for the weekend he got us all running on the spot as fast as possible for 9 seconds! First for the Olympic 100 metre heats, rounds one and two, then the semis and then the finals themselves. And with a wave of the Shintaido magic wand, we all made it through all the rounds and we were all winners! I don't know if there is a name for this on-the-spot

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running eiko, but it certainly deserves one, as a humorous, useful and surprisingly effective practice. It would be used repeatedly in many of the practices throughout the weekend. It also set us all in a good mood for the weekend and set everyone laughing...

On the evening of that first night we were treated to a viewing of some sections of the new Tenshingoso Arrangements DVD. Directed by David Franklin and

produced by David, Gianni Rossi and Masashi, with the support of the European Technical Committee, the DVD is the culmination of Masashi's life work to date, developing Tenshingoso through kumite applications. David's film-making expertise and talent for dramatic and creative camera-work shone through, even in these short sections, and we await the final finished product with eager anticipation. (David also mentioned that if anyone has experience or knowledge in the area of DVD distribution he would very much like to hear from them, as he is not an expert in that area – so anyone with any knowledge here, please contact him!).

Saturday morning started with Matins for a few from the group followed by Taimyo kata led by Charles, which was filmed by Laurent, Masashi and Katrina. Filming continued after this with Clelie Dudon, David and Gianni doing "Tensho" ("Little Heaven") kata under the blossoming trees.

After breakfast, we gathered back in the practice hall for the examinations.



Charlotte Stace challenged her Shintaido Chuto-ka grade whilst Andrew Stones and Alex Hooper challenged bohjutsu second kyu level. Andrew also challenged his karate second kyu level.

They presented to Ula, David and Gianni as the main examining instructors.

The exams were followed by the Hanami demonstrations. First, Peter Furtado spoke of his early years of keiko and how he had been originally taught that for the first three years of kenjutsu practice one should work simply with raising and lowering the sword. His demonstration was "Shoko", which he continued, quietly and solidly on one side for the duration of the other demonstrations. Movingly he dedicated his offering to all those British Shintaido practitioners who have passed away.



Whilst Peter continued Shoko, the groups gave their demonstrations, the Nailsworth/Bristol group led by Katrina Horne demonstrated Tenshingoso in powerful and harmonious cannon form. In a circle facing inwards, they invited five members of the audience to lie down in the centre of the circle, heads together, as if creating a massive flower of energy. This was wonderful to witness, and described by David Franklin as "truly psychedelic"! They followed this with seated one arm tenshingoso.



The Stroud group was led by Nagako Cooper continued the theme of sitting tenshingoso which they demonstrated beautifully. This was then followed by the Bath bohjutsu group led by Pam Minagawa. They demonstrated Nidan kata and Shinjo Dai Kumi boh with vigour and alacrity.

The Brighton group then demonstrated tenshingoso with variations of open hand and kumitachi arrangements. This was another beautiful demonstration to watch.

The solo demonstrations followed with Andrew Stones demonstrating shiho renshu (turning-in-four-directions), based on his personal explorations of the various turns in Shintaido. Charles Burns then performed a splendid naginata kata. With the prophetic abilities of a seer he mentioned that this kata has a strong habit of going wrong and asked for us to bear with him if this happened. He then with great energy broke his





naginata in the middle of the kata! The wooden blade, dramatically split into pieces was perhaps symbolic of endings-and-beginnings: out with the old, to make way for the new! It somehow added that extra frissant to this, the penultimate demonstration. With the stoicism and inner strength of all great British Shintaido Chairmen he kept calm and carried on to finish his demonstration very well.

After this, Peter concluded Shoko, and along with Ula, the two of them together demonstrated old-school eiko kumite "to the limit" ("and beyond!", as one audience member exclaimed).

The morning's activities were rounded off with a good keiko session. Gianni, ever creative, led some "happy-clappy" jumbi taiso which was great, especially for those who had primarily spent the morning as observers and were understandably rather cold. Then keiko-proper, led by Masashi, in which we did the Tenshingoso arrangement kihon variations: one-hand movements from Tenshingoso practiced in Fudo dachi along with various steps, followed by some renki kumite: first just exploring palm-to-palm contact; then jigyoken-to-palm: then finally "E" movement renki.

After lunch, we were finally able to go outside to dance with nature in the fine weather! After the warm-up led by Peter, Masashi continued with the kumite theme: we revised the Diamond sword kata, but empty-handed, and then paired up to practice with one person attacking with the on-the-spot-running-eiko, and the other person cutting through them with the 8 moves of the Diamond kata. Then in threes, and then in fours, with the various groups then demonstrating for each other. We then went on to Mizu-no-nagare kumite, with variations from the front and from behind, again, in pairs and then in groups. It was in this keiko that a beautiful emissary from Great Nature came to join us: a majestic Red kite circled over the keiko field many times, provoking inspiration. Meanwhile, on the ground, Masashi continued to weave his symphony, as elements of Tenshingoso and Eiko threaded together to blossom into new arrangements for us to explore.

After the practice was complete, we gathered in a circle and Charles spoke of how, many years ago, inspired by Shintaido-of-America's "Cutting the Blue Sky" book, he had thought it would be a great idea to gather some inspirational articles from the many British Shintaido newsletters and journals from over the years, and compile a British equivalent. He had done a large amount of the compilation work about 10 years ago, but then put the project on hold due to time pressures (i.e. virtually running and organizing the whole of British Shintaido!). In the last few months Laurent had taken over the task, and, armed with awe-inspiring computer skills, speedy organization and great love and patience, had actually gotten the book published! To





the amazement of all, Charles then reached inside a bag and pulled out the finished product entitled "Cutting the Grey Skies"! This was immediately and understandably followed by a hearty three cheers for both Laurent and Charles.

The evening comprised of an appropriately moving and enlightening trip down the 40 year memory lane of British Shintaido, organized by Peter and Nagako.

Peter pasted a timeline all around the walls, along with photos and fascinating examples of old newsletters. He then compèred a wonderful evening of stories-of-the-old-days, of Shintaido in Britain (and Britain's in Japan!) with his own tales, plus contributions from Pam, Ula, Charles, Belinda, Nagako, Gianni, Rachel and Jamie. A common and amusing theme of many who spoke was a memory of their very first keiko class. At the end of the jumbi-taiso; sweating, feeling great achievement and sometimes sheer exhaustion, they had settled in the atmosphere of the end moksū, assuming class was over, only to be shocked or horrified to hear the inevitable "now let's begin"!...

The sharing of stories was especially eye-opening for those many of us who weren't around in those days. There was also reminder of the struggle British Shintaido went through in the 1990s where there were no gasshukus and the future of the organisation seemed unclear.

Then a lovely presentation of gifts and certificates-of-appreciation for Masashi, Pam, Ula, Peter and Charles for their sterling and tireless work for British Shintaido over so many years. Because of their selfless devotion we all still experience and share in this beautiful keiko. There are no more deserving people for such acknowledgement.

Then, champaign, and cake and chatting....and finally dancing, late into the night. Then off happily to bed, to sleep, or, as many red-eyes betrayed the next morning, to read and read and read....the many tales of heroism and adventure, in "Cutting the Grey Skies". One of the many exquisite sharings in the book that touched me deeply came early on with the way in which Stuart Blackburn concluded his short piece on 'Early Keiko Memories'. Looking back over his keiko times he says " My heart sang then and I weep with joy now at the memory".

The next morning, after more DVD filming and breakfast, out to the keiko field once more. Clelie led a great warm up, followed by a wonderful kihon session from David. Then Masashi concluded with the rest of the final keiko session of the Daienshu: more on-the-spot-eiko with 8 cuts of Diamond kata (fast becoming a favorite practice of many). We also did a simple walking Eiko exercise: Eiko walking instead of running. Masashi mentioned that previously he had always had an idea of Eiko (and practice in general) as being very intense and requiring great effort in order to achieve the goal of transcendent realization. But then recently he had a dream of himself with another person side-by-side, walking very gently with an Eiko type of feeling, "into the light". So we then did Eiko in pairs, arm-in-arm, walking, each person providing a half of complete whole eiko. (Masashi also later mentioned he discovered this arm-in-arm practice when working with someone who was very weak with cancer, yet still needed to practice eiko). We also went on to do Tenshingoso arm-in-arm with a partner, again each providing half the kata to make the whole, and then with three people as a "trinity" Tenshingoso. We also did regular one-hand Tenshingoso kumite, plus cannon Tenshingoso kumite. Masashi sensei's deepenings into the many variations and flowerings of Eiko and Tenshingoso variations are producing practices which are subtle and playful and are curiously healing in their effects. They are exercises which call be enjoyed by beginners and advanced practitioners alike, and can really bring everyone together in a gentle way. Long may this exploration continue!

In British Shintaido tradition, practice had eventually brought the sunshine out from behind the clouds and we moved in a brightness not much seen yet this year. The morning was rounded off with exam feedback and closing ceremony. Perhaps because it was bringing to a close the gasshuku that marked the 40 year anniversary, the closing ceremony was particularly touching, with, I think, not a dry eye in the house. We were all grateful to have been present at this wonderful 40 year Hanami Daienshu, and all now looking forwards to the 50-year celebrations in ten year's time!

A deep gassho to our senseis and sempais for keeping the keiko alive for us to share! May flowers continue to fall and blossoms grow everywhere! ■



*All photographs courtesy of Kim Chan. Daienshu 2013*

## **British Shintaido at 40**

by Peter Furtado

The May 2013 daienshu saw the celebration of 40 years since the very first Shintaido keiko in Britain – a keiko that Pam recalls indelibly and described vividly during our celebration evening. She told of doing a load of exercises, then settling down and bowing, thinking that was fine, only for the instructor (in that case Ken Waight) to stand up and saying ‘now let’s begin’. The shock of what they then began to do changed her life.

The same story – of a person’s shocking, exhilarating first keiko, unlike anything else they had ever imagined before – came up again and again as we travelled through the years since then, and as many members described their own introduction to Shintaido. First Pam, with tales of the English gaijin group blundering around Tokyo and surviving only thanks to the saintly assistance of a certain Masashi Minagawa, then Ula on meeting Jeff and on the International the young group staged in Bristol in 1982, then Belinda on going along to a ‘picnic’ on the Gower she’d been invited to by the quiet Japanese man in her English-as-a-foreign-language class; all of them had everyone in stitches as they described the tornado-like impact of Shintaido on their lives, picking them up, whirling them around and bringing them back to earth somewhere more colourful, somewhere with more laughter.

Many others joined in – Rachel, Charles, Gianni, and others – with their own extraordinary memories and sometimes agonising passion for this crazy-yet-sane thing we all do. I recalled a T-shirt I once saw: “We’re all practising Aoki’s Sensei’s little joke”. As we talked, we loosely covered the decades – and all the characters – through which and whom we have cut. The walls were covered in a year-by-year timeline of people, gasshukus and other events, and each person brought pictures, leaflets, posters, even plums, to flesh out the names and dates, and tell a visual story. We are now in a world of iPads (David gave us a preview of the beautiful and sophisticated Tenshingoso video that ESC has been making), but we could see that even though British Shintaido began in the age of manual typewriters and Letraset and Roneo, the essence of Eiko and Tenshingoso remain the same. The truth of this became even more clear as we leafed through the new book *Cutting the Grey Sky*, that Laurent had put together from old newsletter articles over the years.

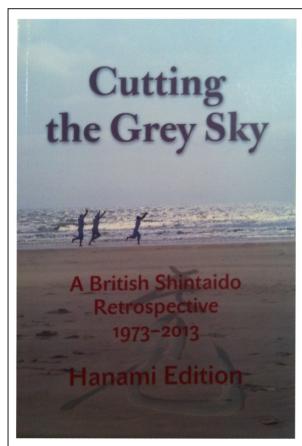
The previous day we had done a birthday demonstration. Each group showed something that expressed the keiko they do, something they love. Eiko and Tenshingoso were much in evidence – though often in novel and inspiring forms. The Nailsworth group created a psychedelic Tenshingoso experience, inviting the audience to lie in the centre of the circle and experience the sound and movement from inside; Brighton also explored the possibilities of combining Tenshingoso with boktoh; Bath showed Shinjo-dai and shodan-kata, while Charles, picking up on the Hanemi theme of the gasshuku, showed kare-no-kata (flower kata), a complex boh kata he learned in Japan. Throughout, re-enacting my first boktoh keiko from 1985, I held the space with lifting and lowering of the boktoh – then Ula and I rounded things off with an equally traditional Eiko dai kumite.

At the end of the celebration, we cut the cake that Carina had made and toasted Shintaido with champagne.

On to the 50th in 2023.

## **Cutting the Grey Sky – A British Shintaido Retrospective 1973-2013** *Hanami Edition*

*Ula Chambers reviews the latest Shintaido book offering from British Shintaido*



I am sure that readers will have had the experience of running a very long Eiko that seems nevertheless to have taken only a short time. Being fully immersed in what one is doing, time goes by almost imperceptibly and the present moment is forever. When we look back we wonder at having come such a long way. This is the feeling I had when reading the recently published retrospective of British Shintaido.



The book was published to coincide with British Shintaido's celebration of 40 years of practice in the UK and was launched at our "Hanami" Daienshu, our own cherry blossom festival celebrating the flowering of Shintaido on English soil. Interestingly it was conceived as a project by Charles Burns and Peter Furtado 10 years ago following the thirty year celebrations, and may not have come to fruition had it not been for the extreme dedication and almost single handed editing, production, and typesetting by Laurent Lacroix. Thank you Laurent for collecting our memories!

"Cutting the Grey Sky" is a beautifully produced book divided into five chapters, each being a collection of past articles that have appeared in the various British Shintaido newsletters, and finishing with a timeline of key events in British Shintaido History. I present a brief and subjective synopsis of each one:

**Part one** is a collection of memories from people who were involved in keiko in the earlier days of Shintaido, and one can reflect on the similarities of how people are attracted to come to classes and how deep friendships sustain us.


**Part two** is a selection of articles based loosely around the changing nature of the British Shintaido organisation. It contains fascinating reflections from key people: Former Head Instructors Ito Sensei and Tony Hammick, and from long-standing members of the management team. There is a section on the words we use to describe Shintaido and a reflective SWOT analysis of the organisation.

**Part three** deals with major events from 1987 to 2012 that members have attended, including International and European events as well as home grown keiko. There are number of inspirational and thought provoking letters and interviews with Aoki Sensei, reflections from and about Minagawa sensei on the occasion of his 60th birthday and many wonderful memories and ideas about keiko from BS members, my favourite being Charles Burns light hearted description of a journey to and from keiko on his motorbike...Shintaido and the art of motor bike journeys?

**Part four**, "Thoughts on Shintaido in our lives" is one of my favourite chapters. I am used to thinking, "How do I bring Shintaido into my daily life?" Put this way it seems like a goal that is yet to be achieved. However, reading these articles: about Shintaido with people who have learning disabilities; working with men in recovery from addictions; Cross cultural management; Shintaido expressing things we cannot express in speech; the nature of hitori keiko; Ito and Minagawa sensei's journey to Nanjing; and many other accounts....I have changed my image to: "Life is a dojo. Every day when I get up, I enter my dojo. What shall I practice today?"

**Part five** "Shintaido connections" is a collection of discussions about the wider links that we make through Shintaido and its philosophy: The meaning of "the group", the teacher/student relationship, the meaning of the "cut", Shintaido and...shiatsu/ gender/autism/conflict. There is an interview about Hikari to Tawamureru and Toate with three doshu Ito, Minagawa and Michael Thompson senseis. One student writes, "Shintaido is like dropping a stone into a pond. It sends ripples out in all directions and these have subtle effects on all parts of our lives"

This book is a page turner - each article is a fascinating insight and can refresh your ideas about keiko as if experiencing it for the first time. It will re-awaken the beginners mind! It is also easy to dip in and out of, at bed time, on car journeys and the articles can be shared with fellow practitioners as a source of reflection. Due to the advances of modern technology the book is not only available in printed format, but is also available as an e-book on CD in the PDF, ePub, iBook and kindle formats (all formats on one disc). Realistically priced at £17.50, Euros 20.00, US \$26.00 for the printed version and a snip at £10.00, Euros 12.00 euros and US \$15.00 for the electronic version, it is a welcome addition to the body of Shintaido literature and should be on every practitioners bookshelf (or bookreader)!

Available from: Laurent Lacroix at [equipment@shintaido.co.uk](mailto:equipment@shintaido.co.uk). Please note the cost of postage is in addition to the cost of the book. 

## **'Refreshed' Lightwave Shintaido *Eastington***

by Nagako Cooper

From this September, Lightwave Shintaido class, which had been held in Nailsworth on Tuesday afternoons for the past 7 and ½ years, has transformed and refreshed itself at a new dojo in Eastington, just off the M5 motorway west of Stroud - now on Friday afternoons.

Thanks to Minagawa sensei's over-lighting warm support and guidance, and Katrina's teaching and commitment to our group for these past years, our practice has developed and the friendship amongst our group members has deepened, which I find to be most precious. During the summer, Katrina moved to Bristol starting a new period of her life with new work commitments. We send thanks for all she has done and our best wishes for the next stage of her life.

Our new dojo, Eastington Community Centre is full of light and air with a beautiful view of Cotswolds hills in a distance. We also have access to a huge outdoor playing-field, a perfect place to cut across the sky with Eiko dai!

On September 20th, eight of us had our first keiko there, - Laurent & Susan who have just passed advanced level exams (big congratulations!), Mikiko, Craig and David who have been coming to the class for a long time, with Rachel and Ed joining for the first time. We are also expecting a few more new comers over the next weeks.

The class consists of 2 parts; the first 1 hour (Session A) is focused on warm up and basic practice, which is accessible to beginners, followed by another hour (Session B) for applications and more advanced practice. Minagawa sensei has kindly agreed to continue with his welcome monthly Lightwave visits.

We will continue stepping into the New and our Journeys continue!



## The Origins of Shintaido Jojutsu

by Andrew Stones

Jojutsu is said to have originated around 400 years ago in Japan, when an expert Bojutsu master challenged the legendary swordsman Miyamoto Musashi to a sparring match. Musashi caught the bo master's stick in an "X" grip using two swords and won the match. Feeling in benevolent mood, Musashi sparred the bo master's life that day. The master, whose name was Muso, retreated to meditate in a Shinto shrine, and there received visions of a new type of stick, shorter, more versatile than the bo; the four-foot jo staff was born. Some years later, Muso returned once more to challenge Musashi, this time with his Jo staff. When Musashi tried the same "X" block, Muso whipped the other end of the stick around and won. Hence "Shinto Muso ryu jojutsu" was born. All other styles are said to originate in this style. (see Wikipedia: "Jodo" entry)

The most commonly practised form of Jojutsu in the west is probably Aikijo, that is to say the form of Jojutsu taught as a part of Aikido training. Whilst Aikido and Shintaido share some similarities (due to the Shinwataido connection), their respective Jojutsu styles are actually quite dissimilar. So where does Shintaido Jojutsu originate, I wonder? Aoki sensei founded the Rakutenkai in 1965 along with 30 high level martial artists of all different styles. Perhaps one or more were practitioners of Shinto Muso ryu Jojutsu or one of its close associates, I wonder. I say this because if one looks at this original style, Shinto Muso ryu one finds much more stylistic similarities with Shintaido Jo work.

Of course, when we practice Shintaido Jojutsu, whilst there may be similarities in external structure to the traditional methods, at the same time we incorporate the fundamental characteristics of all Shintaido into our Jo practice, for example: an appreciation of uchikomi (penetrating) and uchiharai (sweeping) methods of striking the use of breath, koshi, relaxation, flow and harmonization in all our movements; the integration of Eiko feeling, Tenshingosho feeling... and the appreciation of the "big space".

After writing this article, I showed it Ito sensei and to Minagawa sensei, and they were kind enough to offer some additional information:

Ito sensei, commenting on the connection between Shintaido jojutsu and Shinto Muso ryu jojutsu:

*"The problem is Master Aoki is a man of inspiration. I hardly heard any master's name he had ever declared he studied from except Egami-sensei. So, I am not sure if he has formally taken any lessons from masters of Shinto Muso ryu. One episode I remember is that my brother Jugoro was in charge of collecting all of the traditional Jo techniques during the Rakutenkai days! And, he studied a lot by reading the text book of Shinto Muso-ryu Jojutsu, which I took over later in the 1980s!"*

Minagawa sensei on the organisation of information in Rakutenkai days (my paraphrasing):

*"During the development of Shintaido during the days of Rakutenkai, Aoki sensei appointed various particular members to be as the official correlators and rememberers of the different aspects of Shintaido. So Juguro Ito (Ito sensei's brother) was responsible for Jojutsu, Okada sensei was responsible for Kenjutsu, and Hokari sensei was responsible for bojutsu. Aoki sensei was always moving, always developing new things and passionately involved in them, so that when someone would ask him a question regarding the already-established syllabus of jo, ken, or bo jutsu, he would more likely refer that person to the relevant assigned Rakutenkai member, rather than go into the answers himself."*

Ito sensei, on the origins and names of the two fundamental Jo katas (Taishi and Hojo):

*"Taishi" in this case is "Ambition", whilst "Hojo", means "Rich Harvest".*

*My understanding of this episode is: "Hojo" is the title Master Aoki put on the first Jo kata he came up with in the 1970s originally. When he found his second Jo kata in the 1980s, he decided to call it as "Hojo", and started calling his first Jo kata as "Taishi"!*

*In Japan, there is a saying "Boys be ambitious!/Shonen yo, Taishi wo idake!" So, from Master Aoki's point of view, he sees some kind of immaturity in the first kata, and he is happy about a lot of maturity he can see in the second one!"*

## Transforming Conflict with Shintaido

by Peter Furtado

Transforming Conflict was the theme of a weekend conference of 'Engaged Buddhists' held at Taplow Court, the spectacularly grand country house headquarters of Soka Gakkai International (UK) in August.

It attracted 100 people from a range of Buddhist traditions across Britain, who interpreted the theme in an impressively broad manner. Talks and workshops ranged from conflict within oneself, to conflict in the family and everyday life (the workplace or the classroom), conflict within Buddhism in Britain and internationally, conflict between Buddhists and others (a lot of concern about recent news-stories from Sri Lanka and Burma), and finally conflict in the world at large.

As a post-martial art, Shintaido of course is all about transforming conflict, and Masashi and I were also there, offering the only workshop on the programme to engage the body rather than the head. That proved welcome, and we ran it twice, in all for 35 people. In his imitable way Masashi managed to give them an introduction to tenshingoso, wakame, tuski kumite and eiko – and of course to Shintaido philosophy - all in a packed 90 minutes.

About half the participants asked for more details, and I was able to put several in touch with instructors local to them. These kind of occasions are a great opportunity for us to show what we have learned from our keiko, and also to learn from others. And hopefully to grow our community. ■





## Congratulations!

by Ula Chambers

On Saturday 3rd August 2013, our own dear editor of Taimyo Magazine , Emi, nee Minagawa , was married to her fiancé Ben Argent during a ceremony at the American Museum in Bath.

It was a fabulous setting among the rolling hills overlooking the River Avon. I am sure you will agree that the bride was beautiful and the groom very handsome, though the parents of the bride Masashi and Pam also looked fabulous for the occasion.

Emi's brothers Masahiro and Joshua attended with their partners and young Taishi Minagawa, Emi's nephew did a splendid job throwing petals for the bride - a task he carried out with great gusto.



Guests at the wedding were treated to a surprise change by the bride into a traditional Japanese wedding Kimono, which had been bought by the family when she was just 3 years old. Emi was assisted into the many layered costume by Nagako and Pam, who will be happy to explain how it all fits together.

After moving speeches by Masashi Minagawa, the groom and the best man the happy couple were toasted and then the dancing began and continued into the night!

All readers of Taimyo and members of British Shintaido wish Mr and Mrs Argent many happy years ahead in their kumite as husband and wife.

### What's in a name?

**Argent - from Silver - a soft and yielding metal that is long lasting, does not corrode and is flexible enough to be worked into many shapes.**

1. *Heraldry* The metal silver, represented by the colour white.
2. *Archaic* Silver or something resembling it.

#### **Silver** Chemical Element

Silver is a chemical element with the chemical symbol Ag and atomic number 47. A soft, white, lustrous transition metal, it possesses the highest electrical conductivity of any element and the highest thermal conductivity of any metal.

Symbol: Ag

Melting point: 961.8 °C

Electron configuration: Kr 4d10 5s1

Atomic number: 47

Discovered: 5000 BC

Atomic mass: 107.8682 u

# Lightwave Shintaido in Eastington



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**Dates:** Friday from 20th September to 25th October 2013 , then  
Friday from 8th November to 13th December 2013

**Time:** *Session A:* 1:45–2:45p.m. Warm up & Basic practice (Beginners welcome!)  
*Session B:* 2:50–3:45p.m. Application & further practice

**Venue:** Eastington Community Centre, Snakey Lane, Eastington, Glos. GL10 3AQ.  
(Close to the M5 Junction 13, exit to Stroud.)  
See [www.ohmg.org.uk](http://www.ohmg.org.uk) for more information

**Instructors:** Nagako Cooper with Monthly visit by Master Instructor  
Minagawa sensei.

**Contact:** David and Nagako Cooper  
Tel. 01453 750 598, email: [nagako@shintaido.co.uk](mailto:nagako@shintaido.co.uk)  
[www.shintaido.co.uk](http://www.shintaido.co.uk)

## British Shintaido Examination Report

### BS examiners:

Masashi Minagawa

Ula Chambers

Charles Burns

Katrina Horne

Pam Minagawa

Examinations took place at the BS Daienshu in Douai Abbey and Shintaido South West local examinations in Bristol. Congratulations to all those who took part.

### Shintaido

Charlotte Stace	Chuto-ka
Laurent Lacroix	Koto-ka
Susan Lacroix	Koto-ka
Matt Vandre	Koto-ka

### Karate

Andrew Stones	3 kyu
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### Bojutsu

Alex Hooper	2 kyu
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## Programme, Contacts & Classes

### 2013-2014 Programme

See [www.shintaido.co.uk](http://www.shintaido.co.uk) for further details

4-5 Jan 2014

BS Kangeiko at Douai Abbey, near Reading

Contact: Nagako Cooper - [coopernagako@hotmail.com](mailto:coopernagako@hotmail.com)

23-25 May 2014

Daienshu at Douai Abbey, near Reading

Contact: Charles Burns - [charles@shintaido.co.uk](mailto:charles@shintaido.co.uk)

### Contacts

<b>Chairman</b>	Charles Burns	0118 9476808	<a href="mailto:charles@shintaido.co.uk">charles@shintaido.co.uk</a>
<b>Treasurer</b>	Peter Furtado	01865 251234	<a href="mailto:pfurtado1543@gmail.com">pfurtado1543@gmail.com</a>
<b>Co-ordinator</b>	Pam Minagawa	0117 9570897	<a href="mailto:pam@shintaido.co.uk">pam@shintaido.co.uk</a>
<b>BSC Chair</b>	Ula Chambers	01273 390541	<a href="mailto:ula.chambers@ntlworld.com">ula.chambers@ntlworld.com</a>
<b>BSC Co-ordinator</b>	Carina Hamilton	01252 728078	<a href="mailto:carina_jamie@onetel.com">carina_jamie@onetel.com</a>
<b>Newsletter</b>	Emi Argent	07906 506804	<a href="mailto:newsletter@shintaido.co.uk">newsletter@shintaido.co.uk</a>
<b>Merchandising</b>	Miles Bennett		
<b>Equipment</b>	Laurent Lacroix		
<b>Exam Co-ordinator*</b>	Nagako Cooper	07906 586674	<a href="mailto:coopernagako@hotmail.com">coopernagako@hotmail.com</a>

\*from Autumn 2013

#### Local Contacts:

<b>Bath</b>	Pam Minagawa	0117 9570897	<a href="mailto:pam@shintaido.co.uk">pam@shintaido.co.uk</a>
<b>Brighton</b>	Ula Chambers	01273 390541	<a href="mailto:ula.chambers@ntlworld.com">ula.chambers@ntlworld.com</a>
<b>Bristol</b>	Katrina Horne	07969 167838	<a href="mailto:katrina@shintaido.co.uk">katrina@shintaido.co.uk</a>
<b>Farnham</b>	Carina Hamilton	01252 728078	<a href="mailto:carina_jamie@onetel.com">carina_jamie@onetel.com</a>
<b>Nailsworth</b>	Nagako Cooper	07906 586674	<a href="mailto:coopernagako@hotmail.com">coopernagako@hotmail.com</a>
<b>Oxford</b>	Peter Furtado	01865 251234	<a href="mailto:pfurtado1543@gmail.com">pfurtado1543@gmail.com</a>
<b>Ramsgate</b>	Geoff Warr	01843 583483	<a href="mailto:gandmwarr@btinternet.com">gandmwarr@btinternet.com</a>
<b>Reading</b>	Charles Burns	0118 9476808	<a href="mailto:charles@shintaido.co.uk">charles@shintaido.co.uk</a>
<b>Stroud</b>	Katrina Horne	07969 167838	<a href="mailto:katrina@shintaido.co.uk">katrina@shintaido.co.uk</a>

### Regular Classes

Classes led by current BS instructors or assistants. Shintaido classes and their venues may change, so please check before attending an unfamiliar class

<b>Monday</b>	Reading, St Barnabas Church Hall Ramsgate, Contact Geoff Warr.	1.00 - 3.00pm evenings	Bojutsu Shintaido or Tai Chi
<b>Tuesday</b>	Bath, University of Bath.	8.00 - 9.30pm	Bath Bojutsu Club
<b>Wednesday</b>	Bristol, Dancespace, Bridewell Street	7.45 - 9.15pm	Shintaido
<b>Thursday</b>	Bristol, Greenway Centre.  Stroud, Old Town Hall Brighton, Hollingbury Methodist Church.	10.30 - 11.30am 10.30 - 11.30am 8.00 - 10.00pm	Shintaido for people with Learning Difficulties Gentle Shintaido Shintaido
<b>Friday</b>	Eastington Community Centre, Glos Reading, Clayfield Copse playing fields	1.45 - 3.45pm 7.30 - 8.30am	'Lightwaves' Class Shintaido/Bo tutorial

#### Weekends

Specialist classes with any BS Instructor. Available by appointment.

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Taimyo Next Issue - Spring 2014. Thank you to all who contributed articles. Please send further articles, pictures and ideas to [newsletter@shintaido.co.uk](mailto:newsletter@shintaido.co.uk)