

Taimyo

British Shintaido
Newsletter
no.60 • Autumn 2017



Daienshu 2017 Participants

British Shintaido Daienshu 2017 at Douai Abbey By Terry Bickers

This event began with a warm-up led by Nagako Cooper sensei, which seemed to set the tone for the theme of this year's event: *WA* or Unity. During part of this warm-up Nagako had devised a way of participants weaving around one another and patting hands while moving in a circle. Through doing this we were able to connect with every other member of the group and to my eyes this seemed reminiscent of a folk dance. I am always impressed how Nagako brings new and innovative elements to Kenko Taïso.



Keiko 1



Ula Chambers sensei and Masashi Minagawa sensei led this Daienshu jointly.

The first Keiko broadly followed the theme being mainly centred on connecting with the other participants. During the first Keiko Ula introduced an exercise where she encouraged partners to pass and catch an imaginary ball of energy. This was an interesting method of giving and receiving practice that is so fundamental to Shintaido Kumite. Another significant moment I remember from this Keiko was when everyone joined together making a whole group wave during Ao-zora Taïso exercise.



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Keiko 2

For this Keiko we practiced Eiko Sei and similar to the Ao-zora Taiso exercise in Keiko 1 we made a big walking Eiko wave.

Ula also introduced the Diamond Eight Kata. This exercise was done with open hands, using the whole dojo. Ula built it up in stages, first individually then joining into groups and following a leader, then different groups crossing through one another and finally all together as a whole group.

For this Keiko Ula said that witnessing the Swifts that were swooping around the field that day had inspired her. She encouraged us to mirror the movement of these birds who had earlier been flying low over the dojo. When the groups were crossing through one another this seemed like our version of a murmuration, although I feel that we may have a little way to go before we can move as gracefully as the swifts!

Having retreated under a tree after rain we stood in a circle doing Diamond Eight Sei. Ula suggested that we try to visualise ourselves having roots that spread under the ground as deep and wide as the crown of the tree above, connecting with each other through these roots and with the sky above through reaching up.

Keiko 3

During this Keiko the theme was expressed through Meiso practice. We practiced Wakame Taiso, first by ourselves then with partners. Some energetic Eiko around the indoor dojo followed this.

We then went on to do Diamond Eight Dai, following the movement with our eyes to extend our reach further and finally lying on the floor with our closed eyes imagining travelling the universe with Diamond Eight movement.

Keiko 4

The fourth and final practice was a summary of the previous three Keikos. We practiced Diamond Eight sitting on chairs expressed with Tenshingoso applications. Minagawa sensei led an energising Renki Kumite encouraging us to aim to practice with clear minds.

To finish this Keiko there was an inspiring demonstration by the BSC group of Diamond Eight Sei and Dai, using the sword.



Ula Chambers leading Diamond Eight Cut Dai



Nagako Cooper

As well as the four main Keikos mentioned above there was also morning Taimyo practice, which is always such a great way to start the day, especially when practiced in a group.

One of the things that I feel was special about this year's event was the diversity of age and experience of the participants and how Shintaido really does welcome all-comers. The youngest participant at the event and an absolute beginner was Ella aged 26 and the oldest was Margaret aged 87. Ella and Margaret's enthusiasm during the Keiko was inspiring.

I feel that it is a testament to the skill and patience of the Senseis how the Keikos at this event were inclusive irrespective of age or level of experience of the participants while at the same time still challenging to those more experienced practitioners.

Reflecting on this year's event I felt that many of the things we practiced were playful and fun while at the same time helping us to deepen our knowledge and skill.

Terry Bickers ■

"Opening Doors Within" –Shintaido Outreach

By Nagako Cooper

On the 15th January, I was invited to join a gathering in Stroud called "Celebration of Life", hosted by Neesa, who is an interfaith minister as well as a Dances of Universal Peace Teacher, to bring Shintaido into a part of the ceremony.

Neesa has been one of the original members of Gentle Shintaido group, which started exactly 4 years ago at the same hall where the Celebration of Life took place. (The class has now moved to the Old Endowed School in Rodborough.)

A week before, she asked me if I had any ideas for a theme of the gathering. After pondering some ideas in my head, which didn't feel quite right, suddenly a phrase echoed in my heart, - "Opening doors within". It was actually the title of a book written by Eileen Caddy, who was one of the founders of Findhorn Community in Morayshire, Scotland, where I first landed in 1998 and lived over a year. That was also where I first met Neesa who was living and working in the community at that time. Neesa liked this idea, which honoured our Findhorn connection and also showed appreciation to the inspirations we received from Eileen and the community.

When I got to the hall on the Sunday morning, I found a beautiful arch (looking like a doorway) created by two holly branches with a pot of hyacinths placed at each end, in the middle of a circle. The space looked completely transformed!

After starting the gathering with a silent meditation, Neesa opened the ceremony by reading Eileen's guidance of the day from the book "Opening Doors Within". Then Eve led us into a spiral dance chanting the words;

She changes everything she touches and
Everything she touches changes
She changes everything she touches and
Everything she touches changes

Rising, rising, the earth is rising,
Turning, turning, the tide is turning

And let it begin with each step we take
And let it begin with each change we make
And let it begin with each chain we break
And let it begin every time we awake!



Continued from page 5

Following another beautiful original poem shared by Peter who is a co-organizer with Neesa, I started sharing Shintaïdo with gently opening our arms together, gazing at the stars/sky, and we put our hands together to the Diamond position. After a short warm up, Peter and Ann, (who have recently moved from Oxford to Stroud and are now strongly part of our local Shintaïdo community), and Neesa and I stood in the four corners around the central holy arch, and did a demonstration of Tenshingoso. Then I introduced the form to the whole group, who were very open to the new movements with the sound. At the end, we expressed our hope and wishes for 2017 through our Tenshingoso.



After some silence, Neesa led Dance of Universal Peace, which was just like Kumite (partner exercises in Shintaïdo), gazing into each other's eyes, connecting with our hearts, and there was also a violin and guitar music sharing.

At the end of the celebration, we chanted the song all together again;

She changes everything she touches and
Everything she touches changes

.....

And let it begin with each chain we break
And let it begin every time we awake!

Nagako Cooper ■

The Diamond Eight Cut and Life Reflections

A message from H.F. Ito

Shintaido is 50 years old this year, and like a 50-year old malt whiskey, it is rich and mature through its expression in our bodies and our lives. In his essay in *Body Dialogue*, Michael Thompson described Shintaido planting a new tradition in Japanese martial arts by having students sit and bow to one another in a circle at the start and end of training – rather than in lines facing the teacher. The circle radically changed the relationship of the students to their teacher, and to one another. This innovation by Aoki-sensei marked a new epoch.

This past year, as part of Shintaido's half-century maturation, Minagawa-sensei developed the Diamond Eight Cut – a Shintaido improvisation* that marks another new epoch. At the Paris Workshop in November 2016, Shin Aoki said the Diamond Eight is a crystal. To him it is a crystallization of Minagawa-sensei's 50-year practice of Shintaido.

Five Aspects of the Diamond Eight Cut

The Diamond Eight is a graceful, dignified and accessible movement that unifies Tenshingoso and Eiko.

It allows anyone and everyone to reap the benefits of Kiri- oroshi kumite. While Kiri-oroshi kumite is deep and rich – incorporating both Tenshingoso and Eiko – it is demanding for many people to do and impossible for older people. Amazingly, even a physically weak person can do the Diamond Eight.

The Diamond Eight is simple to remember and easy to practice.

1. **The Diamond Eight can be used a celebration, purification or initiation process.** Shinto incorporates purification rituals, and Shintaido draws on that practice for many of its cutting movements – oharae no kata.

In the past I have used Toitsu-Kihon and the Ei-Ya-To! ki-ai for rituals of house purification, celebration of those who have died, clearing energy and sending off people who are in the process of dying. I sometimes used the diamond mudra and the chanting of the Heart Sutra. However, the Diamond Eight encompasses all of this so there is no need to shout or chant. It is also peaceful and non-combative because it lacks a martial arts tone.

2. **The Diamond Eight requires little or no warm-up so you can focus immediately.** An instructor can lead straight into the main practice with the Diamond Eight immediately after lower body stretching or simple floor stretching. Other introductory exercises are not necessary. You can practice the Diamond Eight seated on a folding chair or standing.
3. **The Diamond Eight provides energetic healing.** In Reiki or Amma, you put your hands on someone and through visualization and meditation can foster healing. With the Diamond Eight you can do the movement in your imagination as a healing process.

A personal story. Nicole's mother has been in great pain due to rheumatism. Because it isn't possible to massage her, I have been sitting with Nicole's mother and simply holding one of her fingers with both hands. I keep Tenchijin while sitting and do the Diamond Eight cut in my imagination with my eyes closed and without moving. We imagine cutting the night sky together. While holding her hand, my ki and consciousness travel through the Universe and back into her finger like an acupuncturist's needle or a surgeon's knife.

At one point I used a To-ate image but now I just imagine cutting and opening — and Nicole's mother can feel it. She says something inside her starts moving.

- 4. The Diamond Eight is the key to leading Hikari.** As you know, the Hikari follower starts by holding the leader's wrist but eventually the follower's grip loosens and then releases. As the leader I used to move my wrists up, down and side to side, but now I don't need to move my hands or wrists at all. I use the Diamond Eight in my hara and it leads to an amazing Hikari.

It's important to lead Hikari with Sagari Irimi and not Mae Irimi, to avoid taking advantage of people or harming them. This is easier to keep in mind by visualizing the Diamond Eight.

- 5. If you are physically able, you can cut/carve/trace the farthest corners of the Deep Universe in the sweeping 180 degrees of the number 8 cut: Dai-Uchu Tengai.** If you do this while moving freely, Diamond Eight becomes Cho Taiki Mai (Super Taiki Mai)—an amazing dance with Ten/Heaven and Chi/Earth reversed.

After practicing the Diamond Eight, I understand meiso (meditation) in a deeper way — in a way that monks probably understood intellectually, though not somatically. It is an amazing gift.

*developed independent of Aoki-sensei.

The Diamond Cut as Crystal: My Life Refracted Through Aoki-Sensei

1. The Story of Buddha's Palm

A Chinese monk named Sanzo goes on a journey to India to copy the heart sutra. He encounters many demons along the way and three guardian animals come to protect him. One is a guardian monkey named Goku, with supernatural powers. Goku thinks a lot of himself, so Sanzo asks him to demonstrate his powers. Goku heads to the edge of the world and sees five pillars in the clouds. Very proud of himself, Goku pees his signature near the pillars as evidence that he was there

Later, the true shape of the Universe – as Buddha's body – is revealed to Sanzo and Goku. As they stand on Buddha's enormous hand they see, very far away, an almost imperceptible scratch on one of Buddha's fingers – Goku's "signature" left on what he thought was a pillar. The moral of the story is that no matter how clever or powerful we are, the scale of the Universe is unimaginable and everything we do happens in Buddha's hand.

This story is emblematic of my relationship with Aoki-sensei. I see myself as Goku and Aoki World as the palm of Buddha. Whatever I do, I end up returning to Aoki-sensei and his legacy. When I left Aoki World (Shintaido) I could not escape aspects of Aoki-sensei in my life and work.

When I cut and see the crack in the night sky with the Diamond Eight, I feel myself outside the Universe. I think I can see beyond myself until I realize that Aoki-sensei was the one who told me about going beyond the world. And then I remember that Aoki-sensei's artist name is Tengai, Ten – Heaven + Gai – Outside.

2. Inner and Outer Universes

In the last part of Tenshingoso O I reach my arms back, far into the Universe. I imagine scooping up and holding Mother Earth on my hands – holding it as an offering or a form of salvation – with palms reaching up toward the Universe. I invite Mother Earth into my hara (tanden) as I close in Um. This is Tanden Uchu (Cosmic Hara) — the meeting of the inner and outer Universe.

Think of the Diamond as Tenshin (Universal Truth). Imagine the light emitted from the center of the body spreading in all directions and filling the universe, finally returning to the Hara (lower abdomen).

Travelling beyond the Universe then becomes the same as travelling toward the micro cosmos within our bodies. I now understand what Aoki-sensei means by Tanden Uchu. I graduated from Aoki World and kept going, but I am still arriving at Aoki World. It is so, so big and all-encompassing.

3. Blue Mountain

I am reminded of a well-known Japanese post-World-War-II poet named Santoka Taneda — a traveling poet much like Basho. His life had many parallels with the Rakutenkai experience. Taneda wrote:

Wake ittemo, wake ittemo, Aoi yama!
Wading through, Wading through, Yet blue mountains still!

The image is of pushing through underbrush again and again, pushing forward until finally reaching the Blue Mountain, *Aoi yama*.

Since the beginning of 2000 my relationship with Aoki-sensei has been difficult. Aoki-sensei has been tired of our relationship dynamic, as have I. Aoki-sensei decided to leave the ISC, and then the Shintaido movement entered the Post-Aoki Era.

The past 16 years have felt like pushing through underbrush until finally reaching the Blue Mountain. In many ways I feel I've moved beyond Aoki-sensei's world. Ironically, though, I see the Blue Mountain as a symbol of Aoki World, so I have simultaneously escaped from and returned to the place I started from. It's a reminder of how Aoki-sensei's body of work is a Universe unto itself.

As I stand in this paradoxical place of freedom and returning, I reflect again on Aoki-sensei's artist name, "*Tengai*" (*Ten* = Heaven and *Gai* = Outside). In the ways that matter most, I feel that through the Diamond Eight Number 8 movement, I have gone beyond *Ten*.

Many thanks to Tomi Nagai-Rothe, Lee Seaman and Nagako Cooper for their work in creating this article for English-speaking Shintaido practitioners.

H. F. Ito ■

Shintaido Italia 20th Anniversary

By Pam Minagawa

Italian Shintaido celebrated its 20th anniversary this year and what a wonderful event it was. Masashi, Nagako, Oscar and I went from UK.

The weather was perfect, blue sky and lake, green trees and mountains, – a beautiful setting, and of course there was the wonderful Italian hospitality and friendship. After an enjoyable afternoon walking by the lake (and swimming), we met with many of the Italian group to eat an evening meal. Michael Thompson was over from USA for his usual summer holiday, Alain Chevet and his wife Collette had arrived from France. David Franklin had arrived from Czech with 2 of his students and Georg came from Germany with one of his students. There were others from France so it was a lively and truly international event.

Over 20 years Gianni has worked incredibly hard to bring Shintaido to many people in the area of his hometown Omega. Some of the children from the kids groups attended the event, bringing such fun and vitality. Some of the people from his elderly groups (I think younger than me!) joined in the afternoon class. Gianni currently has 2 classes for the elderly with 35 in each group. Members and groups from other areas of Italy joined in, traveling from Piza, Florence etc. Some people who practised many years ago also came, Christina (who is currently busy with child care), Rossella etc. It was lovely to see the familiar faces.

The theme of the event was Unity, and this flowed throughout the whole event. Alain Chevet was Gianni's first teacher and so Gianni asked him to lead the first keiko. It started with Renki, moving to Tenshingoso applications, using "A" and "I". We constantly changed partners and by the end of the keiko seemed to have managed to meet everyone.



Davide and Oscar

The second keiko was jointly led by Michael Thompson and David Franklin, with warm up by Davide. We explored Hikari, starting small imagining holding a ball in our hands and gently rotating it. We gradually expanded the space using this image for partner work. The third keiko was led by Gianni Rossi and Masashi Minagawa. Gianni introducing Eiko, first alone, then in twos, fours, eights, sixteens and finally as one group. Again, we constantly changed partners, so the group really felt like one whole. With Minagawa Sensei we started with Taiki Mai and as we became free, connecting with the sky, nature and people, we gradually became united as one group, the movements flowing freely. Finally we did Diamond 8, (sei), opening the future.

Each instructor introduced the keiko in such a way that anyone of any level could easily join in and work in unity with the group, but the content within the keikos was high level. It was a privilege to have 2 doshu, 3 General Instructors and other senior instructors all at one event. It was an amazing line up and really felt like an International Event.



Nathalie and Nagako



Masashi Minagawa Sensei leading the Keiko

On Saturday evening a celebration party was held in the hotel by the lakeside. Many of the Italian group brought family members and we acknowledged that all these people are so important in the support they give us. Gianni thanked everybody for helping him over the years, and we were able to thank Gianni for all he has done for so many people, firmly establishing the name of Shintaido in his community. British Shintaido sent a message expressing their congratulations and warm wishes to Italian Shintaido.

Masashi presented Gianni with a piece of calligraphy “Do Shin” which means “The Heart of the Way”.

Masashi quoted Saicho, who famously said “Ichi Gu ni Terasu” A person who can light up one corner. Saicho said ‘What is a National Treasure? It is not someone who has a lot of money, or treasures, it is someone who lights up a dark corner”

Masashi told Gianni that he is a National Treasure and I think I was not the only one with a tear in my eye.

Pam Minagawa ■

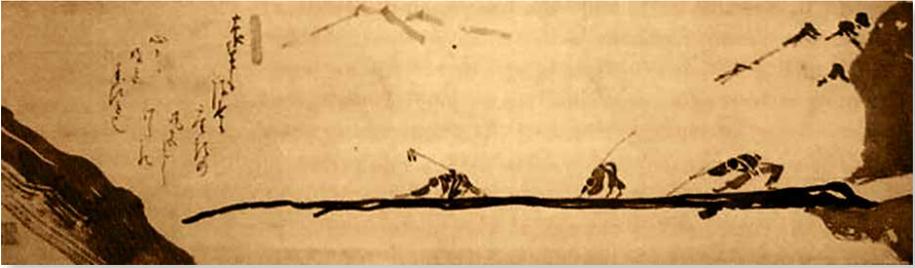
London Mugen Workshop given by Minagawa Sensei

By Susan Lacroix

One Sunday in late September , a group of people most of whom were completely new to shintaido, assembled in the upper room of Union Chapel in north London, for a workshop to be given by Minagawa sensei.

The theme was Mugen, which means emptiness or nothingness (Mu); and limit, or restriction (Gen.) The genesis of the theme was a Zen painting of three blind men crossing a narrow bridge, by Hakuin, and another version which showed the bridge not quite reaching the other side. I was particularly interested in that empty space, so when asked what the theme might be, this is what I suggested. However I could not imagine how Minagawa sensei would explore it in movement and even more so with people who had no experience of shintaido at all. On the other hand a large number of the participants had long experience of body work or Tai Chi and similar, which proved helpful.





Hakuin Ekaku's painting titled, "Blind Men Crossing the Bridge"

After the initial greetings and sitting together in a circle, Minagawa sensei did a warm up which helped everyone to relax. Then he introduced the Ten Point Meditation up to Kongo-i. From there he taught Diamond Eight, which people loved so much, they continued to practise it even in the breaks. He explained that there is a story of Kukai, a famous and revered master in Japan, who travelled to China in his search. Finally he arrived where certain master lived, who had somehow known of his coming and was waiting. He asked Kukai to throw a 'flower' into a mandala, since it was believed that the place where it lands indicates which deity is to be that person's protector. Kukai threw it several times and each time it landed in the centre of the mandala. The master then knew that Kukai would be his successor. This story refers to the entering in movement of Diamond Eight. Minagawa sensei also spoke about the palms containing a jewel, which is helpful to visualise so as to keep contact between the hands as they move.

From there we continued to offering flowers walking meditation.

For Tenshingoso, Minagawa sensei asked everyone to sit down and to make the sound Um, and he then showed that movement. We did the same for each movement, with Minagawa sensei following our sound. After some practice of Tenshingoso, we demonstrated it in pairs, so everyone else could see and follow as they watched. This meant that although people actually rested they also did it another twenty or so times!

We also did a partner exercise where pairs, and then fours massaged each other's necks and backs. And then there was a kumite with one person pulling or rowing back and forth while grasping the hands of the other, going to the side and then shaking. This was much enjoyed and very powerful.



Participants to the Mugen Workshop: London 24th September 2017

After this we practised wakame, so pair work was developed through the day.

Everyone enjoyed the day, and many people asked if it was possible to have more regular classes or other workshops.

For myself, I was amazed not only that so much could be shown in a single workshop and that people could absorb it, but that also the theme was worked on; and it was particularly interesting to see how Diamond Eight could be introduced.

Many thanks to Minagawa sensei for his teaching and insights.

Susan Lacroix ■

A Diamond-Eight Cut is Forever

By Peter Furtado

Some thoughts about the diamond, at the heart of the Diamond-Eight Cut

Having been studying the Diamond-Eight Cut for a while now and finding much value and depth in the practice, I wanted to go deeper and know more about what its name means. What is the diamond, and where is it? What do we mean when we say we are polishing the diamond?

In Shintaido we use the word “cut” to refer to our arm and sword movements – kiri komi or (as in the case of the Diamond-Eight) kiri harai. In the Diamond-Eight Cut, are we using our arms (sword) to cut the diamond, or the diamond to sharpen the cut? What has polishing got to do with cutting?

Because diamonds are so hard, and are used to tip drills to enable them to cut through the most resistant of subjects, I assumed it was the latter - but now I think I was (mostly) wrong. We are, first and foremost, cutting the diamond itself.

Making a diamond beautiful

Maybe those of you who buy often buy (or are given) rings and necklaces know all about techniques of diamond-cutting, but personally I don't go to jewellers very often and this knowledge is new to me, so I thought I would share it.

A newly mined diamond is dull to look at – it is only the skill of the cutter that gives it its beauty. There are many designs for cutting diamonds, but they are mathematically planned to use symmetry, proportions and polish (smoothness) to achieve beauty.

The most popular style has eight facets around a central “table” at the top, and more facets below, where it is brought to a point. In all there are 58 facets on a single “round brilliant” diamond (the most common design), each one cut by a circular saw or laser.

Peter Furtado ■

Brief report on the ESC Fall High 2017, Zruč, Czech Republic

By Laurent Lacroix

We just had a very successful ESC Fall High. British Shintaido was well represented with seven of us. Pam Minagawa also came but did not take part in keikos.

There were examinations in Bo and Shintaido and for the first time ever a Kenjutsu Shodan examination. Kenjutsu is now an integral part of Shintaido.

Continued from page 13

The purpose of the event was to develop further the Kenjutsu curriculum, in particular to finalise the Nidan program. The Kenjutsu task force led by Pierre Quettier and Alain Chevet and supported by our two Doshu presented a program of twenty-two kumite which, with the Diamond eight Cut -Dai, are likely to form the basis for the Nidan examination.

Ideally, the practice of Kenjutsu requires a bokken rather than the bokhuto used in Shintaido. The design is now finalised and ten have been ordered from Jean-Michel in Lyon. They should be available to British Shintaido members by Spring 2018.

Laurent Lacroix ■



*General Instructors after the presentation. From left to right
Mieko Hirano, Ula Chambers, Gianni Rossi, David Franklin, Connie Borden, Pierre Quettier and Alain Chevet.*

New Taimyo DVD with Master Minagawa.

Still available for £15.

This DVD includes:

- Taimyo Kata: Master Masashi Minagawa.
- Tenshin Juso Ho: Nagako Cooper.
- Taimyo Kata sitting: Master Minagawa & Ula Chambers.
- Walking Meditation, Aozora taisei & Eiko Dai: Fum Minagawa, Nagako Cooper and Susan Lacroix.
- Tenshingoso Kumite & Wakame: Pam Minagawa & Nagako Cooper.
- Hugging heaven & Great plough: Gianni Rossi, Clélie Dudon, and David Franklin.
- Tensho Kata: Gianni Rossi, Clélie Dudon and David Franklin.
- Taimyo Part I: concentrating energy by a group of students.

British Shintaido www.shintaido.co.uk

Local Examination Report

Local examination took place both on 27th January and 9th June 2017 at Eastington.

Examiners: Masashi Minagawa and Nagako Cooper

Shintaido

Stephanie Roinier	Shoto-Ka
Oscar Sharpe	Shoto-Ka

European Examination Report

European examination took place in Czech republic on Friday October 27th 2017

Examiners: H.F. Ito and Masashi Minagawa

Kenjutsu

Alex Hooper	Shodan
Susan Lacroix	Shodan
Laurent Lacroix	Shodan

Programme, Contacts & Classes

2017-2018 Programme.

Please Visit the events pages on www.shintaido.co.uk for further details

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Stroud	Nagako Cooper	07906 586674	nagakocooper22@outlook.com

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.

Monday	Ramsgate, Contact Geoff Warr.	evenings	Shintaido or Tai Chi
Tuesday	Bath, University of Bath.	8.00–9.30pm	Bath Bojutsu Club
Wednesday	Bristol, Silva Care.	10.30–11.30am	Shintaido for people with Learning Difficulties
Thursday	Stroud, Old Town Hall	10.30–11.30am	Gentle Shintaido
	Brighton, Hollingbury Methodist Hall	8.00–10.00pm	Shintaido
Friday	Eastington Community Centre, Glos	1.45–3.45pm	'Lightwaves' Class
	Reading, Clayfield Copse playing fields	7.30–8.30am	Shintaido/Bo tutorial
Weekends	Specialist classes with any BS Instructor. Available by appointment.		

British Shintaido
Kangeiko 2018

**6th & 7th
January 2018**

led by

**Master Masashi Minagawa &
General Instructor Ula Chambers**



息吹



Ibuki

Enjoying the breath of life

We see our breath suspended in the frosty morning: our nostrils fill with cold air and we fill our lungs. Usually, we may pay little attention to this automatic cycle which sustains us, and yet it is the breath of life. At Kangeiko time we become one with its rhythm, mindful of exhaling the old breath, inhaling a new breath, a new spirit, breathing new life into our bodies with each moment of movement or stillness. Breathing as one we renew ourselves.

Ula Chambers, General Instructor

The Kankeigo will start Saturday 6th of January at 12.45 pm with a light “bring and share” lunch and will finish Sunday 7th January after lunch at around 3 pm.

Location: White Cottages, Douai Abbey, Upper Woolhampton, Berks, RG7 8TQ

Price: £120 including Keikos, lodging and food.
£100 if booked before **30th November 2017**

Contact: Pam Minagawa or Laurent Lacroix
email: BSKangeiko@gmail.com



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Taimyo Next Issue - Spring 2018. Thank you to all who contributed articles. Please send further articles, pictures and ideas to newsletter@shintaido.co.uk