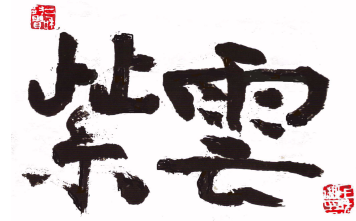


# SHIUN



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Volume 2 Nº 1

July 2004

## RULES FOR LEARNING

- Always strive to do your best. Never accept mediocrity in yourself.
- Be flexible and open-minded. Resist the temptation to reject any teaching that does not coincide with your opinions and preconceptions.
- Learn to study on your own. Your instructor can show you the way, but you must make an equal effort to learn.
- Listen and watch. Do not expect to be actively taught all the time. Learn to “steal” from the teacher by observing and copying the way he does things.
- Never make excuses when you don’t understand. If you are confused, go back to the basics. They are the ideal place to make a fresh start.
- Don’t be afraid of failure. See it as a learning experience that provides an opportunity for continued growth.

### Contents

Rules...	
Submitted by Chris Mooney	1
Ryu Seki Kai Dojo	2
The “Thrifty Paintbrush”	3
Why do I keep practicing...	5
Zen Seshin...	6
Sufi Story	8
Birth of a dojo...	9

**Master**  
**Onuma Hideharu**



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# RYU SEKI KAI DOJO

## Lausanne



First of all and in order to present this dojo, I would like to talk about the name that I have given it.

RYU in this case means RIVER, TORRENT. SEKI is the STONE.

The stone in the torrent is an obstacle to the water, but the water gets around the stone.

The stone detached from the mountain, still angular and sharp, is being polished little by little by the passage of water reaching the sea without asperities, finally calm.

The water, by virtue of its fluidity, overcomes all natural obstacles, giving life on its passage, sometimes also death.

The stone is the human being. The water is aiki.

These two elements together are aiki: the solidity of the stone and the fluidity of water. We are therefore AIKI.

It is because of this notion of Aikido that I left the dojo where I started practice in 1962 and later taught. The chief instructor had decided on a complete change of direction in order to follow a sort of guru that I detested. It was in 1986 and I found myself without a dojo.

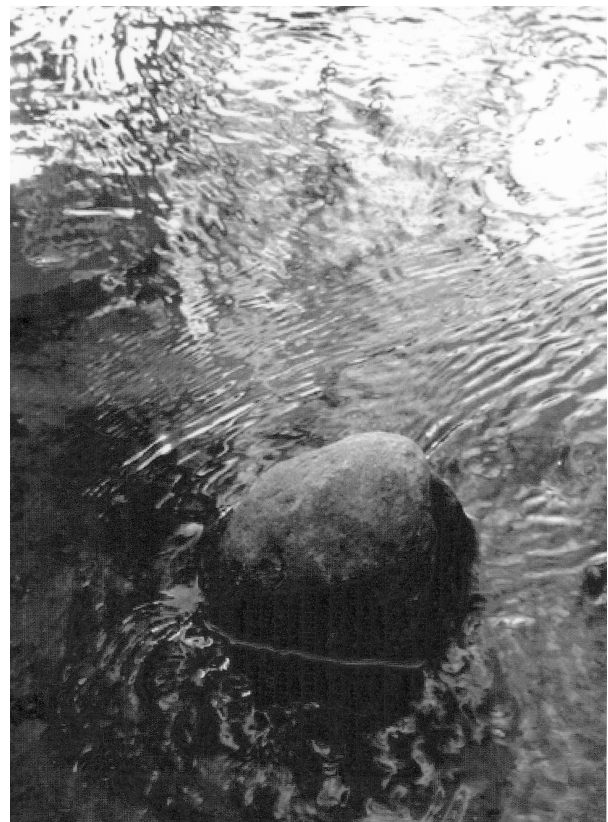
I only had the classes that I taught at the University of Lausanne, and the Aikido dojo in Geneva where I was teaching since its foundation.

It was then that a group of students wishing to practice under my direction founded a new club, (in the best Swiss democratic tradition!) found a small place in a martial arts hall, and invited me to teach. This is how RYU SEKI KAI was born, functioning carefree until the day we had to leave the premises.

We found an old furniture factory that had large spaces to rent. Everybody got to work in order to transform a totally empty space into a warm, welcoming dojo. After six month of relentless work my dream came true. In 1995 I gave the inaugural lesson in this dojo dedicated to the practice of Aikido.

My thanks to all those that sweated away doing the work. My thanks to my faithful assistants, André Perreten, 2<sup>nd</sup> Dan, and Carl Schmidt, 3<sup>rd</sup> Dan, who have been at my side for 38 and 20 years respectively. My thanks to the young teachers that give of their time and insure the future. My thanks to the students that have chosen to follow this difficult path.

I met Chiba Sensei for the first time in London in 1969, in the Chiswick Hall. In the measure of my limited resources, I started then to travel to assist to his seminars as much as I could while continuing to study under the direction of Tamura Sensei.

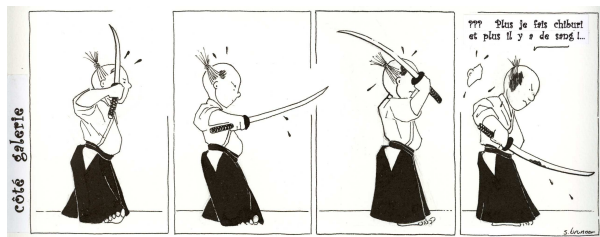


In 1999 I had to take the most difficult decision I have ever faced. I was leaving Tamura Sensei organization after more than 35 years, and in the year 2000 Chiba Sensei accepted me in the family of BIRANKAI.

If there be only one person I should thank, it would be Norberto Chiesa, since it is thanks to him that RYU SEKI KAI DOJO has joined this School.

For details concerning the schedule, the disciplines taught, the seminars and the teachers, please consult [WWW.RYUSEKIKAI.CH](http://WWW.RYUSEKIKAI.CH)

**Daniel Brunner, 6<sup>th</sup> Dan, Shidoin**



Suzanne Brunner

## AIKIDO and the ART of the ‘THRIFTY PAINTBRUSH’

*by Stephan Corsten*

*(Accompanying text for Shodan Grading)*

*Translated from German by Naomi Sims*

I am completely aware that in this short text I cannot give a complete account of Aikido. Indeed this is not the aim. Much more, I would like to emphasize one specific point that has left its mark on me since my first contact with Aikido and Japanese art and culture.

One of the trademarks of Japanese art is the tradition of the “thrifty brush”, by which is meant the representation of form with the least possible number of lines and brushstrokes upon silk or paper.

(According to Daisetz Teitaro Suzuki (1870-1966), *Zen and Japanese Culture*, 1994)

In comparison with other martial arts, aikido constantly impresses because of the incredible elegance of the movements. At first glance one could think that this is the result of a long-studied choreography.

Even if in some cases it is undisputedly a matter of such a performance, this is of course not the secret of this budo.

Influenced by our western culture, the questions are of the why and how. How is it that the one who carries out the technique (Tori) can exert such great power upon the attacker (Uke), that uke is catapulted often meters away, without tori showing any sign of effort or haste.

What lies behind this radiating elegance or expressive composure and how can I learn this ability?

There are chiefly two types of answer to this question. The first is about Ki containing the whole story of power. The second is quite dry: many years of hard training!

And so, after relatively many years (seven to count) and more or less hard training I permit myself to raise this question again, and to consider it from various angles.

I would like to begin by considering the first part of the name of this martial art.

‘Ai’ (harmony) which is used in Ai-Ki-Do, gives us a first indication. Only, what exactly does Harmony mean? The Encyclopedia Brockhaus equates Harmony with the concepts of Accord and Agreement. One quickly reaches the conclusion that this Ai is closely related to my theme. Now the question is, what makes this Accord or this Agreement, i.e. how do I reach this Harmony? A question which is not only posed in Budo, but also in architecture, in representative art and in philosophy.

At this point I would like to return to the introductory text by D. T. Suzuki. In this extract, the great Japanese philosopher and Buddhist scholar uses the concepts “thrifty” and “least possible number”. Thus he emphasizes the reduction of things in the expression of artistic works. This concept deals with economy in the sense of letting-go of all unnecessary elements, so that the heart of the matter is further emphasized.

A method, which also has been used and made perfect by the movement of the Minimalism in Modernity: Perfection by reduction – “less is more”.

Here in my opinion, is an important hint for the understanding of Harmony, manifested through the above-mentioned elegance.

Simultaneously we receive a concrete method that makes it possible to strive for and to acquire harmony.

I am convinced that the reduction (letting-go) of many parasites like suppression, conflict, fear, hate, weariness, lack of concentration and many other feelings, states and emotions have an effect on the simple and clear movements of tori and consequently on the accord (harmony), which is influenced by the opposite-standing partner. Sadly is it seldom granted to man to guide his own character and qualities freely.

Therefore we are able to orientate upon the symptoms of these feelings.

A tensed-up face, a too high shoulder, one step too many, waving the arms around pointlessly or not connecting with the centre. According to the rank of the practitioner, these symptoms are improved or almost invisible. It is also hard to judge what the least possible number of movements is in order to neutralize or harmonize with an attack.

How does one recognize that the 'thriftiest' level has been reached?

The famed swordfighter Miyamoto Musashi withdrew at thirty years of age until his fiftieth year of life into the mountains, since he had not completely perfected the art of the sword. Although up 'til then he had already come out of over sixty duels always as the victor. This expresses to what degree the samurai of those times sought a complete perfection of their fighting art complemented by art, craft and writing.

Our possibilities in the seeking and practicing of Aikido are usually more limited than those of Musashi. Through intensive training however, we are able to repeatedly rid ourselves of a small piece of our burden of parasites.

Tamura Sensei explained on the occasion of one of his courses two years ago that to always learn more means to always let go of more. This on the other hand necessitates precise study in order to be able to decide what can be let go of and what is important.

An artistic masterpiece allows neither the taking away of nor the addition of anything without disturbing the harmony of the piece.

This is used as a starting point by D.T. Suzuki in his book 'Zen and the Culture of Japan', in which he sees the influence of Zen as the heart of the search for simplification and reduction in Japanese culture. Actually the combination of art and

Zen leads the practicing monk to the most extreme translation of representation, called the "emptiness of the centre". The highest level of this is the calligraphy of a circle. The centre is empty yet contains everything.



This is related to Haiku (short poems), in whose seventeen syllables an entire universe is contained. O Sensei had also spoken about this, that he stood in the centre of the universe and through his training became the universe himself. To further elaborate this would exceed the confines of this essay by far, and so I would like to return to a surprising but interesting elucidation from Chiba Sensei.

A year ago in Méjannes le Clap, Chiba Sensei advised us to use our training not to expand our martial abilities, but in order to purify ourselves. This insight stemmed from the combination of Zen, age and Aikido. Age forces us to reduce our strains, since sooner or later our mobility and power naturally diminishes. Chiba Sensei even goes so far as to see the loss as a gift of nature, that is, as profit, with which we get ever closer to the essence. At what point the circle closes (whether it closes at all) currently remain an open question.

For me it is clear that the more I learn to reduce, the more efficient my training becomes. The more efficient my training is, the more unforced and calmly I can carry it out. In this way I get myself closer to the expression of elegance, which I chose as the starting point for this

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thought-fragment. The method of the thrifty paintbrush helps me on the path to the composure of Ai.

My thanks for this understanding go naturally to the founder O Sensei, but also to all my aikido teachers, my fellow training partners who have

sweated with me and most particularly to my patient and dear Sensei Daniel Brunner.

Zürich, February 7<sup>th</sup> 2002

**Stephan Corsten**

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**“Come to class, take in what is there to take, and get rid of it. Don’t accumulate what you know. Tomorrow you are a different person from today. Tomorrow’s class is another one. Unload your memories, knowledge and habits and come to train fresh.”**

**Juba Nour  
Labaroche, 04/24/04**

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## **WHY DO I KEEP ON PRACTICING AIKIDO**

*Acompanying text for nidan testing*  
Joël BERTRAND

I encountered aikido through a childhood friend twenty-one years ago. He had just started himself and had come to join me in Brazil on a trip around the world that I had started a year before. He would teach me on the beach the rudiments he had just grasped. Our practice consisted mainly of a warm-up exercises and hazardous ikkyus.

All that summer we travelled across this continent-sized country with one notion in mind that we would enunciate like a magic formula in the perilous circumstances of our trip: "hyper vigilance!"

That was my first contact with aikido and it was enough to convince me in joining in. To me aikido was thus associated from the very beginning with travelling and as soon as I was able to, when I returned, I enrolled in the dojo where my friend practiced it.

A few years later in Northern Morocco, we escaped a potentially dangerous situation by ostensibly practicing grotesque warm-up exercises in front of villagers who were proposing us to mingle into a drug business. They had literally closed us up into a farm where they would come

one after the other to keep us smoking. We managed to escape partly by showing them our determination through this daily practice.

At the time I used to consult Yi King. Once as the divination read about "taking a cow", I conceived this "cow" to be aikido practice and that its nature would help me anchoring firmly into a reality that my passion for travelling would always question. Aikido then became a travelling kit and the numerous dojos where I practiced throughout the world became open houses abroad where I could find the way back to my deep being and at the same time meet local people with whom the only language we could share would be aikido.

A couple of years ago I had written an essay about aikido as a language that the reading of Michel Foucault's book "Les mots et les choses" had inspired me. I was about to use it for this nidan test's essay and I decided not to as I find it today too intellectual to my taste.

What pushed me and kept me in this practice for twenty odd years? It does surprise me. To start with, it must have been a matter of self-esteem. My friend and I were in a relation of competition and we would measure our progress by defying one another during randoris at the end of classes. Grading tests and especially that of first kyu would be also the opportunity to distinguish ourselves.

*Continued on page 7*

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## ZEN SESSHIN AT STRASBOURG

Last January, the Birankai CE had the privilege to host in Strasbourg, Kokan Genjo Marinello Osho who, assisted by his wife Carolyn, conducted the first Zen Sesshin for our group.

Genjo Osho, a Zen monk of the Rinzai denomination, is the abbot of the temple **Dai Bai Zan–Cho Bo Zen Ji** in Seattle, founded by the **Zen Master Genki Takabayashi**.

Genjo Osho conducts regular Sesshins for the Birankai U.S.A., particularly the renown yearly Rohatsu Sesshin in December, with the participation of several members of Birankai CE and UK.

The Strasbourg Sesshin, organized thanks to the support of Chiba Sensei, counted with twenty-five participants, including a strong delegation from the UK under the direction of Chris Mooney Sensei.

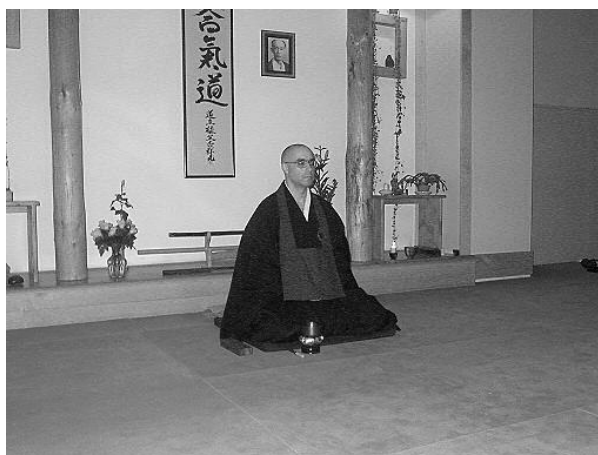
Thanks to the quality of Genjo Osho's teaching as well as the intensity of the practice, the Sesshin became a privileged moment of communion and sharing.

This experience of inestimable value will be renewed regularly. Genjo Osho's next visit is scheduled for the 21<sup>st</sup> to the 23<sup>rd</sup> of January 2005.

Gabriel Valibouze



*Genjo Osho began his Zen training in 1975, and was ordained an unsui(priest in training) in 1980. In 1981-82 he trained at Ryutakuji in Japan. Genjo Osho was formally installed as Abbot on Rinzai Zenji's (d.866) memorial day January 10th, 1999. In addition, Genjo Osho is a psychotherapist in private practice, a certificated spiritual director from a program affiliated with the Vancouver School of Theology, married to wife, Carolyn, and devoted father to daughter, Adrienne. **Dai Bai Zan - Cho Bo Zen Ji** temple is in the **Rinzai Zen Dharma Line**, and now that Genki Roshi is retired, Genjo Marinello Osho trains under the tutelage of **Ven. Eido T. Shimanu Roshi**, abbot of [DaiBosatsu Monastery](#) in New York, who has certified Genjo Osho as a [Dharma Teacher](#)*



## WHY DO I KEEP PRACTICING...

*Continued from page 5*

The international summer camp at Casteljalous under the direction of Master Noquet consisted of a rendez-vous that we wouldn't easily miss partly because it reminded us of the notion of travelling.

Later as I settled on Reunion Island in the Indian Ocean the grading test for shodan offered itself as another opportunity to compare our progress. Then due to distance, this relationship faded away and I found in the practice itself the motivation for going on.

I had to get involved into the organisation becoming Chairman of the regional League of the FFAAA and that also gave me a reason to continue.

This charge acted on me as a real mobile. It opened my conscience to other sides of the aikido world, that of its institutional development and its own difficulties to overcome.

A first trip to Japan to practice at the Hombu dojo gave me a new interest at a time when I could have lost confidence since we were suffering of much isolation on this tiny island in the middle of nowhere, though we managed to organise three times a year federal seminars with instructors from metropolitan France.

During this first trip to Japan, I met Gabriel Valibouze who has since become my sensei.

A second stay in Tokyo confirmed my interest into aikido as this practice can more than any other reveal to myself unknown aspects of my own personality.

Here's another illustration. One night at the door of the Hombu dojo, a Canadian student of Arikawa sensei whom I had practiced with during the previous class asked me questions about my practice and my stay in Tokyo and then invited me to introduce myself to Arikawa Sensei who was watching us not far away with his characteristic bag hanging on his shoulder.

I realized then that my aikido revealed an aspect of my personality that may have appealed to this Sensei, known for his strong and vigorous stile and to whom I wasn't feeling particularly close to.

I had to accept the idea of an intimate violence within me that my libertarian education wouldn't admit and kept hidden under the features of a taste for steady opinions.

At least it had helped me to survive the lethal shiho nage of this Canadian bully who had somehow been sent to me.

I may have abandoned the practice after eight years in Reunion Island hadn't I been lucky enough to meet again Gabiel Valibouze Sensei in Strasbourg where the reels of my life took me in 1992.

This luck was also that of meeting Chiba Sensei's aikido and taking part in the Birankai adventure.

What about today ? Three years ago I was convinced by plastic artist friends of mine to participate in a collective exhibition.

I had produced a simple and innocent beginner's work, a house suspended into space, at the scale of the Nîmes Maison Carrée, this roman temple in the midst of the old city.

As I was trying to justify my work afterwards – children draw a house as soon as they grab a pencil – one of my artist friends told me back : "you must think with your art, not with your brain and if your art is aikido, then you must think this house aikidowise".



How at last not to evoke the multiple occurrences when the following of this narrow path under the direction of Gabriel Valibouze Sensei has literally washed me out, leaving me wordless?

Like this: by keeping for now in the shadow what I promise to unveil in the close future through a steady and refreshed practice of aikido as soon as this nidan test is over.

**Joël Bertrand**

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## ***“Tale of the sands”***

*A bubbling stream reached a desert and found that it could not cross it. The water was disappearing into the fine sand, faster and faster. The Stream said aloud, “My destiny is to cross this desert, but I can see no way.”*

*The voice of the desert answered, in the hidden tongue of nature, saying, “The Wind crosses the desert and so can you.”*

*“But, whenever I try, I am absorbed into the sand; and even if I dash myself at the desert, I can only go a little distance.”*

*“The Wind does not dash itself against the desert sand.”*

*“But the Wind can fly and I can not.”*

*“You are thinking in the wrong way; trying to fly by yourself is absurd. Allow the Wind to carry you over the Sand.”*

*The Stream protested that it did not want to lose its individuality in that way. If it did, it might not exist again.*

*This, said the Sand, was a form of logic, but it did not refer to reality at all. When the Wind absorbed moisture, it carried it over the desert, and then let it fall again like rain. The rain again became a river.*

*But how, asked the Stream, could it know that this was true?*

*“It is so and you must believe it, or you will simply be sucked down by the sands to form, after several millions years, a quagmire.”*

*“But if this is so, will I be the same river that I am today?”*

*“You can not in any case remain the same stream that you are today. The choice is not open to you; it only seems to be open. The Wind will carry your essence, the finer part of you. When you become a river again at the mountains beyond the sands, men will call you by a different name; but you yourself, essentially, will know that you are the same. Today you call yourself such and such a river because you do not know which part of it is even now your essence.”*

*So the Stream crossed the desert by raising itself into the arms of the welcoming Wind, which gathered it slowly and carefully upwards and then let it down with gentle firmness, atop the mountains of a far off land. “Now,” said the Stream, “I have learned my true identity.”*

*But it had a question, which it bubbled up as it sped along: “Why could I not reason this out on my own; why did the Sands have to tell me? What would have happened if I had not listened to the Sands?”*

*Suddenly a small voice spoke to the Stream. It came from a grain of sand. “Only the Sands know, for they have seen it happen; moreover, they extend from the river to the mountain. They form the link and they have their function to perform, as has everything. The way in which the stream of life is to carry itself on its journey is written in the Sands.”*

***A Sufi Story***

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## **BIRTH OF A DOJO– PHASE IN PARIS**

***Anne  
Ducouret***



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I had been sharing teaching with a colleague for twelve years at the combat school of the municipal sport center in the 5th borough of Paris. We had differences I would call “philosophical”

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in our approach, and this situation prompt me to develop alone a personal project.

This is how since September of 2003 I teach Aikido in a private hall in the east of Paris.

### **Teaching: a probing beginning... but conclusive**

Following the advice of my first Aikido teacher, Mrs. Champ, a devoted student of Tamura Sensei, I obtained in 1992 the French Diploma of Sport Teaching, which regulates professional activities.

I was then only 2nd Dan. My first years of teaching were loaded with anguish and questioning.

I had yet no perspective of what I was continuing to learn and what I was teaching, I was advancing towards the unknown. My youth was colored by teaching research because both my parents were teachers, school principals and teaching counsellors. I was confronted with the confusion between education and transmission since Aikido is primarily concerned with transmission rather than teaching methods. This way of learning is based on the relationship between teacher and student. Aikido teaching would be therefore pyramidal in nature. Then, how is one to teach this discipline?

I suppose that at the beginning I did what I could taking mostly refuge in educational schemes to “compensate” for the fact that I am not a Master. I tried nevertheless to avoid excessive explanations and verbal analysis, which always gets in the way of practice. However, in spite of this critical view of my first years of teaching, I succeeded in forming national Dan grade students. I was somehow like a coach, doing my best to support their efforts and we had good results.

### **To learn and to stay always awake.**

Between 1999 and 2002, my ideas about teaching were deeply transformed by three events.

#### *1. Questioning in depth.*

First of all, during a seminar conducted by Chiba Sensei at Méjannes-le-Clap in 1999, I discovered a new perspective in teaching. I felt I had seen a Master. What he transmits finds resonance in me and I find that the practice he has to offer is transformative.

Meeting a Master made me realize three things.

–The Master is he who introduces to the symbolic function, to that which is beyond comprehension and within which all comprehension is included.

–The Master allows the individual to envisage his own wish of becoming.

–Thanks to this encounter, the disciple faces this human dimension assuming fully his own being, his destiny so to speak.

Concerning this last point, it is an education after the education, a situation different from the normal state of the child, the parent or other personal relationships. For the teacher this implies a total responsibility for what he teaches. It is important to assume the subjective position of this function: “to not fear oneself” (1); accept his own technical level as it is, to be in agreement with his line of reference.

This practice in the environment of Birankai, pushes further my own transformation and above all, helps me understand that beyond form, Aikido correspond to a state, an energy, here and now. To start with I had to let go of the concept of Aikido as an accumulation of tricks conducing to “victory “ over the opponent, and accept a more rigorous demand, an opening towards a deeper level of practice.

#### *2. Aikido as a tool of transformation*

All the while, these years of work gave me the opportunity to form a group of candidates to federal Dan grades. This experience, outside the usual context of individual examinations in a small dojo, gave me the elements to be able to analyze the competence of a level of accomplishment, of a metamorphose (2). It made me realize that Aikido can be a formidable tool of transformation if the practice is to be carried out in the correct surroundings.

#### *3. Finding dojos dedicated to Aikido.*

During this period I visited and practiced in a number of private dojos where the chief instructor had taken the risk of dedicating a place to a specific activity, the realization of an ontology.

Traversing these stages provoked in me an inner work that was to change me radically.

### **Breaking away to go through emptiness**

This change in depth took the shape of a split at the physical and symbolic levels. In 2002, immobilized by a tear in the Achilles tendon I reached the conviction that it was impossible for

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me to teach Aikido within a structure that was not designed to fulfill that purpose. The spirit of the work prevalent in the association where I was teaching was no longer mine.

The energy freed during the summer camps at Warminster and Mèze helped me to overcome the trial of the break away and separation. I had to accept to leave a comfortable situation, to have no certitude (paradoxically I had no doubts), to live with the incomprehension of some of the people that were close to me, to lose the contact with my students and to live for a while in precarious conditions...



Gradually, I had to learn again to walk. In January of 2003 I found myself taking ukemi at the Dai Jyo Kan dojo in Bagnols. In March I renew with teaching conducting a course for the region Ile –de-France of the FFAB. Shortly after and within the same month the ideas took shape and I funded with 22 other people the association named “Cercle d’Aikido Parisien” (CAP), a name surprisingly not yet registered. This gave time to look for a hall, either public or private, intending to start in September. I considered different options, made diverse contacts, but to find a place in Paris seemed impossible.

#### **To carry a project and develop it.**

In April, still recovering from the injury, I participate in a seminar organized by the Strasbourg Aikikai at Labaroche. Most unexpectedly I receive a proposition to take some available time in a private hall that was going to open in September 2003. I accepted without hesitation reserving enough hours in the week to carry out a real project of practice. The future of the association depends on the next stage. We have to follow step by step the renovation of this new place and withstand the tension generated by our own commitment.

The stress reached its peak during the summer of 2003, due to administrative reasons, the

permission to open the hall was delayed until August 25<sup>th</sup>. During this period of deferment, I feel the separation from my old club of Amyot St. like a phase of mourning, I put on weight as about going to give birth, I sell my wonderful motorcycle, no doubt to make for some room, and I reach the end of summer with a fast.

Above all, my wishes take shape: develop a humanistic approach, to make use of Aikido as a pivotal practice in our existence, to put in place and animate the structure of a school without necessarily making a school.

I propose to this end, eight hours of courses per week to children age 7 to 15, in public halls in the 20<sup>th</sup> borough of Paris: if they so wish, they will be able to continue in the same direction in the new premises. I establish links to complementary disciplines (Iai Do, Do In...) relaying on the contacts and affinities I have developed as time went by. The new place begins to take on new meaning.

#### **Finally a new Dojo, a Dojo-Phase**

On the 1st of October 2003, the premise at 93 rue Pelleport, Paris XXe opens to the public. It is privately run, and shared with other disciplines. It has a dojo measuring 150 sq. meters and a 30 sq. meter room with a wood floor. There is still work to do.

No sooner I start with my courses, my illusion that our discipline will be at the core of the place is quickly dismissed. I have to make compromises and I realize that this dojo is only a phase in my development.

During the whole of September we distribute leaflets in the neighbourhood to passing cars and at the local schools. When we are finally ready to start the students are there, we had registered more than sixty members comprising about forty beginners. The energy gets going and invests the place, friends come to visit us. The inaugural course in November conducted by Norberto Chiesa, Patrick Barthélémy and Didier Hatton is strongly perceived as a foundation event of our future life in this new place.



Only three months later and for the first time as a teacher, I clearly see progress in all the groups. This is my Christmas present! I hear the students express their reaction to our work: the wonder of the beginner, the excitement of the advanced, the difficulties we all share...

We become familiar with our contentment and the learning process begins to take place.

Thanks to all this energy, I managed in February 2004, to go to Chiba Sensei's Dojo in San Diego. I discover then the special atmosphere that a Master creates in his dojo. This of course, brings out the long road to follow to achieve a teaching environment that will be close to a traditional dojo.

I hope that the dojo in Paris where I teach will also be for you a phase in your travels in Europe. We shall be very happy to receive you.

My sincere thanks to the students that followed me in this adventure and to all those that supported my project.

**Anne Ducouret**

Le Cercle d'Aïkido Parisien  
Dojo : 93, rue Pelleport 75020 PARIS  
Métro : Pelleport, Télégraphe  
Tél : 01 40 31 50 03 – 06 10 07 84 74  
Site : [www.anne.ducouret.free.fr](http://www.anne.ducouret.free.fr)  
Mail : [anne.ducouret@free.fr](mailto:anne.ducouret@free.fr)

(1) Chogyam Trungpa, « *Shambhala, la voie sacrée du guerrier* », Editions du Seuil, 1990, p 30.

(2) « *La métamorphose* », Texte available on our site : [anne.ducouret.free.fr](http://anne.ducouret.free.fr)



*It is the aim of this newsletter to serve its readers by diffusing thought and reflection on the diverse issues that are raised by our practice.*

*Shiun invites all members of Birankai International to share their experience by submitting written material for publication.*

*In addition to your personal discoveries we suggest for discussion three very general subjects: Aïkido and Children, Aikido and Women, Aikido and Old Age. Not to disregard the many other aspects of our practice touching on health, ethics, the law, associated disciplines, etc.*

*The existence and relevance of this newsletter depends on you.*

*Please contact Norberto with your contribution. [chie-sange@aol.com](mailto:chie-sange@aol.com)*





