

The Japanese Reiki Techniques:

- Level 2

by

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It was not till the mid/late 1990's that Reiki practitioners in the West began hearing about what in time would come to be known collectively as the
'Japanese Reiki Techniques'
- a number of practices (some, self-development related, others, treatment-related) being used by modern-day Reiki practitioners in Japan, and *claimed* to have been part of Usui Reiki Ryoho since the early days.

In this E-Book you will find those particular 'Japanese Reiki Techniques' which are taught to students as part of the SECOND LEVEL of the system of Spiritual Development and Healing we call Reiki

[However, it must be stated that there is still a lack of clarity as to precisely which of these Techniques were *actually* utilised and taught by Usui-Sensei ...]

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THE 'JAPANESE REIKI TECHNIQUES'
- and the Reiki Level at which each is taught

While not all who teach the 'Japanese Reiki Techniques' agree as to exactly which technique should be taught at which level, the following is a basic guide:

Shoden (Level 1):

Gassho Kokyu ho - hand-breathing
Gassho Meiso - Gassho meditation
Gassho Mudra - Gesture of Respect
Hikari no Kokyu ho - breath of light (a version of Joshin Kokyu ho)
Joshin Kokyu ho – 'Spirit Cleansing Breath' (an element of hatsurei ho)
Kenyoku ho – 'dry bathing' (an element of hatsurei ho)
Makoto no Kokyu ho – breath of sincerity
Nentatsu ho – 'habit treatment'
Reiki Mawashi – the 'Reiki circle' or 'Reiki current'
Renzoku Reiki – the Reiki Marathon
Shuchu (aka Shudan) Reiki – group treatment

[Some do not teach Hikari no Kokyo ho, Reiki Mawashi or Renzoku Reiki at Shoden level]

Okuden (Level 2):

Okuden is sometimes taught in two separate parts – zenki (first part) and -kouki (second part)

The **okuden zenki** techniques are:

Gedoku Chiryō ho – detoxification/purification technique
Genetsu ho (or Byogen Chiryō ho) – for reducing high temperature / bringing down a fever
Gyoshi ho – treating with the eyes
Hatsurei ho – 'Generating the Spirit'
Heso Chiryō ho – navel treatment
Koki ho – treating with the breath
Nadete Chiryō ho – Stroking
Oshite Chiryō ho – Pressing with the fingertips
Tanden Chiryō ho / Hara Chiryō ho – hara-centred detox
Uchite Chiryō ho – Patting

The **okuden kouki** techniques are:

Byosen Reikan ho – intuitive (psychic) sensing of imbalances
Enkaku Chiryō ho – distance treatment
Jakikiri Joka ho – clearing negative energy
Ketsueki Kokan ho (aka Ketsueki Joka ho) – the 'Reiki Finish' or 'Nerve Stroke'

and its two alternative forms:

Hanshin Koketsu ho (aka Hanshin Chiryō) – half body blood cleansing

Zenshin Koketsu ho – full body blood cleansing

(Kotodama)

Reiji ho – allowing Reiki to guide hand placement

Seiheki Chiryō ho – 'habit treatment' (Nentatsu ho, but with symbols)

Shashin Chiryō ho – distance-healing method using a photograph

[Some do not teach Byosen Reikan-Ho, Reiji-Ho, or Jakikiri Joka-Ho at *Okuden*, but do so at *Shoden*]

Shinpiden (Level 3):

Kokiyu ho – 'breath empowerment'

Reiju – 'Giving/receiving the Spirit'

[Some teach Reiki Mawashi and/or or Renzoku Reiki at Shinpiden rather than at Shoden]

[Some teach Ketsueki Kokan ho, Hanshin Koketsu ho and Zenshin Koketsu ho at *Shinpiden* rather than at *Okuden*]

Note: The 'Japanese Reiki Techniques' can be loosely divided into two categories: treatment techniques, and developmental techniques (i.e. techniques believed to 'strengthen' the Reiki connection). The greater majority belong to the former category.

Versions of several of the techniques belonging to this 'treatment' category [specifically: Byosen Reikan ho, Enkaku Chiryō ho, Ketsueki Kokan ho, Koki ho, Kokiyu ho, Reiji ho, Reiki Mawashi, Renzoku Reiki, Seiheki Chiryō ho, Shuchu Reiki] were actually taught by Takata-sensei as part of Usui Shiki Ryōho, but were not referred to by their Japanese names.]

When it came to developing/deepening one's Reiki connection, Takata-sensei taught that this was best achieved via the actual practice of Reiki treatment itself.

* * * * *

Before moving on to the level 2 techniques themselves, there are a few things the student needs to become familiar with.

These are *Gassho*, *Seiza*, and the *Seika Tanden*:

GASSHO

The Japanese word *gassho* (gash-sho) refers to a mudra or ritual gesture formed by placing the hands - palms together, in the 'prayer' or 'praying hands' gesture, and is the most fundamental and also most frequently used of all the *in-zou* (mudras) in Buddhist practice.

Gassho implies recognition of the oneness of all beings and is used variously to:
express respect
generate a reverential attitude
prevent 'scattering of attention'
bring the self into a state of dynamic balance
express the 'One Mind' - totality: congruence of being

In the formal practice of *Gassho*, the hands are brought together in front of the face, fingers straight, palms pressing gently yet firmly together. The elbows are raised, forearms at about 30° angles to the floor; fingertips at about the same level as the eyes, but hands roughly a fist's distance in front of the tip of the nose. Eyes focus on the tips of the middle fingers.

Some people also perform *gassho* with hands positioned in front of the chest at a level just above the heart. Yet others, with fingers positioned in front of the mouth - the fingertips at a level just below the nose. Yet others still, with the tips of the thumbs at the level of the 'third eye'.

It is said, "the higher the hands, the more reverential the intent"

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SEIZA

Seiza is the term for the traditional Japanese kneeling/'sitting on your heels' posture.

The formal version of this posture is used in many meditative and energetic development practices.

[However, for those less-supple students unaccustomed to 'sitting on heels' – who find the task of sitting in *seiza* uncomfortable (& therefore a distraction) – most practices can be undertaken in other, more comfortably familiar postures.]

To properly adopt the *seiza* position, you will need to remove your footwear.

Once seated on your heels, place the big toe of one foot over the big toe of the other (underneath you), and spread your knees apart by approximately two hand-widths.

Place your hands, palms down, on your thighs.

Stretch your lower back upwards slightly, whilst relaxing your upper body.

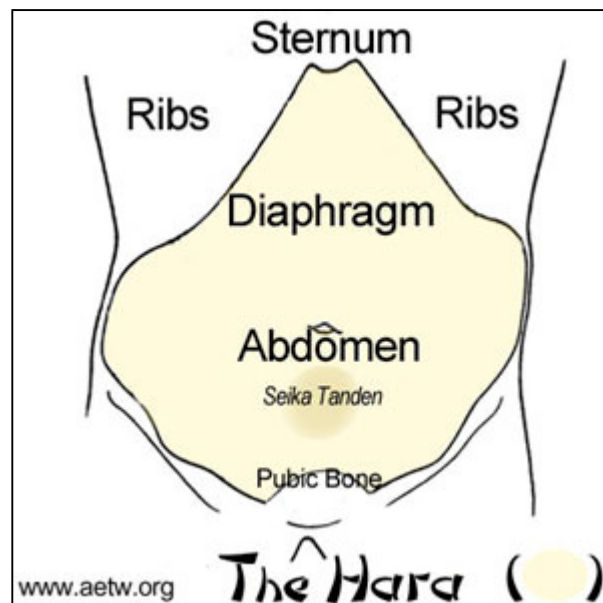
Tuck your chin in slightly.

For certain practices you may need to close your eyes, (however, often it is better to only half-close your eyes as – especially in the early stages of training – this will help prevent you from drifting mentally).

Finally, hara-centre: focussing loosely in your seika tanden – co-ordinating body & mind.

* * * * *

THE SEIKA TANDEN



The Seika tanden (commonly referred to simply as the tanden) is an energy 'centre' - a focal point or area about the size of a grapefruit - located deep inside the body, in a specific area of the Hara.

Hara literally means 'belly' - and is commonly used to refer to the lower part of the abdomen - the area between the navel and the top of the pubic bone. Though it is -

more fully - the entire area from the top of the pubic bone up to the base of the sternum (encompassing abdomen and diaphragm).

The term Seika simply refers to 'below the Navel'. The word Tanden is the Japanese equivalent of the Chinese: Tan Tien (also: dan tian) or 'field of the elixir'.

Seika Tanden is also known as the Kikai ('Ocean of Ki') Tanden, and as Seika no Itten (the 'One Point' below the Navel)

Physically speaking it is the body's centre of gravity.

In the more traditional Japanese spiritual, therapeutic, martial and creative arts, it is understood that ones very life essence - even ones spirit itself, is seen to reside in Seika Tanden.

It is said that Ki is moved by the mind "... where the attention goes, ki flows..."
To effortlessly focus the *awareness** (thought-feeling) in seika tanden is to place one's energy there.

Also, by placing effortless emphasis and energy at this area in the lower abdomen, integration of body and mind is deepened and strengthened, and the Spirit is dynamically grounded in the Present Moment.

* [which is not the same as *concentration* - the latter intimating as it does of *wilfulness*]

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A NOTE ON BREATHING PRACTICES

Correct breathing practice is at the heart of many of the Japanese Reiki techniques.

Over the years of working with various forms of energy therapeutics, the most frequent causes of severe energetic imbalance I have come across tend, in one form or another, to relate to what is commonly referred to as the 'kundalini crisis' - i.e. are a result of improper use of yogic breathing practices.

Second on the list - yes, you've probably guessed it - improper use of breathing exercises from Chinese and Japanese therapeutic (and martial disciplines) - in particular the basic process of 'lower tanden' breathing (Seika Tanden Kokyu in Japanese terminology)

All breathing practices can be dangerous if *miss*-applied.

For some reason (probably due to watching too many bad martial arts movies!) many students seem to be intent on practising breathing exercises with an almost violent intensity, as though the harder they strain, the better the effect (something which could not be further from the truth)

Even after having been given careful instruction in using *relaxed* breathing, I have often seen students 'attacking', for example, the primary breathing element of hatsureiho - Joshin Kokyu ho with a mania - "huffing and puffing" and straining away like some b-movie ninja!

Yes, in the short term, such behaviour can raise (the feeling of) energy - but in doing so it also raises blood pressure, and may lead to very unpleasant and counterproductive effects if the exercise is practised in this way over the long term.

Then there is the 'Dry Bathing' (kenyoku) element of hatsureiho

This particular practice is a variation on a yang (stimulating/pressure-increasing) practice used in various other ki/chi arts.

Again, when done accompanied by *relaxed* breathing patterns - inhaling *naturally* through the nose and exhaling through the mouth, it is a gentle and beneficially stimulating exercise, but 'step up' the breathing to a more forceful state, and kenyoku becomes something else entirely.

There is a simple Taoist adage that says it all:

*"Correct breathing extends ones life,
incorrect breathing shortens it,
forceful breathing may end it"*

In your practice of the Japanese Reiki Techniques, be mindful of this.

* * * * *

THE OKUDEN LEVEL JAPANESE REIKI TECHNIQUES

In some 'schools' or styles of Reiki Ryoho, the Okuden level is sometimes divided into two parts: Okuden *zenki* and Okuden *kouki*

The Okuden *zenki* techniques:

GEDOKU CHIRYO HO

Somewhat similar to Tanden Chiryō Ho (see below), the Gedoku Chiryō Ho is a technique used to effect detoxification/purification on various levels.

It is also considered by some to assist in strengthening the connection with / awareness of, ones 'higher self' - the spark of Divinity within.

This technique can be incorporated into a general Reiki treatment, or used as a stand-alone practice.

A formal version of the stand-alone application of Gedoku Chiryō Ho is as follows:

Rest your hands, palms down, on your thighs.

Close your eyes and 'hara-centre' yourself: focus your awareness in your *seika tanden*

For a few moments, simply 'be' - silently and restfully 'watching the breath': loosely focussing on the natural rhythms of your breathing. There is no interference with the natural process - no seeking to consciously breathe - merely to be aware that you are breathing effortlessly.

Let yourself 'see' and feel the Reiki pervading and permeating your entire being - know that you are one with the phenomenon that is Reiki - part of it.

Staying in this awareness, perform *gassho rei* (the gassho bow) and make a silent statement of intent - something to the effect that you will now begin this treatment for the healing and wellness of your client.

Whilst the client *can* be lying down for this treatment, it will be generally far easier to administer if they are sitting upright on a chair.

Positioning yourself to the client's left side* place your left hand on their *tanden* area, and place your right hand on their lower back at about the same level as the hand on their *tanden*.

Be aware of the Reiki flow beneath your hands. You may silently affirm the desire that all toxins be - *gently* - cleared from the client.**

Let the Reiki flow. 'See' and feel the Reiki flow. Be in the experience.

Stay with it as long as you intuit is appropriate (this might possibly be as long as 15 - 20 minutes**)

[You may wish to imagine / visualise the release of toxins from within the client's system, flowing out to the surface of their body and down along the surface of their legs and feet into the ground***]

When you recognise that enough has been achieved for the current session, withdraw your hands from the client.

Manifest *kansha* - gratitude - for having been granted this opportunity to assist your client to heal themself.

To complete the procedure, perform *gassho rei*

You can of course also self-treat with Gendoku Chiryō Ho, though some people have difficulty maintaining the right hand in place on the lower back for the required length of time.

*

Some practitioners like to sit on the floor, either in *seiza* posture, or cross-legged while performing Gendoku Chiryō Ho, however, many prefer to sit on a chair at the same level as the client. It is for each person to experiment and decide what ever is most comfortable. Remember, the therapist's comfort is as important as the clients - discomfort can distract one from being a clear channel for the Reiki phenomenon.

**

If applied too 'vigourously', (or for that matter, for too great a length of time) this technique can cause diarrhoea and other cathartic responses symptomatic of acute detoxification. The intent should be one of achieving a gradual, gentle detox, *without* subjecting the client to such stressful side-effects.

Do not imagine / visualise the toxins travelling down *within* the legs and feet - in practice, this can occasionally lead to congestion in the limbs - always work with the idea of the toxins moving out of the body and flowing down the *outside* of the limbs

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GENETSU HO (or: Byogen Chiryō ho)

Genetsu Ho is a technique for reducing high temperature / bringing down a fever.

This technique can be incorporated into a general Reiki treatment, or used as a stand-alone practice.

One formal version of the stand-alone application of Genetsu Ho is as follows:

Rest your hands, palms down, on your thighs.

Close your eyes and 'hara-centre' yourself: focus your awareness in your seika tanden

For a few moments, simply 'be' - silently and restfully 'watching the breath': loosely focussing on the natural rhythms of your breathing. There is no interference with the natural process - no seeking to consciously breathe - merely to be aware that you are breathing effortlessly.

Let yourself 'see' and feel the Reiki pervading and permeating your entire being - know that you are one with the phenomenon that is Reiki - part of it.

Staying in this awareness, perform *gassho rei* (the gassho bow) and make a silent statement of intent - something to the effect that you will now begin this treatment for the healing and wellness of your client.

The client can be lying down for this treatment.

Sitting to the left side of the client's head, place your left hand on their forehead (your right hand may rest in your lap or on your thigh).

Hold this position for as long as you intuit is appropriate (this might be somewhere in the region of 20 to 30 minutes.)

Be aware of the Reiki flow beneath your hands. You may silently affirm the desire that as Reiki flows, the temperature / fever will be - *gently* - reduced.

When you are ready, move your hands to rest on the client's temples for up to 10 minutes.

Next, reposition your hands to the back of the head and neck for a further 10 minutes or so; then to the throat (10 minutes), then to the crown of the head (10 minutes).

Continue to be aware of the Reiki flow beneath your hands, 'see' and feel the Reiki flow. Be in the experience.

Finally, move your hands to rest on the client's to the stomach and intestines for about 15 minutes.

To complete the procedure, withdraw your hands from the client, and perform *gassho rei*

Manifest *kansha* - gratitude - for having been granted this opportunity to assist your client to heal themselves.

You can of course also self-treat with Genetsu Ho

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GYOSHI HO

A Method of Healing using the Eyes

In Reiki practice, one will often come across situations where, for various reasons, one cannot utilise the basic form of 'hands-on' treatment.

In some cases, such as where the client is suffering from burns, or an open wound of some sort, the need for hands-on contact can be circumvented by giving treatment with the hands held a few inches off the surface of the body (in the aura).

However, there will be situations where even the close proximity of the hands (even though not touching the client), can have potentially traumatic effects [various forms of abuse come to mind].

Especially in such cases, Gyoshi Ho can be used effectively.

Gyoshi Ho:

Become aware of the flow and radiance of the Reiki phenomenon within and around your own body.

Know that, while generally Reiki seems to flow most strongly from, and can be directed by, the hands, it also flows from, and can be directed with, the eyes - with the gaze.

Bring your visual attention to the area in need of treatment; then allow your vision to relax, to de-focus slightly.

You are not staring at the area, rather your gaze is soft and comfortable - soft and *comforting*.

Generate heart-felt compassion for your client.

In this state, become aware of Reiki flowing from your eyes to the area in need of treatment.

Feel the Reiki flow; see it in your mind's eye, at the same time feel compassion flowing from your heart.

* * * * *

HATSUREI HO

Hatsu = Invoke/Generate, *Rei* = Spirit, *Ho* = Method

Many practitioners believe that the Hatsurei Ho meditation is possibly the most effective way to increase the depth, quality and intensity of ones connection to the Reiki phenomenon.

Thus, it is commonly taught that Hatsurei Ho should become part of ones daily practice - that it will enhance your ability to channel the phenomenon that is Reiki, and, it is said, that the accumulative effects of the meditation will positively affect your spiritual development.

However there is a good possibility that Hatsurei Ho was originally intended to be used *solely* as a ritual during which the student received *reiju*.

[It should be pointed out that there are currently several slightly different versions of Hatsurei Ho being taught by various Reiki Masters]

Hatsurei Ho can be practiced either seated on a chair, stool or bench, or in a cross-legged posture, or in the seiza posture.

As with all the developmental practices, choose a time and place where you are unlikely to be disturbed.

And wherever you are doing this exercise - indoors or out, make sure (if seated on the floor) the floor/ground is both comfortable and warm. Do not practice this on cold floors/ground, do not practice in the cold, generally.

The Hatsurei Ho meditation is divided into several sections: 'Focussing', 'Dry Bathing', 'Connection', 'Spirit/Soul Cleansing Breath', 'Praying Hands', etc'. However, this is essentially to make the meditation easier to learn (i.e. taking it in 'small bites'). In practice, Hatsurei Ho is worked through as one seamless whole.

Hatsurei Ho

(When practiced in a group Hatsurei Ho is called: 'Shuyo ho'.)

Sit up straight (comfortably so - no need for rigid military-style posture - this will only impede the technique).

Rest your hands, palms down, on your legs / in your lap.

Close your eyes and 'hara-centre' yourself: focus your awareness on your seika tanden - an area deep inside your body mid way between your navel and the top of your pubic bone.

For a few moments, simply 'be' - silently and restfully 'watching the breath': loosely focussing on the natural rhythms of your breathing. There is no interference with the natural process - no seeking to consciously breathe - merely to be aware that you are breathing effortlessly.

Focussing (*Mokunen*)

Next, make a silent statement of your intent: "I'll begin Hatsurei-ho meditation now"

'Dry Bathing' (*Kenyoku*)

[The first part of Hatsurei Ho is an 'energy cleansing' or 'aura smoothing' practice, and can also be used in a stand-alone sense to disconnect from people, things, thoughts, emotions, feelings, situations, energies, etc.

The *kenyoku* element of the meditation is where the main differences occur in the various versions of Hatsurei-Ho.]

This can be done either with actual physical contact, or can be done 'non-contact' just off the surface of the body, in the aura.

While allowing the breath to remain as effortless as possible, inhale through the nose and exhale through the mouth.

First, bring your *right* hand up to your *left* shoulder, the tips of your fingers at a point near where your collar-bone ends, palm flat and facing the body.

Move your hand diagonally down across your body from the *left* shoulder towards your *right* hip, in a smooth, measured, sweeping or brushing action.

Next, bring your *left* hand up to your *right* shoulder, the tips of your fingers at a point near where your collar-bone ends, palm flat and facing the body.

Move your hand diagonally down across your body from the *right* shoulder towards your *left* hip, in a smooth, measured, sweeping or brushing action.

Repeat this sequence twice more - making a total of three sweeping/brushing gestures from *each* shoulder to the opposite hip.

Then, placing your right hand on the *edge* of your left shoulder - with left arm held straight out in front of you - move your right hand, in a smooth, measured, sweeping or brushing action, along the outside of your left arm, and down over the end of the fingers. Do the same thing with the left hand on right arm. Repeat the process, brushing both left and right arms once more.

[Note: In the first version of Kenyoku I was introduced to, (Gendai Ho version) the sequence was:
right hand brushes from left shoulder to right hip; left hand brushes from right shoulder to left hip; right hand brushes from left shoulder to right hip (Exhaling with a 'haa' sound as you do so);
then:
placing your right hand on the edge of your left shoulder - with left arm held straight out in front of you - move your hand along the *outside* of your left arm, and down over the end of the fingers; repeat this with the left hand on right arm; repeat with right hand on left arm. *

The Gendai Ho version of kenyoku is presented as being the original 'Usui' version - however, some other sources claim the Usui version (in place of brushing along the *outside* of the arm) involved brushing along the *inside*. Yet another version still involves brushing from wrist to fingertips across the open palm - *instead* of the arms.

I would suggest you allow intuition to guide your choice as to which version to work with...]

'Connection'

[This step is part of Hiroshi Doi's version of Hatsurei Ho, yet apparently was not part of the original form].

Raise your hands up above your head, keeping them in line with your shoulders. Your palms face upwards, fingers pointing out to the sides.

In your mind's-eye see and feel the Reiki energy flowing down from above, pouring into your uplifted open hands as a stream of crystal clear light.

It flows down your arms and through your body, down into your seika tanden.

When you can feel the flow of Reiki, gently lower your hands to your lap once more, this time with palms up.

(Although the Hatsurei Ho meditation is described here in 'stages' or steps, this is simply for instructional purposes. In practice, the Hatsurei Ho is seen as one single flowing unbroken meditation)

The 'Spirit/Soul Cleansing Breath' (*Joshin Kokyu ho*):

With hands resting palms-up on you lap, again, for a moment or so, simply 'be' - silently and restfully 'watching the breath': loosely focussing on the natural rhythms of your breathing. There is no interference with the natural process - no seeking to consciously breathe - merely to be aware that you are breathing effortlessly...

Bring the focus of your awareness gently to your seika tanden once more, and as you breathe in - naturally, effortlessly - in your mind's-eye see and feel the Reiki energy flowing down from above, as a stream of crystal clear light.

The light floods into your crown, and flows down throughout your body into your seika tanden.

In the moment before your body - naturally, effortlessly - begins to exhale, be aware of the light: feel it growing stronger and brighter, radiating throughout your entire

body, dissolving and dissipating all trace of stress and negative tension, and supporting the positive energetic integrity of your entire being.

As your body exhales, be aware that you are emanating the light from every single pore - from the entire surface of your being - and the light radiates out in all directions to infinity.

Continue in this 'awareness of the light' for as long as you feel comfortable.

Allow your body to maintain its own natural breathing rhythm. There is no interference with the natural process - no seeking to consciously breathe - merely to be aware that you are breathing effortlessly.

Some people may experience energetic flows, heat or other sensations while doing Hatsu-ri Ho, this is quite normal.

'Praying Hands' (*Gassho*)

When you are ready, slowly bring your hands up together in the gassho (prayer) position, and gently move the focus of your awareness to where the pads of the middle fingers touch.

Forget everything else.

Maintain this awareness for as long as you feel drawn to so do.

[We are told that this is the final stage of Hatsu-ri Ho as originally used by Usui-Sensei, however Hiroshi Doi and others add the following elements:]

'Concentration Meditation' (*Seishin Toitsu*)

[It is at this point in the Hatsu-ri Ho ritual that Reiju is given]

When you feel ready - your body still breathing effortlessly - be aware that as you inhale, the crystal clear Reiki light is being likewise being 'breathed' in through your hands and pours straight into your seika tanden.

In the moment before your body begins to exhale, be aware of the light: feel it growing stronger and brighter in your seika tanden.

As your body exhales, be aware that the crystal clear Reiki light is being likewise being 'breathed' out from your seika tanden - and on out through your hands.

Stay with this process for as long as you feel drawn to so do.

Repeating the Precepts Three Times (*Gokai Sansho*)

When you feel ready, repeat the Gokai: the Five Reiki Precepts three times "...out loud and in your Heart..."

Kyo dake wa - Just for today

Okoru-na - Don't get angry

Shinpai suna - Don't worry

Kansha shite - Be grateful

Gyo o hage me - Work hard

Hito ni shinsetsu ni - Be kind to others

Focusing (*Mokunen*)

Returning your hands to your lap, silently state:
"I am finishing Hasurei Ho now."

Then, when you are ready, allow your attention to turn outwards once more.

*Many people have commented on the fact that the *kenyoku* version presented by Doi is unbalanced. However, this 'lobsidedness' is something which gives us clues as to the possible origin of this *particular* version of the practice - i.e. from *modern day* Chinese *qi gong*. In *qi gong*, there are many exercises which have one version for men to practice and a mirror-version for women. Such exercises are often 'lobsided'. The *kenyoku* version presented by Doi would be categorised as a *male* practice; for women, the sequence would be mirrored: i.e. *left* hand brushes from *right* shoulder to *left* hip; *right* hand brushes from *left* shoulder to *right* hip, *left* hand brushes from *right* shoulder to *left* hip; then, *left* hand brushes *right* arm, *right* hand brushes *left* arm, *left* hand brushes *right* arm.

* * * * *

HESO CHIRYO HO

Heso Chiryō Ho is a healing technique focussing on 'systemic' treatment via the navel, which is viewed as important nexus in the healing all manner of diseases.

The Heso Chiryō Ho technique can be incorporated into a general Reiki treatment, or used as a stand-alone practice.

One formal version of the stand-alone application of Heso Chiryō Ho is as follows:

Rest your hands, palms down, on your thighs.

Close your eyes and 'hara-centre' yourself: focus your awareness in your seika tanden

For a few moments, simply 'be' - silently and restfully 'watching the breath': loosely focussing on the natural rhythms of your breathing. There is no interference with the natural process - no seeking to consciously breathe - merely to be aware that you are breathing effortlessly.

Let yourself 'see' and feel the Reiki pervading and permeating your entire being - know that you are one with the phenomenon that is Reiki - part of it.

Staying in this awareness, perform gassho rei (the gassho bow) and make a silent statement of intent - something to the effect that you will now begin this treatment for the healing and wellness of your client.

Stand to the client's left side. With middle finger bent, place your dominant hand over their navel and gently insert the tip of the middle finger into the navel itself, and apply a *little* pressure to the extent where you can lightly feel a pulse*.

Aware of the pulse, also be aware of the Reiki flow beneath your hand - particularly at the tip of your middle finger.

Maintaining a gentle pressure, continue to let the Reiki flow. 'See' and feel the Reiki flow. Be in the experience.

Continue to monitor the Reiki flow until you begin to sense an equilibrium - a harmonising of the flow of Reiki and the pulse within the navel. (You should also notice the physiological signs that the client has become more relaxed)

This may take several minutes.

When you recognise that enough has been achieved for the current session, withdraw your hand from the client's navel area.

Manifest kansha - gratitude - for having been granted this opportunity to assist your client to heal themselves.

To complete the procedure, perform gassho rei

You can of course also self-treat with Heso Chiryō Ho

*

Obviously, you will have already explained to your client what you will be doing and have received their agreement; and also confirmed that they will let you know if at any point the process becomes uncomfortable.

* * * * *

KOKI HO

A Method of Healing using the Breath

In Reiki practice, one will often come across situations where, for various reasons, one cannot utilise the basic form of 'hands-on' treatment.

In some cases, such as where the client is suffering from burns, or an open wound of some sort, the need for hands-on contact can be circumvented by giving treatment with the hands held a few inches off the surface of the body (in the aura).

However, there will be situations where even the close proximity of the hands (even though not touching the client), can have potentially traumatic effects [various forms of abuse come to mind].

Especially in such cases, Koki Ho can be used effectively.

Koki Ho:

Become aware of the flow and radiance of the Reiki phenomenon within and around your own body.

Know that, while generally Reiki seems to flow most strongly from, and can be directed by, the hands, it also flows from, and can be directed with, the breath

Bring your attention to the area in need of treatment; relax, breathe naturally.

Generate heart-felt compassion for your client.

Breathe in gently through the nose, effortlessly taking the breath down into the tanden area in the lower abdomen.

With lips pursed slightly, exhale - *gently**.

As you do so, be aware of Reiki flowing out with your breath, towards the area in need of treatment.

Feel the Reiki flow; see it in your mind's eye, at the same time feel compassion flowing from your heart.

*The exhalation is not forceful - do not 'blow' so much as allow the breath to 'escape' (in a focussed and sustained way) to the treatment area.

NOTE: Closely related to Koki Ho is the Shinpiden Level practice of *Kokiyu* Ho.

These two are often confused.

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UCHI TE, OSHI TE & NADE TE CHIRYO HO

Uchi te, Oshi te & Nade te chiryo ho are three *ampuku / shiatsu* related massage techniques, and as such seem somewhat out of place in Reiki.

Uchi te involves tapping with the fingertips, or patting (not slapping) with the hands, using a light to medium force. The technique is an 'opening' one - applied to help stimulate and encourage energy flow and may be utilised at areas of blockage, inhibition or stagnation.

Oshi te involves pushing with the palms/'heel' of the hands or with the fingertips. Oshi te is a 'loosening' technique - applied at areas of stiffness / tightness.

Nade te involves stroking or brushing in linear or circular direction with the hands. Like Uchi te, Nade te is an 'opening' technique - applied to help stimulate and encourage energy flow.

In using any of these techniques, one should be aware of Reiki flowing into the area being worked on.

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TANDEN CHIRYO HO / HARA CHIRYO HO

Tanden Chiryō Ho and Hara Chiryō Ho are two different names for the same technique: essentially a method of detoxification.

Here, detoxification does not solely refer to the flushing of actual *physical* substances from the being, but the removal of psychological, emotional and spiritual 'toxins' as well.

This de-tox technique can be incorporated into a general Reiki treatment, or used as a stand-alone practice.

One formal version of the stand-alone application of Tanden Chiryō Ho is as follows:

Rest your hands, palms down, on your thighs.

Close your eyes and 'hara-centre' yourself: focus your awareness in your seika tanden

For a few moments, simply 'be' - silently and restfully 'watching the breath': loosely focussing on the natural rhythms of your breathing. There is no interference with the natural process - no seeking to consciously breathe - merely to be aware that you are breathing effortlessly.

Let yourself 'see' and feel the Reiki pervading and permeating your entire being - know that you are one with the phenomenon that is Reiki - part of it.

Staying in this awareness, perform *gassho rei* (the gassho bow) and make a silent statement of intent - something to the effect that you will now begin this treatment for the healing and wellness of your client.

Standing to the client's *left* side, place your *left* hand on their tanden area, and place your *right* hand on their forehead.

Be aware of the Reiki flow beneath your hands. You may silently affirm the desire that all toxins be - *gently* - cleared from the client.*

In this technique you are not concerned so much with the precise *nature* of the energetic sensations (i.e. *hibiki* -feedback) received via the hands, as with the *intensity* of sensation. Keep your hands in position, continue to monitor the Reiki flow until you begin to sense an equilibrium - a balancing of the flow between your hands. This may take only a moment, or it may take several minutes.

When you can feel the same level of intensity of flow beneath each of your hands, smoothly lift your right hand from the client's forehead and bring it to rest on top of your left hand on their tanden area.

Continue to let the Reiki flow. 'See' and feel the Reiki flow. Be in the experience.

Stay with it as long as you intuit is appropriate (this might possibly be as long as 20 minutes*)

[Not only will this treatment technique trigger the detoxification process, but it will also help to recharge the tanden's vital energy reserves]

When you recognise that enough has been achieved for the current session, withdraw your hands from the client's tanden area.

Manifest *kansha* - gratitude - for having been granted this opportunity to assist your client to heal themselves.

To complete the procedure, perform *gassho rei*

You can of course also self-treat with Tanden Chiryō Ho

*

If applied too 'vigourously', (or for that matter, for too great a length of time) this technique can cause diarrhoea and other cathartic responses symptomatic of acute detoxification. The intent should be one of achieving a gradual, gentle detox, *without* subjecting the client to such stressful side-effects.

The Okuden *kouki* techniques:

BYOSEN REIKAN HO

Byosen Reikan Ho is a technique somewhat similar to the scanning practices taught in some 'western' lineage Reiki styles.

Byosen is concerned with the 'energetic sensation' perceived at areas of dis-harmony or dis-ease.

Whenever there is a dis-ease, dis-harmony or dis-order in a person's energetic makeup (whether or not the individual is aware of it) there will always be an accompanying 'energetic sensation', referred to as *hibiki* ('resonance') - providing one is aware of what to look for - and providing one has developed the necessary sensitivity skills to perceive it.

Thus, it is theoretically possible to identify and treat such imbalances *before* the physical symptoms of the dis-order even have a chance to manifest.

And at the other end of the spectrum, it is possible to determine whether or not the patient is really 'cured', as, even when the outward symptoms of a dis-order have been alleviated, the continued presence of *hibiki* would indicate the likelihood of the dis-order reoccurring in the future.

In an ideal world - it is said that a seasoned practitioner can infer from the *hibiki* the cause, current status, and amount of treatment required to heal the dis-ease.)

But Byosen is not a diagnostic technique *per se*, rather is a method of locating and treating the source of illness.

The precise nature of the sensations experienced varies from one person to another and is also dependent on the nature of the manifesting dis-harmony or dis-ease.

Amongst possible sensations picked up by the practitioner may be: pulsing, heat, coolness, 'flatness', numbness, pain, 'prickliness', tingling, 'pulling', etc.

To complicate matters somewhat *hibiki* sensations, while commonly experienced at the topical site of the person's dis-ease, may actually be experienced in a different area of the body entirely.

For example, a dis-harmony in the stomach may produce *hibiki* in the forehead, respiratory problems might be indicated by *hibiki* on the backs of the hands, etc.

For this reason, in order to use Byosen effectively, many people suggest that the practitioner have at least a basic grounding in some form of 'meridian'-based diagnostic-treatment theory as expounded by various practices of TJM/TCM (Traditional Japanese / Chinese Medicine).

Formal Byosen Ho begins with the practitioner performing *gassho* and praying /intending that the Reiki phenomenon will flow freely through them for the healing and wellness of the client.

Then, beginning at the head and working down the body, the practitioner slowly starts to scan with their hands, searching out the energetic sensations indicative of areas in need of Reiki treatment.

Some *hibiki* and their common significance

[Note: the intensity of the stimulus perceived can often reflect the severity/depth of the problem]:

Attraction generally signifies a need for treatment at the area of pull

Repulsion indicates a probable long-standing blockage or inhibition of energy flow - something which may take a considerable amount of treatment to alleviate

Pain often indicates an excess or buildup of energy in the given area (due to a blockage, etc). Sharp pain is sometimes considered to be a sign that the 'pressure' in the given area is causing a negative effect elsewhere in the system

Tingling frequently signifies an area of inflammation

Heat sensations in the therapist's hands are indicative of Reiki being 'drawn' by the client

Coldness signifies a deficit of energy in the area (or at least a suppression of energy) - due to blockage,etc

Flux/Flow indicates a positive, balanced state - which will nonetheless still benefit from receiving treatment

[Some do not teach Byosen Reikan-Ho at Okuden level, but do so at Shoden instead]

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ENKAKU CHIRYO

'Distant Treatment' or 'Distant Healing'

There are various methods for performing Enkaku Chiryō.

The following is the primary method taught by Takata-sensei:

What is now generally referred to as 'Distant (or Distance) Healing/Treatment', Takata-sensei spoke of as "Absent Healing".
[She used the term 'Local Healing' for hands-on work.]

Takata-sensei taught that for absent healing, if you don't know the person (to be treated) you need to get a picture - with a clear image of their face - so that you can visualize them when you close your eyes. [You do not use the photograph when doing the healing treatment, only to see what they look like so you can clearly visualize them]

Close your eyes. Call their name three times as you concentrate on the image of that person [in your mind]. Write the HSZSN on their 'forehead', followed by the CKR.
"Then everything is set for you to treat"

Takata-sensei's method is very much in line with the 'see it, say it, do it' approach.

We should visualize giving a full treatment and actually do that treatment in the air. Do the positions for the head, then the front of the body (large CKR over the torso), then the back (large CKR starting at the left shoulder, then all the way down the back), giving a running commentary to the client as to what you are doing, e.g:
"I start the treatment on your head. I'm treating your eyes; your sinuses; [etc, etc]
Now I'm treating your front: your chest, [etc, etc]. Now I'm turning you over, treating your back... your lumbar area, [etc, etc]. Now I'm rubbing your back.[At the end of the treatment we should rub the back to aid the circulation.] Now I am finished"

In performing an absent healing treatment, the treatment is [solely] sent to the client: the practitioner does not receive treatment as well.

For absent healing, the treatment should only be thirty minutes as it is a concentrated treatment. Switch off the phone. Do what you can to ensure you won't be disturbed. You don't want your concentration scattered.

If giving absent healing treatment daily, by the third day or fourth day you can reduce the length of time you are treating for: twenty minutes is enough.

Treat only *one* person at a time. A maximum of three people in succession [i.e. during any one session]

Takata-sensei said she preferred to do absent healing early in the morning (5.30 - 6.00 am) because the energy was 'higher'.

She spoke of doing absent healing treatment, and of 'sending' good thoughts. [She did not talk of 'sending Reiki energy']

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JAKIKIRI JOKA HO

Jakikiri Joka Ho is a 'cleansing' technique used to purify objects - or positively transform the negative energy-patterns pervading those objects.

It can, for example be used to cleanse-transform the vibrational patterns of secondhand goods or clothing, or perhaps to 'freshen' therapy-couches, or even hotel beds.

The 'jaki' part of the name refers to negative energy and the 'kiri' part signifies cutting.

Due to the energetically 'harsh' nature of this technique, it is commonly taught that **Jakikiri Joka Ho should not be used on living beings (people, other animal species, or even plants).**

[Jakikiri Joka Ho seems to be derived from a more 'potent' Japanese spiritual practice known as the 'Ki Barai', which considered something best left to those with a great many years experience in the *reiryoku no michi* disciplines]

To perform Jakakiri Joka Ho:

'Hara-centre' yourself: focus your awareness on your *seika tanden* - an area deep inside your body mid way between your navel and the top of your pubic bone.

Inhale, being conscious of Reiki pouring in through your crown and flowing down to flood your *seika tanden* as you do so.

If the object is small:

Holding the object in one hand, with the other hand perform what is possibly best described as three 'Karate chops' - palm facing down, fingers straight - in rapid succession in the air a couple of inches above the object.

The motion of each *kiri* (cut) should be swift and come to an abrupt stop.

If the object is too large to hold:

[Just as you may do in performing distant healing] hold something to symbolise the object, or perhaps visualise the object in one hand, while performing the *kiri* with the other hand.

[Some practitioners maintain that the first two *kiri* should pass right over the object, coming to a stop beyond it; while the third *kiri* should stop abruptly directly over it.]

Finally, channel Reiki into the object until you feel it is fully charged.

[Some do not teach Jakikiri Joka-Ho at Okuden level, but do so at Shoden instead]

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KOTODAMA (& JUMON)

It is now claimed by some people that Usui Sensei taught Okuden level students the practice of *kotodama* [- a discipline originating within the Shinto religion] - which involves [amongst other practices] the intoning of sacred sounds -both syllables and individual vowel-sounds.

The term: *kotodama* itself, translates at a simplistic level, as: "Word Spirit" and refers to a Spiritual state or feeling induced by beautiful 'word-sounds' when correctly intoned. (More fully, *kotodama* encompasses the notion that good can be brought about as a result of correctly-intoned beautiful 'word-sounds' and evil brought about by ugly 'word-sounds' - or by beautiful 'word-sounds' incorrectly-pronounced.)

Kotodama is inseparably bound up with the concept of *kotomuke* ['soothing speech that brings peace'] and *kotoage* [the practice of speaking boldly in the presence of the Kami (numinous beings), seeking to invoke the magical power of words]

While *kotodama* is essentially a Shinto-derived practice, Japanese Mikkyo Buddhism has its own equivalent practice known as *jumon* or *shingon*.

In essence, both *kotodama* and *jumon* / *shingon* are centered around concepts of the Sacred Power of speech and the intentional, ritual use of vocalisation/intonation - both as a means of approaching the divine & of manifesting desired effects on the level of more mundane reality.

Although historically originating within the realms of Shinto, modern-day *kotodama* practice and theory have been influenced and moulded to a certain extent by Mikkyo *jumon* / *shingon* practice and theory.

Non-exclusiveness has long been a typical feature of Japanese Religion, with Shinto and Buddhism readily borrowing philosophical ideas and ritual practice from each other. This is something which has been going on since the 8th century A.D. and the emergence of the syncretic doctrine known as: 'Ryobu Shinto'. Also known as: 'Honji Suijaku', this doctrine essentially equated Buddhist Deities (i.e. Buddhas & Bodhisattvas) with Shinto Kami Spirit-Beings and led, over time, to increasing levels of overlap, blending and synthesis of Buddhist and Shinto ideas and practices to such an extent that it is often impossible to say which practices or philosophical ideas truly belong to which faith.

Jumon

[The term *jumon* properly refers to a 'mystical incantation' - or a 'magic spell']

The Buddhist-derived practice of *jumon* or *shingon* (Sanskrit equivalent: mantra) is commonly utilised in conjunction with *nenriki* (visualisation of symbols, mandalas, etc) and *ketsu-in* - also known as *in-zou* or *shu-in* - (mudras - special ritual gestures formed by knotting the fingers in various complex patterns) - these three together comprising a synergistic discipline of far more wideranging and profound practical and mystical application than the Shinto-based *kotodama* practice.

From a Mikkyo-centred point of view, the Reiki practitioner's intoning/repetition of CKR, SHK, HSZSN, (either silently or out loud) whether in meditation or in giving

Reiki treatments, is a prime example of *jumon* in action. The Reiki *shirushi* (symbols) themselves can on one level be equated with *nenriki*, and there have also been accounts of Usui Sensei apparently teaching specific gestures or finger-positions - *ketsu-in*.

The triple-discipline of *jumon*, *nenriki* and *ketsu-in* is generally referred to as: *sammitsu* [or: *san-himitsu*] meaning: "The Three Secrets" or "The Three Mysteries", and it is through the study and practice of this discipline that the adherents of 'mainstream' Mikkyo Buddhism seek to awaken direct experience of Enlightenment.

However, in the hands of more 'avant-garde' practitioners of Mikkyo - various groups such as the Senin, Gyoja, and Shugenja / Yamabushi mountain warrior-ascetics, the discipline of *sammitsu* became not just a path to enlightenment, but also a means of developing, focussing and empowering 'special' abilities - from enhanced physical co-ordination, to control of pain, to powers of exorcism and healing, to increased intuitive and psychic sensitivity, to the induction of shamanic-like visionary states.

Possibly the most famous outgrowth of *sammitsu* is the *kuji-in* [or: *kuji-no-in*], which involves the *fukushu* (repetition) of the sacred nine-word *jumon*: "Rin-Pyo-To-Sha-Kai-Jin-Retsu-Zai-Zen" combined with the performance of nine accompanying *ketsu-in*, and relevant *nenriki* visualisation.

When practiced with the proper breathing patterns and in the proper meditative state, the *kuji-in* is considered a very potent technique & has traditionally been used by mystics, warriors, priests, healers and shamanic practitioners alike; in fact it is at the very core of Japanese Mystical, Magical, and Shamanic practice.

Ueshiba Kotodama

One of the most famous modern-day exponents of the art of *kotodama* was Morihei Ueshiba - founder of the Spiritual Martial Art: Aikido.

Ueshiba, in adult life a follower of the Oomoto-kyo religious sect, devoted many years to the study and practice of *kotodama*, over time formulating his own version of the discipline which he incorporated into the Aikido system.

[It should perhaps be pointed out that, aged 7, Ueshiba was sent to Jizodera: a Shingon temple in Wakayama prefecture, where he studied Shingon Scriptures (as well as the Confucian classics), and it is likely that this immersion in Shingon Mikkyo doctrine at such a formative period in his life, would have influenced his later understanding and evolution of the *kotodama* art.]

Briefly:

At the core of the Ueshiba *kotodama* system lies the intonation of the nuclear syllable is SU.

SU is representative of the absolute center of the material realm - the very core of existence - the beginning of all things. It is the essence of that which existed at the precise moment of the creation of the Universe.

Other primary syllables include:

YU - signifying the affirmative: 'yes', 'is so', 'something'

MU - signifying the negative: 'no', 'is not', 'nothing'.

and the vowel-sounds: A-O-U-E-I:

A - signifying: 'moving up' - is voiced centered in the throat & mouth.

O - signifying: 'moving down' - is voiced centered near the heart.

U - signifying: 'returning to self' - is voiced deep in the hara

E - signifying: 'branching out' - is voiced in a way so as to be felt radiating out throughout the body.

I - signifying: . 'the life force' - is voiced so that it vibrates powerfully & emanates/projects outwards from the body.

'Usui' Kotodama

In the practice of *kotodama*, (and also, in the practice of *jumon*,) correct pronunciation of the syllables is of great importance, and, in both the Ueshiba kotodama practice and the kotodama practice which, it is now being *claimed*, was employed by Usui Sensei, the vowel-sounds have identical pronunciation:

A - vocalised as the a in 'father'

O - vocalised as the o in 'comb'

U - vocalised as the u in 'blue'

E - vocalised as the e in 'pen' (i.e. 'eh' - though some pronounce it closer to: 'ay')

I - vocalised as the ee in 'sleep'

Beyond the vowel-sounds, the following are the primary syllable-sounds apparently utilised in the 'Usui' form of kotodama:

KU as in 'you'

KI as in 'see'

HO, KO, YO - each as in 'blow'

NE - 'Neh' (- though some pronounce it closer to: 'Nay')

ZE - 'Zeh' (- some pronounce it closer to: 'Zay')

It seems it is currently being taught that Usui Sensei applied *kotodama* principles to produce a vocal alternative to the familiar 'names' of the four Reiki Symbols:

Kotodama:	Pronunciation:	Symbol:
ho ku ei	hoe koo eh-ee	Choku rei
ei ei ki	eh-ee eh-ee kee	Sei heiki
ho a ze ho ne	hoe ah zeh hoe neh	Hon sha ze shô nen

The theory is that these kotodama 'word-sounds' may be substituted for the symbols across the broad spectrum of their potential usage - e.g. in Reiki 'treatments', denju, reiju, and meditation, etc.

However, the reduction of words to primal phonemes in this way is a somewhat *simplistic* application of kotodama principle.

[Kotodama is a much more inclusive and broadranging discipline - involving *many* elements beyond the intonation of sacred phonemes or vowel-sounds.]

Such simplistic application of kotodama principle to the Reiki symbols is perhaps something one would expect to be devised by individuals only barely familiar with the discipline, rather than by someone as obviously well-versed in such matters as Usui-sensei?

In fact, I am of the growing belief that the elements of kotodama now being taught in relation to Reiki have actually been borrowed from the oversimplified examples of kotodama practice presented on several Aikido websites (- where the info is simply intended as an *introduction* to the principles of the discipline for *new* students)

General instructions for practice of the element of kotodama focussing on the intonation of phonemes or vowel-sounds:

Sit in the traditional Japanese seiza posture (- or on an upright chair, with back straight, feet flat on the ground) - with hands either palms down, resting on your thighs, or in the formal *gassho* position.

Focus your attention in your hara, at the area known as seiki tanden (a couple of inches below the navel).

Clear and still the mind.

Focus on the moment - there is ONLY the moment.

Draw the breath smoothly, steadily and easily in through the nose, then vocalise the kotodama as you breathe out through the mouth.

In a low and deeply resonant voice, intone each kotodama slowly, strongly - with total concentration and unity of body, mind and spirit.

Pronounce each 'word-sound' distinctly, separately - do not run or slur them together. Let each 'word-sound' fill your whole body - vibrating throughout every molecule - every atom.

Be aware of the resonance extending out throughout your aura into the very air about you....

[Some of those who teach Kotodama do not teach it at Okuden level, but do so at Shinpiden instead]

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KETSUEKI KOKAN HO, HANSHIN KOKETSU HO & ZENSHIN KOKETSU HO

Ketsueki kokan ho, hanshin koketsu ho & zenshin koketsu ho are the so-called 'blood-exchange' techniques – or, more properly blood CLEANSING techniques.

There are several versions of these cleansing techniques taught in various different 'schools' of Reiki. Some only teach *hanshin koketsu ho & zenshin koketsu ho*.

KETSUEKI KOKAN HO

A version used in 'western' style Reiki is often called the 'Finishing' or 'Smoothing' technique or 'Nerve Stroke'

One version of *ketsueki kokan-ho* is as follows:

The client should be lying on their front.

Stand to one side of the client

Which side you choose depends on which is your dominant hand (not necessarily the hand you write with, etc. but the hand you consider to be dominant - Reiki-wise)

You should stand so that your NON-dominant hand is nearest to the client's head.

Place your non-dominant hand flat across the occipital ridge (base of the skull) and place your dominant hand beside it, flat across the top of the client's spine (so that the spine is actually covered by your palm).

With firm intent - smoothly - and at a steady, even pace, stroke down the length of the spine to the tailbone.

DO NOT apply any pressure to the spine (you may in fact carry out this 'sweep' without any actual physical contact - your hand some millimetres above the surface of the client's body/clothing.*)

When you reach the tailbone, lift your hand away from the client and return it to the starting position at the top of the spine. DO Not sweep back up the spine, rather, arc away from it.

Repeat the 'sweep' another 14 times. On completion of the last sweep, rest your hand on the tailbone for about 15 -30 seconds and let Reiki flow - bringing the spinal energies into balance.

This completes the process.

ZENSHIN KOKETSU HO
(Full Body Blood Cleansing)

One version of *zenshin koketsu ho* is as follows:

[First treat the client's head and front, using the formal hand positions]

The client should ideally be lying on their front (though the technique *can* be applied with the client lying on their back).

You will be working on each side of the client in turn. Which side you choose to work on first is up to you.

Place your non-dominant hand flat on the client's shoulder.

With firm intent - smoothly - and at a steady, even pace, stroke along the shoulder and down the length of the arm to the tips of the fingers

DO NOT apply any pressure to the shoulder or arm (you may in fact carry out this 'sweep' without any actual physical contact - your hand some millimetres above the surface of the client's body/clothing*)

When you reach the fingertips, lift your hand away from the client and return it to the starting position at the top of the shoulder. DO Not sweep back up the arm, rather, arc away from it.

Repeat the 'sweep' another 14 times.

Moving to the other side of the client, repeat the process on their other shoulder and arm.

Next, move to a position close to the clients thigh, and placing your non-dominant hand on the outside of the client's hip, perform a stroke down the outside of their leg and along their foot to the tips of the toes. As with the arms, be mindful not to apply any pressure.

Repeat the 'sweep' another 14 times.

Moving to the other side of the client, repeat the process on their other hip and leg.

HANSHIN KOKETSU HO (Half Body Blood Cleansing)

One version of *hanshin koketsu ho* is as follows:

[The client should be either lying on their front, or seated.]

Place your hands at the base of the client's neck – one hand on either side of the spine.

Each hand strokes outwards and down, tracing the line of the client's shoulders.*

Returning your hands to a position either side of the spine, though a few centimetres lower than previously, repeat this stroking gesture – hands moving outwards in a slight arc to the clients sides.

In this manner, gradually work your way down the client's back, a few centimetres at a time, stroking outwards from their spine to their sides.

It should ideally take between 10 and 15 sweeps to reach the area of the coccyx.

Next, placing your index and middle fingers (some suggest thumb and index, yet others, only the middle finger) of each hand on either side of the spine at the base of the client's neck, hold your breath and sweep steadily downwards to the clients coccyx.

DO NOT apply any pressure to the spine (the 'sweep' may be carried out without any actual physical contact*)

Exhale and pause for a moment before repeating the sweep.

This should be done a total of between 10 and 15 times.

[As an alternative to this 'spinal sweep' using the fingers, you may carry out the procedure detailed under the heading *ketsueiki kokan-ho*, above.]

*It is perhaps important to be mindful that in many places there are laws in place governing the practice of Massage – and in these places, the application of pressure or physical-contact 'sweeps' when using techniques such as *ketsueiki kokan*, *hanshin koketsu ho* and *zenshin koketsu ho* may well be construed as "manipulative".

[Some teach *Ketsueiki Kokan ho*, *Hanshin Koketsu ho* and *Zenshin Koketsu ho* at *Shinpiden* rather than at *Okuden*]

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REIJI HO

Reiji ('indication/guidance of the spirit') *Ho* is a practice - a 'ceremony' if you like to see it as such - to awaken your intuitive ability to discern energetic imbalances in a person's body/aura.

Apparently, in Usui-Sensei's day, the ability to sense disturbances in this way was a requirement before a student could progress to level II training.

To perform *Reiji Ho*:

Stand or sit up straight (comfortably so).

Rest your hands, palms down, on your thighs / in your lap.

Close your eyes and 'hara-centre' yourself: focus your awareness on your *seika tanden* - an area deep inside your body mid way between your navel and the top of your pubic bone.

For a few moments, simply 'be' - silently and restfully 'watching the breath': loosely focussing on the natural rhythms of your breathing. There is no interference with the natural process - no seeking to consciously breathe - merely to be aware that you are breathing effortlessly.

Perform *gassho* and, consciously aware of Reiki, perform *joshin kokyu* - releasing or transforming all negative stresses and tensions.

Focussed in *seika tanden*, 'see' and feel the Reiki pervading and permeating your entire being - know that you are one with the phenomenon that is Reiki - part of it. For a few moments, simply 'be' in this awareness. Then, when you are ready, bring your hands up to your forehead in the *gassho* position.

Silently ask / pray for healing and wellness to manifest throughout the person's entire being.

What comes next is both easy and difficult.

Trust in the phenomenon that is Reiki. Totally detach yourself from seeking after possible outcomes.

Invite and allow Reiki to 'call' (i.e. guide / draw your hands automatically - spontaneously) to any areas that may be in need of treatment.

Allow your hands to move where they are drawn - let go - trust - resist the urge to 'do'.

When it comes to letting Reiki guide you, different people may receive their guidance in different ways. Some may simply experience pure spontaneous movement - as if being 'pulled' magnetically; some may experience images in the mind's-eye of where treatment is needed; others may 'hear' where Reiki is needed, and so on.

If nothing seems to happen - if you are not *aware* of 'receiving guidance' (and when first performing Reiji it isn't always necessarily that obvious) recall the precepts: '...don't worry...' It will come in time - and when it does, you will *know*.

Reiki will guide you.

Reiki will flow - and as usual, the flow will taper off when the area has taken sufficient treatment - and then your hands will be 'called' to the next area.

When there are no more areas requiring treatment (or, as is sometimes the case, there are no areas at all requiring treatment) your hands will be guided to rest, palms down, on your thighs / in your lap.

Conclude Reiji Ho by once more performing *gassho*.

[Some do not teach Reiji-Ho at Okuden level, but do so at Shoden instead]

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SEIHEKI CHIRYO HO (Habit Treatment)

Seiheki Chiryō Ho is a method for transforming bad habits or inclinations & for 'setting' positive intentions - such as focussing ones energies towards a specific objective.

The process is similar to the Shoden Level practice of *Nentatsu Ho* in that it works by planting a thought, idea, or suggestion into the client's (or for that matter, your own) subconscious.

The main difference between Nentatsu and Seiheki is that the latter technique involves use of the *shirushi* (Reiki symbols).

As with most Reiki techniques, there are several slightly different versions currently being taught.

One 'Japanese' version is as follows:

Close your eyes and 'hara-centre' yourself: focus your awareness on *your seika tanden* - an area deep inside your body mid way between your navel and the top of your pubic bone.

For a few moments, simply 'be' - silently and restfully 'watching the breath': loosely focussing on the natural rhythms of your breathing. There is no interference with the

natural process - no seeking to consciously breathe - merely to be aware that you are breathing effortlessly.

When you are ready, perform *gassho* and make a statement of intent (much as one does prior to starting *hatsureiho*) - something to the effect of: "Seiheki Chiryō begin", or "I start Seiheki Chiryō now"

Draw the CKR on the client's occipital ridge (the protrusion where the skull meets the spine) and cover it with your *dominant* hand, letting Reiki flow.

When you intuit it is time to move on to the next stage, draw the SHK at the same point and then also draw the CKR again.

Once more, cover it with your dominant hand, but this time also place your non-dominant hand on the client's forehead (at hairline). *

Let Reiki flow, and at the same time (silently) repeat an appropriate suggestion or affirmation. (The nature of the issue to be worked on/intent to be set - and the precise wording of the suggestions/affirmations is something which should be decided upon in discussion with the client prior to treatment).

Continue this silent repetition for a few moments until you intuit it is time to desist.

End by performing *gassho* once more.

The effects of Seiheki Chiryō are cumulative in nature, and a series of treatments at frequent intervals is usually advised.

*In some versions of Seiheki Chiryō Ho, after drawing the first CKR, the practitioner places their hands on both the occipital ridge and the hairline, then, after drawing the SHK and second CKR, they place both hands one over the other hand on the occipital ridge.

NOTE:

While Takata-sensei did not use the term Seiheki Chiryō Ho, she did of course teach the practice - often referring to it as the "Habit Treatment".

The version she learned from Hayashi-sensei was different in several ways to that described above.

For example, it involved writing the SHK first - *on the centre of the head* (rather than occipital ridge), followed by CKR - which was only used once during the process. (Of CKR she said: "Because it is a very powerful symbol, we do not use it many times.")

She taught that you must make positive suggestions concerning the habit the individual wishes to change - your statements should help to inspire and convince them to change or get better. And, beyond the treatment session itself, if the client makes any reference to issues they are seeking to resolve, you should take such opportunities to reinforce the suggestions and be supportive of their desire to improve their situation.

Takata-sensei stated that the Habit Treatment should be given for fifteen minutes each day until the person is well.

That they will begin to notice a change by about the third day or so.

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