

The Japanese Reiki Techniques: - Level 1

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 FIRST 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 DOJO
- the 'Place of the Way'



"Unity of Self through Harmony and Balance"

While most people who have heard the name *dojo* will probably associate it with the Martial Arts (- being the training hall where people go to "...break boards, do flying kicks, and yell loudly...") the term originally referred to a place for Meditation and the pursuit of Spiritual Discipline.

It is in this latter context that the term is used here.

Usui-Sensei's Training Centre (some refer to it as a "clinic") in Harajuku, Aoyama, Tokyo, was technically a *dojo*.

His 'motto' for his dojo, so we are told, was: "Unity of self through harmony and balance".

**"Reiki ni Rei,
Sensei ni Rei,
Otagai ni Rei."**

["Bow to the *Reiki*, bow to your teacher, bow to your fellow students"]

By bowing you are expressing respect, courtesy, and gratitude to your art, your teacher, other students, and yourself.

Ultimately, you are acknowledging the 'Blessing' you hold
- the 'Light Gift' that is within each of you
- the "Sacred Potential - for Healing, Protection and Spiritual Development"
that is:
'the Reiki Phenomenon' ...

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 Kokyu 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 Ryoho, 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 1 techniques themselves, there are a couple of things the student needs to become familiar with.

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

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.

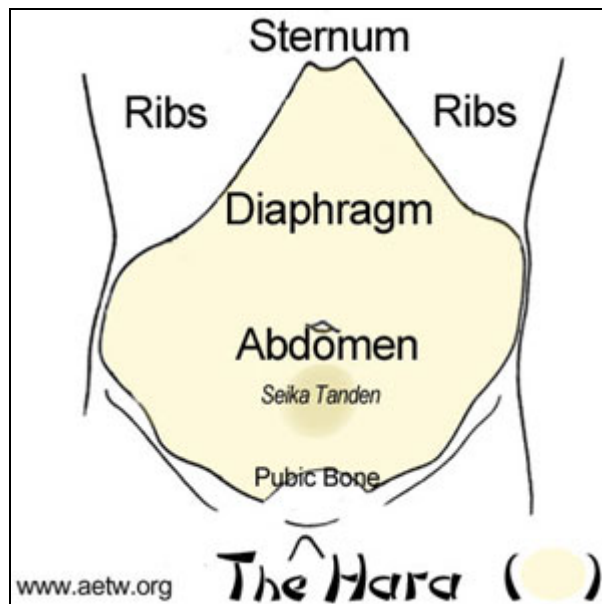
Stretch your lower back upwards slightly, whilst relaxing your upper body.

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 one's very life essence - even one's 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*]

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 SHODEN LEVEL JAPANESE REIKI TECHNIQUES:

GASSHO MUDRA , GASSHO MEISO & GASSHO KOKYU HO

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

The **GASSHO MUDRA**:

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"

GASSHO MEISO is generally performed seated in seiza [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.]

Close your eyes, let your hands rest in your lap, 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, keeping your eyes closed, bring your hands together in gassho. Gently move the focus of your awareness from seika tanden to where the pads of the middle fingers touch.

Continue silently and restfully 'watching the breath'.

Forget everything else.

There *is* nothing else...

... 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.

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

GASSHO KOKYU-HO is generally performed seated in seiza [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.]

Close your eyes, let your hands rest in your lap, 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 feel ready, keeping your eyes closed, bring your hands together in gassho. Gently move the focus of your awareness from seika tanden to where the pads of the middle fingers touch.

With 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 *effortlessly* '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.

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JOSHIN KOKYU HO

[A beneficial stand-alone procedure, Joshin Kokyu Ho is also a component of the Hatsurei Ho meditation, commonly taught at Level 2.]

Joshin Kokyu Ho can be practised 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.

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

Rest your hands, palms up, 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...

After a few moments - with the focus of your awareness still at your seika tanden - in your mind's-eye see and feel the Reiki energy flowing down from above, as a stream of crystal clear light. And as you breathe in - naturally, effortlessly - 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.

* * * * *

KENYOKU HO

Kenyoku or 'Dry Bathing' is an 'energy cleansing' or 'aura smoothing' practice.

As, a stand-alone procedure, it is used to disconnect from people, things, thoughts, emotions, feelings, situations, energies, etc.

[Kenyoku is also a component of the Hatsurei Ho meditation.]

There are currently several variations of kenyoku being taught by various Reiki Masters -

Kenyoku 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 collarbone 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. [In Hiroshi Doi's version of Kenyoku, you exhale with a 'haa' sound as you do so.]

Next, bring your *left* hand up to your *right* shoulder, the tips of your fingers at a point near where your collarbone 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. [In Hiroshi Doi's version of Kenyoku, you exhale with a 'haa' sound as you do so.]

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

[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; 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...]

* * * * *

MAKOTO NO KOKYU HO

The 'Breath of Sincerity'

Makoto No Kokyu Ho can be practised seated on the floor in either a cross-legged posture or in the seiza posture, or seated on a bench, couch, or other wide surface.

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.

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 thighs.

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...

After a few moments, gently open your eyes ever so *slightly* and focus loosely on a point about one metre or so in front of you.

This can be either a point on the floor, or in the air - alternatively, prior to beginning the practice, you might like to position yourself so that you are facing a wall about a metre away from you.

[Whether bring your gaze to rest on the wall, or in mid air, or on the floor, there should not be any specific image, object, etc used as a focal-point; e.g. if gazing at a wall, choose a blank area of the wall to focus on]

Breathing the Light:

In your mind's-eye see and feel the Reiki energy flowing in towards you from the universe - flowing from every direction, as a stream of crystal clear golden light.

And as you breathe in - naturally, *effortlessly* - the light floods into you, suffusing your entire body, filling 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, in your seika tanden and radiating throughout your entire body, 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 emanates out in all directions, bathing your immediate surroundings in a golden radiance.

Naturally, effortlessly, let your body repeat the process - the golden light following your breath. Feel and see it filling you as your body inhales, growing stronger and brighter, then emanating out beyond you as your body exhales - gently, easily...

Stay with this experience - this 'awareness of the light' for about eight or ten breaths; eyes still loosely focussed about a metre in front of you.

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.

When you are ready, raise your hands from your legs and place your palms together in *gassho* - the 'prayer position' - fingertips at about the level of your throat.

After a moment, keeping the tips of your thumbs, index and middle fingers in contact with each other, open your hands outward slightly, so that your little ('pinkie') and 'ring' fingers separate - the outer edge of your palms should be at least a couple of inches apart.

Loosely maintaining this 'open *gassho*' gesture with your hands, smoothly lower your forearms so as to position your hands in front of your solar plexus.

Let your body 'breathe the light' again for three *effortless* repetitions:

As you breathe in - naturally, effortlessly - the light floods into you, suffusing your entire body, filling 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, in your *seika tanden* and radiating throughout your entire body, 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 emanates out in all directions, bathing your immediate surroundings in a golden radiance.

And as your body naturally, effortlessly, begins to exhale for the *third* time, smoothly raise your hands up towards your forehead.

As you do so, allow your hands to gradually 'open' even more - only the tips of your thumbs and index fingers remaining in contact - so that by the time you reach your forehead, you are performing a gesture known as the 'sun mudra' or 'sun-ring mudra' (*nichi-rin in*):

The backs of your hands are opened flat against your brow, you are forming a triangular space between your index fingers and thumbs, and the other fingers are very slightly splayed. The centre of the triangle frames your third eye.

[Co-ordinate the raising of your hands with your breathing so that your hands reach your forehead just as you complete the exhalation]

Continue to let your body 'breathe the light', and as you *inhale* - aware of the influx of golden light - intone the seed-syllable "On" ^[1].

While doing so, part your hands, moving them out and down to your sides in an arcing motion, bringing your fingertips to rest touching the floor or bench, etc. beneath you.

[Co-ordinate the lowering of your hands with your breathing so that your fingertips reach the surface of the bench, floor etc. just as you complete the inhalation]
Let your hands remain in this position while you effortlessly exhale again, emanating the light, bathing your immediate surroundings in a golden radiance.

As your body inhales once more, smoothly move your hands to your abdomen - placing your right hand on your seika tanden, your left hand covering your right.

Let yourself experience the sensation of Reiki in your seika tanden as you continue to 'breathe the light' (remember, even now your eyes are still ever so *slightly* open and focussed loosely on a point about one metre or so in front of you).
Stay with the sensation in your seika tanden for a few moments - let yourself experience it as fully as you are able.

When you feel ready, return your hands to their initial position, palms down on your thighs.
Repeat the whole process [starting at: *Breathing the Light*] again as many times as you feel inspired to so do.

When you recognise that enough has been achieved for the current session, perform gassho rei - the 'gassho bow' - acknowledging the light of Reiki within you.

[1] "On" is the Japanese pronunciation of the Sanskrit "Om"
It can take a *lot* of practice to successfully intone the seed-syllable out loud on the in-breath. Intoning it *silently* is quite acceptable.

* * * * *

NENTATSU HO

Nentatsu Ho is sometimes referred to as a deprogramming technique. It 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 almost identical to the Level 2 technique: Seiheki Chiryō 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) and Nentatsu does not.

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 - something to the effect of: "Nentatsu begin", or " I start Nentatsu now"

Cover the client's occipital ridge (the protrusion where the skull meets the spine) with your dominant hand, letting Reiki flow.

When you intuit it is time to move on to the next stage, leaving your dominant hand where it is, 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. The suggestions/affirmations should always be worded in a positive sense).

Whatever the nature of the affirmations/suggestions you should mindfully state them, without judgement, and in an attitude of love, gratitude and compassion.

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 Nentatsu Ho are cumulative in nature, and a series of treatments at frequent intervals is usually advised.

* In some versions of Nentatsu Ho, the practitioner starts with the hands on the occipital ridge and the hairline, then, after some moments, they remove the hand from the hairline and place it over the other hand on the occipital ridge.

* * * * *

REIKI MAWASHI

Reiki Mawashi is a group-based energy cycling meditation.

It can also be used as a means of giving Reiki Treatment.

In the West, *Reiki Mawashi* is commonly referred to as the Reiki Circle as it involves a group of Reiki practitioners seated in a circle.

There are actually *two different* practices known as *Reiki Mawashi*.

One involves the circle of practitioners seated so that each person is facing the back of the person in front of them.

Placing their hands on the shoulders of the person in front, a slight pressure is applied with the fingertips, and the practitioners seek to lose themselves in the awareness of the energy flowing in from the person behind them and out to the person in front.

In the other *Reiki Mawashi*, each practitioner is seated facing in towards the centre of the circle holding their left hand palm up and their right hand palm down.

They place their right hand on the upward-facing left palm of the person to their right and their left hand under the downward-facing right palm of the person to their left. In some versions of this *Reiki Mawashi*, rather than making actual physical contact with the person on either side, the practitioners keep their hands an inch or two apart.

In this way, all the practitioners are connected, forming an unbroken chain or circle.

Perceived as entering the crown of each practitioner, energy flows around the circle, in an anti-clockwise direction, and can frequently build to levels of considerable intensity.

(Some suggest that when this form of *Reiki Mawashi* is employed as a means of giving treatment, a Reiki Master should stand at the center of the circle, directing/'beaming' the flow of Reiki to the specific chosen intent.)

[In Jikiden Reiki - where a version of the technique is taught primarily as a way of helping the student to perceive the flow of energy - it is called *Okuri* rather than *Mawashi*.]

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RENZOKU REIKI

Renzoku Reiki – the Reiki Marathon (sometimes, perhaps more fittingly, also called the 'Reiki Relay') involves several practitioners working in 'shifts', i.e. taking turns at providing Reiki in a continuous treatment session - often spanning many hours, even days - to a single client

Renzoku Reiki may involve only one practitioner treating the client at a time, or alternatively, may involve several practitioners working together on each 'shift' (see Shuchu Reiki)

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SHUCHU (or SHUDAN) REIKI

Shuchu Reiki involves a group of Reiki practitioners working together on a single client at the same time.

This can make for a shorter treatment time, and the 'intensity' of the treatment is increased as more practitioners are involved [though as to whether or not a greater intensity necessarily equates with a more effective treatment, is debatable]

One version of the group treatment familiar in several western styles of Reiki involves an equal number of practitioners working on each side of the client's body, and one working at the head. While symmetry of treatment is the goal here, it is not absolutely necessary.

If there are not enough people to cover all the positions when working on the front or back of the client, (especially when using a hand placement-set with a large number of positions), then just as in a standard one-person treatment, the practitioners may move on to other positions in succession.

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REIKI TREATMENT - USUI-SENSEI'S ORIGINAL HAND-POSITIONS

It is said that in the original Usui system, only five formal hand-positions were used. These focussed on the head and neck.

A Reiki treatment session would involve first working in these five positions, followed by treating specific area of the body where imbalances presented.

The five positions were apparently named: *zento bu*, *sokuto bu*, *koutou bu*, *enzui bu*, and *toucho bu*

Treatment can be given with hands either in direct contact with the client, or alternatively with hands held a few inches out in the client's energy field. The example given below uses the latter approach.

While originally both the person receiving treatment and the person giving treatment would sit in *seiza* position, treatment now more commonly involves the person receiving treatment sitting on a chair while the person giving treatment stands.

The client should sit upright yet relaxed, with their hands in their lap, or resting on their thighs - their feet should be flat on the ground. If necessary, a cushion should be provided to support the lower back. Children, and adult clients of short stature may also require a firm cushion (or perhaps even a footstool) beneath their feet if the chair is a little too high for them to place their feet flat on the floor. An alternative option is of course a height-adjustable chair

The treatment procedure:

You - the practitioner - should stand a metre or so in front of the client. Both you and your client perform *gassho rei* - the *gassho* bow.

[*Gassho rei* involves bowing from the hip - back kept straight - with the hands in the *gassho* position. The bow / *gassho* implies recognition of the oneness of all beings. This gesture is also used to show reverence to Buddhas, Bodhisattvas, Patriarchs & Teachers.]

You then move to stand behind the client.

To begin, centre yourself - do what you do to let the Reiki flow: some people like to place their hands on the client's shoulders (- as if they were going to give them a shoulder massage) - as a means of making a 'connection' with the client.

Draw the relevant symbols if you chose to - in your mind's-eye or in physical space. Silently intone their mantra-names (or their kotodama if you work with these)...

As a general guideline, (especially for newer students), it is commonly recommended that you stay at each of the positions described for about 3 -5 minutes or so - however, the sooner new students begin trusting their intuition in these matters, the better, so do what feels right at the time.

zento bu:

With a steady, flowing movement, reach around in front of the client so as to position your hands about two to four inches in front of their forehead at the level of the hairline - palms flat, facing towards the client, your middle fingers almost touching each other. Stay with this position as long as is necessary.

sokuto bu:

When you feel ready to do so, smoothly draw your hands apart and around to the sides of the client's head so as to position them over the clients temples - again, two to four inches away from the surface of the client's head. Stay with this position as long as is necessary.

koutou bu:

Moving your body easily and smoothly to the client's left side, at the same time, your left hand moves to take up a position two to four inches in front of the centre of the client's forehead, your right hand moves to the back of their head - to a position just above their occipital ridge (the point where neck and skull meet) - two to four inches away from the client's head. Stay with this position as long as is necessary.

enzui bu:

Moving easily and smoothly to stand behind the client once more, at the same time your hands move to take up position two to four inches to either side of the client's neck. Stay with this position as long as is necessary.

toucho bu:

Smoothly move your hands upwards and over the client's head, bringing both hands to rest horizontally two to four inches above their crown - thumbs should almost touch each other, as should the first joint of each index finger. Stay with this position as long as is necessary.

After completing treatment in each of the five formal positions detailed above, you may then proceed to treat specific areas where the client's symptoms are presenting.

[Depending on the areas requiring treatment, some practitioners like to sit on a chair themselves for this part of the process. This is fine as long as there is no interruption to the 'flow' of the treatment. If you choose to use a chair, have it already in position at the optimum distance from the client to allow for ease of access to the relevant position.]

On completion of the treatment, do whatever you do to disconnect.

Centre yourself.

Move to stand a metre or so in front of the client.

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

To complete the procedure, both you and your client perform *gassho rei* - the gassho bow.

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