

# **The Healing Art of Tench Seiki Te-Ate**

## **- an introduction**

by

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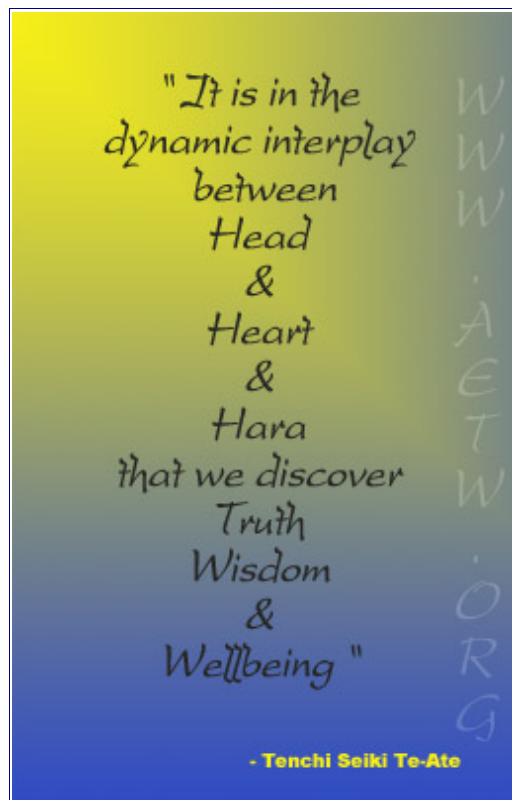
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**TENCHI SEIKI TE-ATE**  
Heaven & Earth Vital Life Force Therapy  
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天地      生氣      手当  
Tenchi      Seiki      Te-Ate



Tenchi [*Ten-chee*] = Heaven & Earth

Seiki [*Say-key*] = Vital Life Force

Te-Ate [*Teh-Atteh*] = Hand-Treatment/Therapy

Tenchi Seiki Te-Ate is a journey of self-discovery and healing.

Central to the art of Tenchi Seiki Te-Ate is the concept of *in-yo*, which is about balance - not balance in a static 'levelling-out' sense, rather, a dynamic balance, an interplay between hard and soft, tension and relaxation, inhaling and exhaling, activity and rest, waking and sleeping.

Tenchi Seiki Te-Ate provides us with a set of tools for continuously returning the being to this state of dynamic balance - or flux - a state of 'creative harmony'.

In simplistic terms, these tools take two forms - self-developmental exercises of a physical, meditative and energetic nature - and techniques for performing therapeutic interventions on behalf of others.

While classed as a method of healing, the fundamental approach in Tenchi Seiki Te-Ate is ideally to prevent illness or 'dis-ease' from arising in the first place.

At a deep level, the art is as much about *understanding* yourself and others as it is about attempting to *heal* yourself or others.

The art of Tenchi Seiki Te-Ate calls for the cultivation of sensitivity and foresight, and development of a positive attitude based on the practitioner's confidence in their own ability to control their 'personal world', and maintain a state of balance or 'creative harmony' in their interaction with the greater world at large.

A primary consideration for the developing practitioner is the regulating of their life in such a manner that dis-harmony is minimised - and, by extension, opportunity for dis-ease or illness to manifest is also minimised.

Great emphasis is therefore placed on the development of Spirit, i.e. Strength of Spirit - a concept in Japanese known as 'Fudoshin' - 'indomitable spirit' or 'warrior heart', and Tenchi Seiki Te-Ate utilises a variety of cognitive and emotional disciplines, as well as a number of what might be considered more 'esoteric' practices, to achieve this development.

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## TENCHI SEIKI TE-ATE – some basic concepts

### KATSUMA

*Katsuma* means: 'Action', and refers to the law of cause and effect.

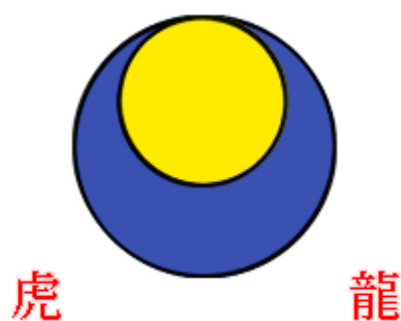
The concept of *katsuma* encapsulates the understanding that every thought, word, action, or experience (i.e. reaction / response to situation, circumstance or events,) no matter how seemingly small or insignificant, will have consequences - be they beneficial or otherwise.

Our present circumstances - state of health, relationships, mindset, achievements, etc - are all essentially the result of past thoughts, words, actions & experiences; and our future circumstances will be influenced by current thoughts, words, actions & experiences.

*Katsuma* speaks to us of the power latent within action - of the power and importance of thought, word & action - & also encourages us to be mindful of the probable outcomes resulting from our actions.

In the art of Tenchi Seiki Te-Ate, the primary focus on *katsuma* is in an aetiological sense: inquiry into the origin/causation of im-balance, dis-order & dis-ease (be it physical, emotional, interpersonal, spiritual, environmental, etc.)

By perceiving clearly how dis-harmonious states arise, not only can we initiate remedial action in order to restore the desired state of dynamic balance (be it in our selves, our relationships or our environment), but we can - more importantly - begin to take personal responsibility for reducing the likelihood of dis-harmonious states arising in the first place.



## IN-YO

The Tenchi Seiki Te-Ate IN-YO [pictured above] is a symbol of central significance to the art.

The IN-YO is comprised of the Sun-disc and the Crescent Moon, with the *kanji* character: *tora* [or: *ko*] 'tiger' on the left and the *kanji* character: *tatsu* [or: *ryo*] 'dragon' on the right.

The tiger is symbolic of Nature, the Earth & physicality; the dragon represents the Cosmos, Heaven & spirituality.

Sun & Moon, Heaven & Earth, the Cosmos & Nature, Physicality & Spirituality - the IN-YO essentially represents the dynamic interplay of all existence - the interplay between hard and soft, tension and relaxation, inhaling and exhaling, activity and rest, waking and sleeping.

IN-YO signifies a state of 'creative harmony' or 'dynamic balance' (- as opposed to balance in a static 'levelling-out' sense) - an optimum state of being.

## KUFU

### Naturalness in Bodily Action

An important concept, in the art of Tenchi Seiki Te-Ate, is that of '*kufu*'.

*Kufu*, or 'naturalness in bodily action', is a state in which ones body is allowed to manifest 'perfect action', i.e., allowed to express the total harmony of its natural coordinations, unfettered by the intervention of ones conscious mind.

However, the concept of *kufu* does not preclude training.

*Kufu* calls for the student to practice a te-ate skill or technique until it *becomes* natural: 'second-nature' - until it becomes a function of what is often referred to as 'secondary consciousness'.

*Kufu* can perhaps be best understood as: 'the spontaneous application of a skill perfectly learned through dedicated practice'.

*Kufu* exists in the moment of 'no-thought'.

In the state of *kufu*, one's body is permitted its own wisdom, unhindered by conscious mental direction or control.

One's mind is not focussed on a specific part or area of one's body; there is no thought of self, nor of motive, nor outcome, as these things would only stand in the way of 'perfect action' - perfect application of treatment technique.

## HARA & SEIKI

In Tenchi Seiki Te-Ate, as in many other Oriental disciplines, the abdomen or Hara is seen as the most important area of the body, partly because many of the internal organs are housed in this region, but even more so because of its significance in terms of *seiki*.

*Seiki* development in Tenchi Seiki Te-Ate centres around a specific area of the Hara located midway between the navel and the top of the pubic bone and known as the *seika tanden*.

It is here that the mixing & uniting of two types of *seiki* occurs. The 'Tenchi' part of the name Tenchi Seiki Te-Ate means 'Heaven & Earth'. The energies of Heaven - *tenki* enter the body via the top of the head (crown), and the energies of Earth - *chiki* enter the body via the perineum. *Tenki* flows down and *chiki* wells up, to meet and unite in the *seika tanden*, there to form the individual's personal *seiki* (*jinki* or human energy).

*Seika Tanden* is the 'storehouse' for personal *seiki*, and it is through certain breath-regulating practices (*kokyo-ho*), dynamic, physical-posture & tension-relaxation exercises (*taiso*) & specific concentration exercises, that the practitioner begins to gain control of, develop, manipulate and utilise this vital force which has been naturally present in their organic makeup since birth, but which, in the majority of people is seldom ever developed beyond its natural 'baseline' state.

The actual *kanji* or ideogrammatic character used to represent the *ki* part of the term *seiki* has traditionally been interpreted as depicting steam rising from a pot in which rice is cooking over a fire. The implied meaning being that the nature of *ki* is something to be felt rather than seen or heard - that it has an intangible quality - and as such, each person's experience of (*sei*)*ki* will be slightly different.

One's quality of life is seen to directly correlate with the condition, quality, strength & flow of *seiki* in the body, and a major part of Tenchi Seiki Te-Ate is about working to balance and strengthen the client's *seiki* by means of a series of both 'hands-on' and non-contact manipulative techniques, many of which target specific *tsubos* or 'subtle-energy focal areas', both on the client's body and in their energy field.

As mentioned above, each person's experience of *seiki* is slightly different.

Sensations of *seiki* may be anything from a pulsing or mild tingling to the experience of extreme heat, or on occasion even extreme cold.

New Tenchi Seiki Te-Ate students often feel warmth in the *Seika Tanden* and the palms of the hands when initially practicing the basic development exercises, with the tingling sensation being most commonly felt in the fingertips and toes.

When the Tenchi Seiki Te-Ate practitioner has become slightly more advanced he or

she can identify areas of blockage or disharmony (and even areas of potential blockage or disharmony) by the quality of *seiki* sensations when they practice their development exercises.

## SEIZA

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

In Tenchi Seiki Te-Ate, 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, 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.

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## TE-ATE (TREATMENT)

Tenchi Seiki Te-Ate is a healing method utilising both non-contact energy-field manipulation, & 'hands-on' energywork techniques.\*

Tenchi Seiki Te-Ate sessions have, in common with many Japanese therapeutic disciplines, a particular 'feel' to them - an attitude or mood of deep, grounded, calm, and intuitive precision in the sharing of the process.

While the Seika Tanden and general Hara area are perhaps the major area of focus in giving therapy, the head and spinal area are also important. Specific importance is also placed on the fingers and toes in relation to techniques of Elemental Balancing.

Insufflation, ie. the blowing of 'hot' and 'cold' breaths, is a prominent technique, and may be applied to just about any point or area of the body, or indeed for that matter, any point or area of the individuals energy-field.

In giving therapy, manipulations in the client's field are primarily carried out by use of one or more of a set of hand gestures or sweeps, or by 'imaging' the desired manipulations while applying *seiki*-influence with a static hand.

Commonly, both hands-on and non-contact treatments are given via the practitioner's palms or the pads of the fingers, and the hands are usually held in a relaxed way with fingers slightly splayed.

The drawing/running of energy-flows along given courses in specific areas of the client's body and or field is another primary technique, as is the practice of generating/projecting specific etheric energy-patterns to effect change.

In some instances *seiki* may be directed/channeled *into* the client *for them to absorb*, yet this is not a common practice. It is usually only done when the client is perceived to have a pronounced deficit of energy.

Rather, working with techniques of manipulating/cleansing/harmonising the client's existing *seiki* is the preferred approach. This may, and frequently does, involve directing/channeling/projecting *seiki towards* and *about* the client, but it is in the form of 'energy-radiance' - as a field-of-influence to elicit an energetic response or reaction in the client's field and thereby effect positive change.

Transmission of *seiki* in this way could be seen as a means of 'jump-starting' particular inbuilt healing processes in the client - a 'triggering' of self-healing mechanisms and - where healing is already in progress to some extent - an accelerating and perhaps deepening/intensifying of the process.

Just as *seiki* is seldom directed *into* the client, at no time is *seiki* taken in/absorbed *from* them by the practitioner; nor is *seiki* circulated through the client and back into the practitioner.

Likewise, in transmitting *seiki*, the practitioner does not transmit his/her own *seiki* (ie. *seiki* from his/her own system) to the client. He/she only transmits *seiki* which he/she has attracted/drawn/gathered/collected from the environment and allowed to flow through or off of him/herself.

The practitioner acts as a conduit for external *seiki*, and thus is not depleted of personal vital force.

Healing takes place as and how it is needed. It can be a multi-level process, with healing responses occurring on various levels at the same time. In cases of cuts, sprains, strains, wounds, etc. it is usually a simple process of biological healing - (likewise with most cases of acute illness).

However, more often than not, chronic disorders have emotional or psychological roots (psychogenic/psychosomatic), thus healing will tend to take place at that deeper level, often with some form of emotional release/catharsis, followed by the physiological improvement.

Of course, emotional and psychological problems can occur as a result of physiological ailments, injury, disease - be it currently presenting or some old problem perhaps seemingly long-since healed (:on the purely physiological level). Whether or not there is a psyche-cal or somatic cause, in Tenchi Seiki Te-Ate there is a saying: "like water, healing finds its own level."

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\* However, many would argue that, technically speaking the 'non-contact' aspects of Tenchi Seiki practice do not constitute 'Te-Ate' in the traditional understanding of the term. See: "the Meaning of Te-Ate" at the end of this document

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## TRAINING (SHUGYO)

The art of Tenchi Seiki Te-Ate is not something which can be learned in a weekend 'workshop' or five-day course.

Traditionally, Japanese 'te-ate' (hand healing) disciplines are taught by means of what might be considered an "apprenticeship" - with the *deshi* or student learning by observation, by asking questions - and by assisting the Teacher in actual therapeutic practice.

From the outset, the *deshi* himself receives treatment on a regular basis as a necessary part of the developmental process, and begins to practice various meditative and energetic disciplines to develop the ability to sense and manipulate his own personal *seiki* or 'energetic field of force'.

As training is essentially 'experiential' as opposed to academic, this does not lend itself easily to 'textbook tuition' - however, there are certain aspects of the elementary levels of training in the art of Tenchi Seiki Te-Ate which can be undertaken in this way.

Aside from receiving treatment and practice of elementary energetic exercises, perhaps the first thing the new student will do is to gain experience in 'listening'. This does not refer to listening in an auditory sense, but to listening with the being.

The student is instructed to touch two tsubo areas - two identical points, one on either side of the patient-clients body. Touch is to be light - no pressure is exerted (the student may be reminded that this is not a pressure-point/acupressure technique). The student is instructed to clear the mind and focus in the here and now - in the moment - there is ONLY this moment. (It is important for the student to develop this ability through practice of the relevant Tenchi Seiki Te-Ate exercises - being 'in the moment' is an essential feature of Tenchi Seiki Te-Ate).

The student is reminded they are not 'giving treatment' - and to refrain from (as is often a common issue with students) the urge or desire to 'do' - to 'try' to intervene, manipulate, change, exert influence, etc.

The task here is to 'listen' - to clear the mind, be fully present, be mindful of any sensations perceived via the hands.

With practice, the student must learn to differentiate between genuine sensations perceived from the patient and their own 'projections' and 'externalisations'.

They must be aware from the outset that to become a successful therapist/healer one must learn to "leave your personal baggage outside the treatment-room door".

Over time the student must learn the difference between intuitive and illusory perceptions. Initially, when new students (as with people new to meditation in general) begin to practice clearing the mind - copious quantities of 'junk -imagery' will frequently begin to surface - often, in their eagerness and enthusiasm, the student will seek meaning in, or create attachment to, these images, sounds, emotions etc - not realising them to be simply part of the 'clearing-out' process.

Attachment to such imagery etc will only serve to impede student development.

When the student has demonstrated progress in 'listening' practice at the initially selected tsubo, they will be instructed in basic 'listening' application. The student is shown a sequence of 'tsubo-pair' positions to work through, taking note of perceptions received at each area-point. The sequence covers the whole body area, and may be worked through from top to bottom or vice versa.

As the student proves confidence and competence in bodywide 'listening' application, so they will move on to instruction in the initial *in-yo* balancing technique.

They will by this time have gained initial experience in working with various basic hara-focussed energy-centering exercises, and also be familiarising themselves with the rudiments of *in-yo* therapy theory, (in particular the concept that the dynamic state of flux can be interfered with by, for example, physical or psychological shock - the analogy of a pendulum becoming 'stuck' at a given point in its arc of swing - and the process of facilitating the freeing-up of the pendulum once more, thus restoring the dynamic *in-yo* balance)

Hara-centred, 'in the moment', with the *in-yo* image as a mental focus, the student will repeat the wholebody 'tsubo-pair' sequence used in the 'listening' process, still listening as before, but this time with the added intention of allowing (as opposed to causing) the state of dynamic balance to be restored (- where it has been interrupted) and finetuned.

It is to be stressed that this practice does NOT involve the student directing or channeling 'energy' (in)to the patient. Rather it is a case of the student focussing and controlling their own 'energy' so as to elicit a sympathetic response within the patient.

## **SPINAL ENERGETIC BALANCING**

Along with the *seika tanden* / *hara* area and the head, the spine is an important area of focus in Tenchi Seiki Te-Ate.

Energetic Balancing Treatment in the spinal area is commonly given with the 'Receiver' curled up in the foetal position, lying on their right side.

The practioner will carry out the balancing procedures, first, along the left side of the spine, then along the right side, and then along the centre of the spine.

To complete the process, he will then work along both left and right sides in unison.

Depending on the specific outcome required, he will either work from the base of the skull *down* the spine, or from the tailbone *up* the spine.

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## **TAISO (EXERCISES)**

The art of Tenchi Seiki Te-Ate utilises several specific physical exercises as part of the hara / *seiki* developmental process.

The following is a short set of some of the elementary exercises.

This set is practiced whilst standing.

Choose a time and place where you are unlikely to be disturbed.

Ideally this exercise should be carried out wearing loose clothing. Remove your shoes, and wherever you are doing this exercise - indoors or out, make sure the floor/ground is both comfortable and warm. Do not practice this on cold floors/ground, do not practice in the cold, generally.

Stand with your feet about shoulder-width apart, toes pointing straight ahead. Now, keeping your heels in the same spot, turn your left foot out to the left by about 15-20 degrees and your right foot out to the right, to mirror the left foot.

Bend your knees - lowering your body down by about 2-3 inches.

Sink your weight down into your hips & thighs; centre yourself - '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.

(You will maintain this posture throughout this exercise set)

### 1.

Reach around behind you, placing both hands on your back - your left hand over your left kidney, right hand over your right kidney.

Now, keeping your hips perfectly still, your back straight (but not rigid), bend slowly from the lower waist so that your torso is leaning forward at an angle of approximately 10 degrees.

Return to the upright position, then bend slowly from the waist so that your torso is leaning backwards at an angle of approximately 10 degrees.

Return to the upright position, then bend from the waist to your right, to an angle of approximately 10 degrees.

Return to the upright position again, then bend 10 degrees to the left - and back to the upright position once more.

Next, *ensuring you keep your hips perfectly still at all times*, with your weight resting in your hips and thighs, lean forward again, but this time, *slowly* begin to circle out to the right, keeping the same degree of lean, and continue on round to the back, then to the left side, and on round to the front again. Pause a moment, then circle back in the opposite direction. (*It is vital that you keep your hips in the same place at all times.*)

Repeat this circling action slowly, alternating right and left, until you have completed 5 circles in each direction. Return to the upright position once more, relax for a moment or two.

### 2.

Still in the bent-knee posture - feet turned out to the sides at a slight angle - focuss on the awareness of your weight centred in your hips and thighs.

Make a loose fist with each hand.

Bend your knees a little more, lowering your torso even further (- by another 2-3 inches or so), at the same time, bending from the hip (- keeping back straight yet relaxed) to reach down towards the floor. Exhale easily as you reach down.

If you can touch the floor with your clenched fists, do so (do not strain), then return to the upright position again, inhaling easily as you do so.

Repeat this action briskly a further eight times, focussing on achieving smoothness of movement. Relax for a moment or two.

### 3.

Still in the bent-knee posture - feet turned out to the sides at a slight angle - focuss on the awareness of your weight centred in your hips and thighs.

Hold your hands out in front of you and begin rubbing them together as if washing

them under running water: rubbing the palms, then over the back of each hand, and between the fingers. Do this briskly for about a minute or so.

Continuing the 'washing' analogy, bring your open palms up to your face and 'wash' vigorously for a moment, also including the ears; before moving on to the throat and sides and back of the neck. Rub briskly, with moderate pressure.

Work on out across the shoulders - left hand rubbing right shoulder, right hand on left shoulder - and on down the arms, ensuring you cover the entire surface area until you reach the wrists.

Moving to your torso, continue with the same brisk 'washing' process down across your chest, diaphragm, abdomen - then upper back, lumbar region, buttocks, hips thighs, etc. - again ensuring you cover the entire surface area - and on down the legs to the ankles, and individually raising each foot in turn to rub heels, soles, and toes.

It is important that the whole 'washing' process utilise brisk rubbing, with moderate pressure.

#### **4.**

Continuing in the bent-knee posture, (with your focuss on the awareness of your weight centred in your hips and thighs,) let your hands hang heavily by your sides for a moment.

Swing your arms out in front of you, allowing them to rise up to about eye level (- elbows very slightly bent, hands relaxed ) - then allow them to drop back down naturally, and as they fall, with a large, loose movement, flick your wrists - as if shaking some water or some other liquid off your hands.

Let your arms continue to swing back a little way behind you, before smoothly swinging them back up out in front of you again to repeat the process.

Do this a total of 18 times, focussing on achieving smoothness of movement.

Relax for a moment or two.

#### **5.**

Still in the bent-knee posture - continue to focus on the awareness of your weight centred in your hips and thighs.

Hold your hands out in front of you as you did in the 'washing' process, only this time, rather than rubbing, clap your hands together - but with a gentle 'patting' motion; then continue patting over the back of each hand, gently, yet with a firm or 'heavy handed' attitude. It is important that the action remains one of 'patting' and does not become 'slapping'.

After about a minute or so, just as with the 'washing' process, bring your open palms up to your face and pat cheeks, chin and brow for a moment, also including the ears; before moving on to the throat and sides and back of the neck. Remember - firmly but gently.

Work on out across the shoulders - left hand patting right shoulder, right hand on left shoulder - and on down the arms, ensuring you cover the entire surface area until you reach the wrists.

Moving to your torso, continue with the same firm, gentle patting process down across your chest, diaphragm, abdomen - then upper back, lumbar region, buttocks, hips thighs, etc. - again ensuring you cover the entire surface area - and on down the legs to the ankles, and individually raising each foot in turn to pat heels and soles.

Relax for a moment or two. This completes this particular five-part *taiso* set.

[It is most important that the whole body-patting process be carried out with a gentle yet firm action, and that it does not deteriorate into slapping.]

## **HARA MASSAGE**

### **Hara-circling massage and Eight-direction cross-hara massage**

This two-part massage technique is an elementary practice in the development, strengthening, and stimulation of the student's internal energy.

It can be practiced either standing, or seated on a chair, stool or bench, or in a crosslegged posture or in the seiza posture, or whilst reclining.

Choose a time and place where you are unlikely to be disturbed. Ideally this exercise should be carried out wearing loose clothing. Remove your shoes, and wherever you are doing this exercise - indoors or out, make sure (if standing, or 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. If you are doing this standing up, stand with your feet about shoulder-width apart. If seated, sit up straight (comfortably so - no need for rigid military-style posture - this will only impede the technique).

Begin by 'hara-centering', and '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.

### **Hara-circling massage**

With left hand on top of right hand, start at base of sternum/breastbone. With 'heavy hands' (i.e. with firm yet comfortable pressure) move in an anti-clockwise circle, following the line of the ribs then down the right side to the pelvic/hip bone, follow the line of the bone down to the top of the pubic bone, then on up along the left side of the pelvis, up to and along the base of the ribs to the starting point.

Swap over the hands. With right hand on top, mirror what you have just done - making a clockwise circle around the edge of the hara. Repeat these alternate anti-clockwise and clockwise circles a further eight times each.

Next, invert the process, making the pubic bone the starting/finishing point. Left hand on top of right, circle clockwise - up the right side and down the left. Change hands and circle anti-clockwise. Repeat each direction eight more times.

Rest for a moment, then continue with the second part of the exercise:

### **Eight-direction cross-hara massage**

With left hand on top of right, trace a straight line down from the base of the sternum to the top of the pubic bone, change hands and work back up to the base of the sternum again. Repeat this process a further four times

Next, right hand on top of left, trace a straight line horizontally across the umbilicus from the left side of the body to the right, change hands and work back across to the left side again. Repeat this process a further four times

Next, left hand on top of right, trace a straight line diagonally up across the umbilicus from the pelvic bone (lower right) to the base of the ribs (upper left), change hands and work back down across to the lower right side again. Repeat this process a further four times

Next, right hand on top of left, trace a straight line diagonally up across the umbilicus from the pelvic bone (lower left) to the base of the ribs (upper right), change hands and work back down across to the lower left side again. Repeat this process a further four times

Now place both hands on the lower abdomen - fingers touching at the top of the pubic bone, thumbs touching, so as to form an inverted triangle between the hands.

Let the hands rest here for a couple of moments while you simply allow yourself to be aware of the warmth/pulse in your hands and abdomen.

Now move your hands up and out to the sides, fingers pointing down, touching your hip bones, heels of the hands touching your ribs. Again, rest here for a few moments being aware of the warmth/pulse.

Lastly, bring your hands up to rest along the line of the ribs, fingertips touching at the sternum.

Rest here for a few moments being aware of the warmth/pulse.

This completes the exercise, which should be carried out every day.

## **IRUKA NO KOKYO**

### **Dolphin Breathing**

The Dolphin Breathing practice is a simple yet profoundly beneficial one.

It can be practiced either standing, or seated on a chair, stool or bench, or in a crosslegged posture or in the seiza posture, or whilst reclining.

Choose a time and place where you are unlikely to be disturbed - initially 5 -10 minutes will be quite sufficient for practice - with time you may want to increase this. Take off your shoes. And wherever you are doing this exercise - indoors or out, make sure (if standing, or 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.

If you are doing this standing up, begin by standing with your feet about shoulder-width apart, arms by your sides.

If seated, 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.

If reclining, rest your arms by your sides.

Having 'hara-centred' oneself, become loosely focussed on the natural rhythms of your breathing. The term used is 'watching the breath' - this implies non-interference with the natural process of respiration. Do not seek to consciously breathe - merely be aware that you are breathing effortlessly.

After a few moments, you should begin to imagine that, just like a dolphin, you have a 'breathing hole' on the top of your head - and that you are already (again effortlessly) breathing through this opening - the air travelling between this opening and your lungs, along a channel through the centre of your head.

This 'breathing hole' awareness should be maintained for a few minutes.

Over time, the duration of Dolphin Breathing will gradually be increased, yet no 'effort' will ever be involved.

### **KOGO NO KOKYO** Alternate Breathing

This is a very specific respiratory practice, used to stimulate the student's internal energy.

It can be practiced either standing, or seated on a chair, stool or bench, or in a crosslegged posture or in the seiza posture, or whilst reclining.

Choose a time and place where you are unlikely to be disturbed - initially 5 -10 minutes will be quite sufficient for practice - with time you may want to increase this. Remove your shoes. And wherever you are doing this exercise - indoors or out, make sure (if standing, or 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.

If you are doing this standing up, begin by standing with your feet about shoulder-width apart, arms by your sides.

If seated, 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.

If reclining, rest your arms by your sides.

Begin by 'hara-centering', and '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, begin to consciously intervene in your respiratory process. Without straining, inhale a long, slow breath - until the lungs are almost (yet not quite) full, then immediately, smoothly, start to exhale at the same slow rate, continuing until the lungs are almost (yet not quite) empty; immediately and smoothly beginning again to inhale - almost to capacity, then exhaling again.

Maintaining a steady rhythm - continue this cycle of breathing, focussing on quality, pace, and smoothness of respiration for a total of nine breaths.

As the ninth exhalation is completed, immediately start to inhale once more, but this time the breath, though still smooth, and at the same slow rate, is only inhaled to the point where the lungs are approximately half-filled, then immediately, smoothly, exhaled again at the same slow rate, continuing until the lungs are almost empty once more. This 'half-capacity' breath is followed immediately by another long, slow breath - until the lungs are almost full, then exhaled at the same slow rate, continuing until the lungs are almost empty, followed by another 'half-capacity' breath.

And so the pattern continues - a long, full breath followed seamlessly by a short 'half-capacity' breath followed by a long breath followed by a short breath - and so on.

This breathing pattern can be continued for a short while - as long as you feel comfortable with the process. While this pattern involves controlled breathing, the aim is for this process to become an almost subconscious, effortless one. At no time should there be even the slightest degree of strain or forcing involved in the practice of this breathing pattern, and if at any time there is any sense of even the mildest discomfort, you should simply relax into your natural breathing rhythms once more.

## **SEITODO** "Stillness & Motion"

This three-part practice is intended to stimulate harmonious flow of *seiki* within the system.

It should be practiced seated on a chair, stool or bench, or in a crosslegged posture or in the seiza posture.

As with all the basic exercises, choose a time and place where you are unlikely to be disturbed. Take off your shoes. And ensure the floor/ground is both comfortable and warm. Do not practice this on cold floors/ground, do not practice in the cold, generally.

Begin with your hands resting palms down, on your thighs.

'Hara-centre' and become loosely focussed on the natural rhythms of your breathing - 'watching the breath'. Do not seek to consciously breathe - merely be aware that you are breathing effortlessly.

### **1.**

After a few moments, slowly raise your hands up, bring your palms to rest high on the upper part of your chest - just below your collarbone.

Inhaling, move your hands out to each side, close to your armpits, allowing your elbows to raise as you do so.

Begin to exhale steadily, at the same time brushing slowly & firmly down the side of your chest, down your torso and along your thighs, to your knees.

As you reach your knees, smoothly begin to inhale again, whilst slowly raising your hands from your knees in a wide vertical arc up to chin level, then back to rest high on your chest, to seamlessly repeat the process:

Exhaling as you firmly brush down to your knees, then inhaling as you trace the wide vertical arc back up to chin level, coming to rest on your upper chest.

Maintaining an attitude of steady focus, continue the brushing action until you have completed a total of 18 repetitions.

### **2.**

After a momentary pause, ensuring you are sitting up straight yet relaxed, press *gently* yet firmly against the inner corner of each eye-ball (i.e. just above the tear-duct) with the pad of the middle finger of each hand.

Hold this position for a count of 18 heartbeats, being aware of any sensations arising



in the fingerpads or eyes.

### **3.**

Maintaining the upright yet relaxed position, pause for a moment, then bring the hands together in the gesture of prayer - palms flat against each other.

Lower your shoulders and bring your elbows in close to your sides, with your forearms/hands pointing forward at a 45% angle.

Hara-centred, relaxed, focus your eyes on the tips of your middle fingers, and allow yourself to be fully conscious of any sensations that arise in your fingers, thumbs and palms.

Maintain this state of awareness for as long as you feel comfortable.

[During the practice of this particular exercise it is not uncommon for students to experience 'pulsing' sensations or sensations of almost imperceptible motion - and not only in the hands.

Some may experience actual spontaneous movement, such as a mild 'rocking' motion.

This is nothing to be concerned about, and - provided the student is comfortable with the phenomenon - any such mild spontaneous movement should simply be acknowledged and permitted to 'act itself out' whilst the student stays with the sensation, maintaining a state of focussed awareness.]

To conclude this exercise, loosely shake your hands out by your sides, take a few deep breaths, and gently stretch your arms and legs.

## **AI-CHI-KI JUTSU**

Method of Harmonising with the Earth Energy

(:grounding, and connecting with the golden energy-radiance of elemental earth)

This is a basic version of the primary 'grounding' technique in Tenchi Seiki Te-Ate. It is one of the first, and one of the most important, techniques learned by the student and is a firm foundation on which to develop their Seiki art.

AiChiKi Jutsu is practiced either standing, or seated on a chair, stool or bench. It cannot be practiced in a crosslegged posture or in the seiza posture, firstly because this would impede blood flow and ki-flow in the legs, and secondly because both feet need to be placed flat on the ground.

Choose a time and place where you are unlikely to be disturbed - initially 5 -10 minutes will be quite sufficient for practice - with time you may want to increase this. Begin by kicking off your shoes. And wherever you are doing this exercise - indoors or out, make sure the floor/ground is both comfortable and warm under foot. Do not practice this on cold floors/ground, do not practice in the cold, generally.

If you are doing this standing up, begin by standing with your feet about shoulder-width apart, arms by your sides.

If seated, sit up straight (comfortably so - no need for rigid military-style posture - this will only impede the technique), again, with your feet about shoulder-width apart, flat on the floor. Rest your hands, palms down, on your legs.

Settle yourself - get comfortable.

Now gently, and I emphasise gently, tense all your muscles - just slowly and smoothly squeeze - clench your fists, your jaw, your shoulders, back, chest, abdomen, hips, arms, legs, feet - everything.

Hold for a few seconds, and just as smoothly and gently, release.

Repeat the process four more times. Tense-hold-release. Tense-hold-release.

Tense-hold-release. Tense-hold-release.

Now, become loosely aware of your body, and aware of the feel of the floor beneath your feet.

And as your attention focusses on the floor, become aware (in your mind's eye) that you are, in an easy- almost carefree way - clearing a channel way down into the earth... and as you do so, a bright, shining, crystal-clear, golden energy-radiance slowly comes streaming up from deep, deep down inside the earth. And this golden, radiant energy-stream is maybe about 8 - 10 centimetres in diameter. And it flows up out of the earth and connects with your body at your perineum. And this pure, clear, golden energy flows - radiates - up into you, gently, slowly, spreading up throughout your pelvis - from the genitals, up to seika tanden in your lower abdomen, and on up to your navel. There is no pressure, no force. This energy is pleasant and light, and as it radiates up there is a comfortable, warm sensation, and it bathes a loosely spherical area around and behind your navel.

And when your belly is pleasantly suffused with this clear, golden energy, the energy spills over and cascades down around your seika tanden again. Then spreading out across your hips, warming and relaxing as it goes, it radiates - flows - down into your thighs, on down into your knees, easing, warming, relaxing - and gradually you are becoming aware of a pleasant weightiness in your legs - and the energy radiates on down into your calves, your shins, your ankles. And on into your feet - throughout the soles, to an area just behind the ball of each foot, to touch the warm floor below.

And your legs and feet feel comfortably heavy and warm and you can feel the gentle pull of the earth beneath your feet - the gentle pull of gravity - but perhaps something more than that - a sensation like when you hold a metal plate close to a strong magnet but not quite touching it - and you can feel the magnetic pull....

And it's as if that area behind the ball of each foot suddenly dilates, and you can feel the calm, magnetic pull of the earth, steadily, slowly, drawing the bright, golden, energy-radiance out of the bottom of your feet and back deep, deep down into the earth.

And while the energy-radiance is being drawn back down into the earth from beneath your feet, you become aware that all this time, fresh energy has still been streaming up via your perineum into your body...

As you breathe in easily, naturally, unhurriedly into your abdomen, the golden energy-radiance streams on up throughout your pelvis - up to seika tanden and on up to your navel, filling your belly. As you breathe out easily, naturally, unhurriedly the energy-radiance spills over, cascades down to seika tanden and, radiating warmth, spreads out across your hips and down into your thighs, knees, calves, shins, ankles, feet - to be gently drawn back into the deep core of earth...

And you stay with this cycle for a while - the golden energy-radiance rising up, spilling over, flowing out and down throughout your legs and feet - to be reclaimed once more by the steady pull of the earth.... And again - the golden energy-radiance rising up; spilling over, flowing out and down throughout your legs and feet - to be reclaimed once more by the steady pull of the earth.... and again - rising up; spilling over, flowing out and down - reclaimed once more by the steady pull of the earth....

And when you are ready - once again gently - tense all your muscles - just slowly and smoothly squeeze - clench your fists, your jaw, your shoulders, back, chest,

abdomen, hips, arms, legs, feet - everything.  
Hold for a few seconds, and just as smoothly and gently, release.

This completes the basic technique.

With regular practice, the circulation of Chiki will become an automated function. You may begin to consciously notice it at various points throughout the day as you go about your normal activities.

Over time this technique not only strengthens your 'grounding' ie the stabilising of the positive energies you hold, but also continually releases rogue, and/or no longer relevant, energies from your field, down into the transmuting influence of the earth.

\* \* \* \* \*

## MIKKYO

Mikkyo is a little-understood, yet often sensationalised, synergistic 'esoteric construct' which lies at the very core of Japanese Spirituality & Mysticism.

Usually translated as: "Hidden", or "Secret" Teachings, Mikkyo is a "lineage tradition": meaning that, as well as instruction in the teachings and practices of the tradition, it also involves and requires "kanjo" enablements (initiatorial empowerment-transmissions) from a Master of the Mikkyo disciplines.

The collection of teachings & practices that eventually came to be known as Mikkyo had its early beginnings in the esoteric traditions of India, Tibet & China.

As early as the 6th Century, there had begun a major importation of spiritual & culture ideas into Japan from China, however it was in the early 9th Century, that the formative concepts which would in time become the core of Mikkyo were brought to Japan - initially by the monks Kukai (the founder of Shingon Buddhism) and Saicho (the founder of Tendai Buddhism) - both of whom had travelled to China to study.

To these initial doctrines & beliefs, were later added teachings concerning the powers of mysticism, magic and healing, which had gradually begun to reach Japan with the arrival of itinerant monks, priests, hermits and shamanic practitioners, forced for various reasons to flee from China after the fall of the T'ang Dynasty.

Blending easily with elements of Shinto practice and the pre-Buddhist folk traditions of *sangaku shinko* (spiritual practices connected with Sacred Mountains), these imported teachings, combining Tibetan & Chinese Tantric Buddhism, Chinese Yin-yang magic, & Taoism, evolved to become the esoteric Japanese tradition that is 'Mikkyo'.

## YAKUSHI NYORAI



*Yakushi Nyorai*

In Mikkyo traditions, the term *nyorai* is used to refer to a Buddha - of which there are many.

Yakushi is the *nyorai* of Healing - both mental and physical - and as such, is a focus of meditation for many Tenchi Seiki Te-Ate practitioners.

In his left hand Yakushi Nyorai holds a medicine jar of pure emerald, the radiance from which cures illness of body and mind - hence his other name: Yakushi Rurikō Nyorai, the *nyorai* of Emerald Radiance.

In Tenchi Seiki Te-Ate, Yakushi Nyorai meditation usually includes the *fukushu* (recital/repetition) of the *jumon* (mantra): "On koro koro sendari matōgi sowaka".

The repetitions of the *jumon* are counted on a special 27-bead *nenju* (rosary), held in the left hand.

## KUJI IN

The art of Tenchi Seiki Te-Ate is an essentially Japanese one, yet one which acknowledges strong Tibetan roots - those roots running back via the disciplines of the Japanese Mikkyo mystical tradition - and by way of China to its Tibetan origins.

It is from the Mikkyo traditions that Tenchi Seiki Te-Ate has received its more esoteric or mystical disciplines, including practices involving the use of *jumon* (Sanskrit equivalent: mantra), *nenriki* (yantra / symbol / mandala) and *ketsu-in* (mudra / mystical 'finger-weavings' - special ritual gestures formed by knotting the fingers in various complex patterns)

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 adherents of

'mainstream' Japanese Mikkyo Buddhism seek to awaken direct experience of Enlightenment.

However, in the hands of more 'avant-garde', shamanic-like, ascetic practitioners of Mikkyo - various groups such as the *Shugenja*, *Gyoja*, *Senin*, *Sohei* and *Yamabushi* (lit: 'mountain warriors') - *sammitsu* evolved into a synergistic discipline of wideranging and profound practical and mystical application.

The discipline 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*], also referred to as *kuji goshin ho*: "spiritual protection by the nine syllables of power", and sometimes as *ju jutsu*, or *ujitsu* (no relation to the martial art of that name - except in the meaning of the words: soft techniques).

The *kuji-in* is a method of focusing the mind, the will & the subtle energies to specific intent, and a means of temporarily 'powering-up' the practitioner's 'psychic' senses.

In its complete form, the *kuji-in* involves the *fukushu* (recitation or 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; however, each of the nine component 'segments' of *kuji-in* has its own specific attributes and function and acts as a triggering mechanism for a very specific given intention.

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.

While there are said to be in total 81 different ways of intertwining the fingers, the use of *kuji-in* within the art of Tenchi Seiki Te-Ate (as is the case with most other practitioners of this focussing technique) is generally limited to the core sequence of nine signs mentioned above, formed in smooth-flowing succession - the number nine being considered a highly potent number in Japanese mystical thought. There are however a further five *ketsu-in* used in Tenchi Seiki Te-Ate (as distinct from the formal *kuji-in* sequence) - each of which, along with specific name, attribute, *jumon*, and imagery, has a special *shugi* or 'seed' character which enhances the vibratory power of the particular finger sign.

In Tenchi Seiki Te-Ate the *kuji-in* is used primarily in developmental meditative and energy-strengthening & grounding practices.

It is held that certain of the body's energy channels come to highly sensitive points of focus or *tsubo* in both the hands and feet; and on one level, the use of the various *ketsu-in* provides a means of at least temporarily recalibrating and directing *seiki* by manipulating these *tsubo* through a combination of pressure, breathing, and the gesture/sound/imagery triggering mechanism as mentioned above.

## GODAI

The art of Tenchi Seiki Te-Ate operates within the conceptual framework of a system known as *godai*, or, the 'Five Elements'. (This *godai* five-element system should not be confused with the Chinese Five Elements system).

Everything in the universe (including *seiki*) is perceived to be a manifestation of five great elemental 'building blocks'. - referred to as: Earth, Water, Fire, Wind/Air, and Void/Sky/Ether.

Earth gives substance; Water holds things together; Fire heats or transforms; Wind/Air is responsible for movement; & Void/Sky/Ether connects with the creative source.



In the *godai* system, the thumb represents Void or Sky (Power, Creativity); the index finger is associated with elemental Wind [Air], (Will, Wisdom); the middle finger, with elemental Fire (Passion, Aggression); the ring finger - elemental Water (Emotion, Adaptability); and the little finger with elemental Earth (Stability, Physicality).

To each element are are linked many qualities and attributes.

For example: Anger, which is connected to heat in the body, relates to the Fire element. Unfulfilled desires & oppressive living conditions of any degree - whether familial, social, political, etc. can be the root cause of imbalances in the Air element; and so on.

These Five Elements: Void, Wind, Fire, Water, Earth, are named respectively: *Ku*, *Fu*, *Ka*, *Sui*, & *Chi* (this latter is not the same as the Chinese *Ch'i* : energy).

[Certain aspects of Tenchi Seiki Te-ate focus on the reclaiming of one's 'original' or 'pre-natal' *seiki* in terms of elemental energy-power.

It is understood that, as well as gaining *seiki* / elemental energy-power from food, drink, heat, sunlight, etc, etc, we are all born with specific levels of energy-power of each of the five elements (referred to as our 'original' elemental energy-power); but as a result of trauma, shock, negative experiences, etc, we can 'lose' some of our 'original' five-elemental energy-power - it can become depleted, suppressed, repressed, inhibited, etc.

Thus there are several practices for 'original' elemental energy-power retrieval, as well as for elemental balancing/nurturing.

Through retrieval, balancing and nourishing, we strengthen and develop our five-elemental energy-power and it is by so doing that we can come to manipulate and direct the five-element energy-power of Heaven & Earth.]

## HANDS

In Tenchi Seiki Te-Ate, each hand has specific significance in both a symbolic and energetic sense:

The Right hand connects with the Dynamic, with Power, with the Sun.

The Left hand connects with the Passive, with Healing, with the Moon.

In therapeutic intervention, where *seiki* is actually projected to or around the patient, it is frequently projected from the right hand - the hand of power - to the open left hand, and from there, deflected to the patient, the *seiki* being directed & focussed by the left hand (much as a concave mirror can be used to focus a candle's flame).

### Left Hand

'IN' end of the IN-YO spectrum  
moon  
sensing/receiving

material world/temporal reality

inner  
healing  
passive  
arresting the active mind

### Right Hand

'YO' end of the IN-YO spectrum  
sun  
expressing/projecting

pure wisdom/ultimate actuality

outer  
power  
dynamic  
realisation of pure knowledge

## KUJI KIRI

Inextricably linked with the *kuji-in* is the technique of *kuji-kiri* ('the cutting of the nine signs/lines' - *kiri* meaning to cut) - and the two techniques are frequently confused by the less well -informed

Whereas the *kuji-in* employs the fingers to focus, the *kuji-kiri* method employs a grid of nine lines: five horizontal and four vertical - each representing one of the 9 finger signs and their attributes.

In the art of Tenchi Seiki Te-Ate, this cross-hatched symbol is used as a means of focussing therapeutic influence. It is drawn (in the air, on the hand, or on a specific area of the body) with a special 'energy-gesturing' hand-form, known as the 'sword fingers' and is sometimes preceded by the performance of either the formal *kuji-in* or one of the other additional *ketsu-in* mentioned in a previous section.



For the *kuji-kiri* to be effective the lines must be drawn in the correct order, with the proper focus of *seiki*, for the 'intent' to work, and to complete or seal the specific healing intent of the energy focus a practice known as the 'placing of the tenth character' is used. This involves drawing one of a series of special symbols or characters onto the centre of the now empowered grid.

In the past, though it is a less common practice in modern Tenchi Seiki Te-Ate the *kuji-kiri* would be drawn in red ink on special slowburning paper which was then folded into a fan and lit - the fumes being wafted over the patient - particularly around the area of any specific ailment (much akin to the practice of 'smudging'.)

\* \* \* \* \*

## GLOSSARY OF TERMS USED IN TENCHI SEIKI TE-ATE

Ai-Chi-Ki-Jutsu	The primary 'grounding' technique in Tenchi Seiki Te-Ate
Bonji	The Sanscrit 'Siddham' Script - in Mikkyo traditions the characters of the <i>bonji</i> script are considered holy & are used by practitioners as meditative focii (and also to write Tantric formulas/prayers)
Chi	'Earth' - the earth-aspect of the Godai 'Five Elements'
Chikara	Strength, Power
Denju	'Initiation'
Densho	Orally transmitted customs and traditions
Deshi	A 'Student' or Apprentice
Fu	'Wind' - the air-aspect of the Godai 'Five Elements'
Fudoshin	'Strength of Spirit' - indomitable spirit
Fukushu	'Recital' or Repitition
Gassho	A ritual gesture formed by placing the hands together in a prayer-like position in front of the mouth - the fingertips at a level just below the nose. 'Gassho' implies recognition of the oneness of all beings. This gesture is also used to show reverence to Buddhas, Bodhisattvas, Patriarchs & Teachers
Godai	The 'Five Elements': Earth, Water, Fire, Wind, Void. (not to be confused with the Chinese Five Elements)
Gogai	'The Five Entrapments': the five 'evil passions' (Skt. klesha, Jp.bonnou) that entrap our minds, thus, keeping us from noticing, practicing upon & polishing our Buddha natures: Tonyokugai (avarice, greed); Shinnigai (evil hatred); Konjin Zuimengai (a mind asleep in ignorance); Jousokugai (a restless mind); Gigai (a doubtful mind)



Hara	'Belly' - the extended area between the top of the pubic bone and the base of the sternum
Haragei	Force of Personality; expressing yourself without recourse to gesture or word
In-Yo	Emblematic symbol composed of sun-disc, moon-crescent and the <i>kanji</i> for Tiger & Dragon - representative of the dynamic interplay of complimentary opposites.
Iruka-no-kokyo	'Dolphin Breath' or 'Dolphin Breathing'
Jinki	'Human-Energy': personal seiki.
Jumon	A Mantra or Sacred Invocation
Ka	'Fire' - the fire-aspect of the Godai 'Five Elements'
Kanji	A Chinese ideogrammatic character used to write Japanese. Also the simplified version of these characters, developed in Japan in the 1940's
Kanjo	An 'enablement'. The transmission of an attunement-empowerment from a Master. There are different types of Kanjo, including ones to prepare or protect a student during the undertaking of certain difficult training disciplines or special studies
Kantoku	Illuminating visionary mystical state - brought about by practice of strict ascetic mystical disciplines including fasting, isolation, meditation & the use of <i>jumon</i> and <i>ketsu-in</i> techniques
Katsuma	'Action' - the law of cause and effect. In the art of Tenchi Seiki Te-Ate, the primarily focus on Katsuma is in an aetiological sense: inquiry into the origin/causation of dis-ease & disorder
Ketsu-in	A Mudra - a Ritual Gesture formed by knotting the fingers in various complex patterns
Ki	See: Seiki
Ki-jutsu	'Energetic Arts' - Collective term for disciplines concerned with the development, strengthening and refinement of 'Ki'
Ko	'Tiger'
Kogo-no-kokyo	'Alternate Breath' or 'Alternate Breathing'
Kokyo-Ho	Breathing Techniques for Development, Strengthening and Purification of Ki
Ku	'Void' - the etheric-aspect of the Godai 'Five Elements'
Kuden	The passing on of the inner significance of symbols and practices. Also, the manner in which the teaching is delivered - the different experiences & events leading up to & occurring after it. Kuden is an experiential phenomenon, transforming mere 'information' into living, practical wisdom
Kufu	<i>Kufu</i> , or 'naturalness in bodily action'-a state in which one's body is allowed to manifest 'perfect action', i.e., allowed to express the total harmony of its natural coordinations, unfettered by the intervention of one's conscious mind. However, the concept of <i>kufu</i> does not preclude training.
Kuji-in	'The Nine Signs' - recitation of the sacred nine-word <i>jumon</i> : "Rin-Pyo-To-Sha-Kai-Jin-Retsu-Zai-Zen" combined with the performance of nine accompanying <i>ketsu-in</i> , and relevant <i>nenriki</i> visualisation. An outgrowth of <i>sammitsu</i>

Kuji-goshin-ho	'Spiritual protection by the nine syllables of power' - alternative name for Kuji-in
Kuji-no-in	Alternative name for Kuji-in
Kuji-kiri	'Cutting of the Nine Signs'
Mikkyo	'Hidden [or Secret] Teachings' - an umbrella-term for Esoteric Japanese Buddhism
Nenju	A Japanese Buddhist Rosary - in Tenchi Seiki Te-Ate, a <i>nenju</i> of 27 beads (& 1 larger 'master' bead) is used in meditation practice.
Nenriki	A symbolic device - a Yantra or Mandala
Nyorai	Term used for a Buddha in Mikkyo sects
Ryoho	'Healing Method; Medical Treatment'
Ryu	'Dragon'
Ryu	'School' - a specific style. [although the transliteration is the same, the original <i>kanji</i> differs from that indicating 'ryu': Dragon]
Sammitsu	The 'Three Secrets/Mysteries' - the triple-discipline of <i>jumon</i> , <i>nenriki</i> and <i>ketsu-in</i> , through the study and practice of which Mikkyo Buddhists seek to awaken direct experience of Enlightenment
Seika Tanden	The Abdominal Tanden or Power Centre - not so much a 'point' as an 'area' midway between the navel and the top of the pubic bone. One of the three primary Power Centres in Traditional Japanese Healing, Spiritual & Martial Arts disciplines
Seiki	'Vital Life-Force'
Seitodo	'Stillness & Motion' - an exercise to stimulate <i>seiki</i> flow
Seiza	Traditional Japanese kneeling posture, sitting back on (or between) the heels
Shingon	'The True Word' - main school of Mikkyo Buddhism, founded by Kukai in 9thC
Shugyo	'Training'
Shuji	A 'Seed' Character: one of several characters from the Siddham (Sanskrit) script .
Sui	'Water' - the water-aspect of the Godai 'Five Elements'
Taiso	"Physical exercises"
Tatsu	Alternative term for Ryu: Dragon
Te-Ate	'Hand-Treatment' - generic term for Japanese hands-on healing modalities
Tenchi	'Heaven & Earth'
Tendai	Second largest school of Mikkyo Buddhism, founded by Saicho
Tora	Alternative term for Ko: Tiger
Tsubo	'Vase': a subtle-energy focal area
Yakushi Nyorai	In Mikkyo, the Healing Nyorai (Buddha). Also referred to as: Yakushi Rurikō Nyorai - 'the Nyorai of Emerald Radiance'.

## THE MEANING OF 'TE-ATE'

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The Japanese word *te-ate* is formed from two *kanji* characters:

手 and 当  
(te) (ate)

In isolation, *te* means 'hand'; *ate* means 'to aim', 'to put', 'to place', 'to apply'

The combined word *te-ate*:

手当

- which can also be written in the phonetic *hiragana* script also written as:

てあて

can mean “apply hands” or “hands-on”; it can also mean, “touching with the hands”, “handwork”, or “put hand (on injury)” and, by extension, has come to mean 'Treatment'\*

In a modern medical sense, for example, the phrase "te-ate o suru":

手当をする

(lit: 'a putting on of hands') can mean 'to treat (an injury)' or 'to nurse' or 'to cure'.

However, the word *te-ate* has, for centuries been a *generic* term covering numerous different treatment practices involving the *direct-contact* application of the hands - whether as manipulative therapy or as 'energetic' laying-on-of-hands type intervention – for the purpose of treating *physical* injury, trauma, ailment, sickness and disease.

Thus, the *pressure-point*, *energy stimulation/transfer*, and *manipulative* techniques (including: static touch, rubbing, kneading, palpating, tapping, pressing, twisting, pulling, mobilisation of joints, etc.) as practiced within therapeutic arts such as Shiatsu, Amatsu, Seitai, Amma, Shindenjutsu, Ampuku, Seiki Jutsu, Kiatsu, Kuatsu, and even Western-style massage, can all be said to constitute 'te-ate'.

However, as mentioned above, in the section entitled “Te-Ate (Treatment)”, many would argue that, technically speaking, the 'non-contact' aspects of Tenchi Seiki practice do not constitute 'Te-Ate' in the *traditional* understanding of the term

Likewise, the spiritual teachings and spiritual development aspects of the Tenchi Seiki art cannot technically be described as *te-ate per se*, as *traditionally*, “Te-ate” refers specifically to the *hands-on treatment of physical* conditions.

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\* Just to confuse things a little, in other usage, the same word *te-ate* - written using the same *kanji* - can refer to an allowance, benefit, or compensatory payment, e.g. as in *jido te-ate* (Child Allowance)

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