

Hari Kototama

Ho and Sha (Misogi) Tonification and Dispersion

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Tonification

- Outcome of the treatment is determined by the quality of Ki during tonification.
- Tonification does not just stop in the treatment room. In treating the client, we effect the entire universe because we are all part of the universe.
- Bring the image of someone, when it shows up. Always within the wholeness, you can connect to their actual body. Always go back to the wholeness to share the space.

Dispersion

- Release the attachment, that stops your nature. It creates stagnation ... in their body.

Three Cornerstones of Hari Practice

1. Spiritual Medicine
 - Natural undulation on your life, *Kototama* Principle in practice
2. Meridian Medicine
 - Ki flow within proper posture and breath
 - Process of the creation of the physical body from spirit (Eight Father Ki Rhyme)
3. Physical Medicine
 - Based on 5th dimensional understanding of body (Ki) function

Meridian Medicine

General Guidelines:

- Maintain as clear a connection to the person as possible.
- The lower *Tan Den* (丹田) is over the Una point, and the spine is straight and over the *Tan Den*. The head is balanced over the perpendicular spine. Form a triangle with the feet and the head.
- For needle technique, each hand is in a meditative pose, *yanamudra* (connection to the universal wisdom 「智慧印 (*Chie In*) 」). The palm open and as high ceiling, and each finger is relaxed but alive with good energy flow.
- The hands come close together while keeping the arms expand the circle by relaxing the shoulders and separating the scapulae and keep the armpits open.

Hand Posture

- The *Oshide* hand has 5 points of connection. The pinky, ring, and middle finger, the cradle for the needle created by the forefinger and thumb meeting together, and the pisiform.
- The palm has a very rounded and relaxed shape, as if it is holding an egg. When the *Oshide* is placed on the client, the fingers and pisiform form a rounded tunnel on top of the client.
- The arm is not flaccid, but strong, yet relaxed, and pressure on the client's skin is extremely light – feather touch.
- The roundedness in the arms and shoulders should reflect in the hands, and vice versa.

Oshide:

1. Locate the point with the middle of the tip of the index finger or thumb.

2. Roll the finger over slightly so the other finger can come to meet it.
3. As the needle approaches, straighten the thumb slightly to create an opening between the two fingers and nest the needle into the opening. The needle should be positioned such that the tip is in the middle of the area of the *Oshide* that meets the client's skin.
4. Close the *Oshide* but keep the pressure of both fingers (*Sayu-atsu*) just light enough that the needle can be advanced.
5. When the appropriate depth is found, your thumb changes its shape like as pulling the trigger of the gun, then slightly tighten the top of the *Oshide* by rolling the index finger towards you. As the top pinches slightly, be careful to not allow the bottom to open at all, lest Ki leaks.

As the index finger rolls towards the practitioner, so do the wrists. The thenar eminence of the *Oshide* hand should almost be touching the client's body. This produces a slight twist in the arms, as they keep the same position.

Sashide:

When needling, the *Sashide* hand is ideally not touching the client, but if it needs support to remain steady, the pinky or ring finger can be used to support *Sashide*. The image is the arms and the *Oshide* and *Sashide* are expanding outwards but are being kept closed by concentrating at the meeting points.

Sayu-atsu:

Horizontal pressure towards the needle between the thumb and the index finger

- Literally means left and right pressure.
 - General cooperation between left and right sides and their Yin/Yang relationship is an important concept in acupuncture.
 - Left/*Oshide* hand's actions are more important than Right it said in classic.
- Subtle; beginners tend to approach it casually, but proper *Sayu-atsu* greatly affects the results of the treatment.

Sayu-atsu has 4 functions

1. Supports the needle at the correct angle to the point.
2. Reduces the sensation of the needle as it contacts the skin.
3. Prevents Ki leakage.
4. Controls the movement of the needle.

Proper *Sayu-atsu*

(100% *Sayu-atsu* is marked by pressure that just begins to cause the tip of the nail bed to whiten.)

Tonification: Apply slightly greater pressure to the top of the *Oshide* without opening the bottom of the *Oshide*.

- For sensitive patients
 - i. Place the needle in the *Oshide* - hold with just enough pressure to keep the needle upright 1mm above patient's skin.
 - ii. Advance the needle – 30% pressure.
 - iii. At proper depth begin tonification - 70% pressure.
 - iv. Removal - 100% pressure.
- For more robust or excess patients
 - v. Place the needle in the *Oshide* - hold with just enough pressure to keep the needle upright; can directly contact skin.
 - vi. Advance the needle - 15 - 30% pressure.
 - vii. At proper depth begin tonification - 60% pressure.
 - viii. Removal - 100% pressure.

Dispersion:

- Deficient-type Jaki
 - ix. Place the needle in the *Oshide* - hold with just enough pressure to keep the needle upright; can directly contact skin but light enough so patient doesn't feel.
 - x. Advance the needle - 15% pressure.
 - xi. Dispersion - 45% pressure.
 - xii. Remove the needle slowly with type of tonification - 70% pressure.
- Ki-level Excess Jaki
 - xiii. Place the needle in the *Oshide* - hold with just enough pressure to keep the needle upright; can directly contact skin.
 - xiv. Advance and practice the technique - 25% pressure.
 - xv. Remove the needle - 0% pressure.
- Blood-level Excess Jaki
 - xvi. Place the needle in the *Oshide* - hold with just enough pressure to keep the needle upright; can directly contact skin.
 - xvii. Advance and practice the technique - 15% pressure.
 - xviii. Remove the needle - 0% pressure.

- ☞ *Less pressure in Sayu-atsu allows for more manipulation and holds Ki less securely*
- ☞ *Excessively tight Sayu-atsu leaks Ki*
- ☞ *Percentages apply to silver #2 UTTs. Different metals require different levels of Sayu-atsu, as they slide differently between one's fingers.*

Tonification Needle Technique:

1. Advance the needle according to the pulse picture
2. Breathe naturally until the correct depth is found
3. At this point, tonification commences and the practitioner lets out a long exhalation. When the technique is finished, sharply exhale the rest of the breath as you quickly remove the needle and close the point. The last bit of exhalation guards against Ki leakage and strengthens the power of the Ki movement.

It is important for the practitioner to not push down on the client with the Oshide hand in the moment of removal, as it will disperse Ki. If the practitioner needs to inhale during tonification, stop everything while inhaling. This means remain in position but pause the tonification state while inhaling. Also, when holding the needle, make sure to hold the top of the needle's handle, not the bottom. This is the suggestion for most needling applications but is especially important for tonification.

Spiritual Medicine

Visualization is not Kototama principle: It is an aid to help the practitioner create the principle.

- The most important aspect of Hari technique.
- The energy of tonification is the creation of the natural movement in universe: birth. Tonification bridges the design of the spirit, the 7th dimensional body, with the 5th dimensional physical body. The process of creation from the Seventh-dimension manifests channels of light (i.e. a meridian). 7th dimensional diagnosis and treatment are one and the same.

Futomani Shinpo = "The principle of the 50 sounds" needle method

- **S** - Before the Hari technique is performed: Pre-birth, nothingness, before space, OR nothing and everything.
- **U** - the basis of the 6th dimension. It is the source of form: the basis of all energies

- **Chu** - the spark that links S – U. Chu is the beginning: The birth of the world, life, and vibration. Vibration creates the dichotomy – Yin and Yang.

★ From Yin and Yang, the 5 dimensions manifest – A - I - E - O - U (Mother Sounds *Amatsu Futorito*: This particular order is one of the original sets of Mother Sounds in heaven used in Kototama.)

When the point (space) is found and the needle advanced, Chu (moment) happens at the point of reaching appropriate depth. This place and moment is the birth of the Hari technique. Bridging the 7th dimension to the 5th means the beginning and end of the technique happen in the same moment. However, we may stay longer.

Eight Father Ki Rhyme (八つの父韻)

【T】☸ Workings of the mind which I concentrate on one point. I carry out a focus to things that are at hand. Instantaneous power of the beginning for devoting oneself to one thing with all one's heart and mind and strength.

【Y】★ Workings of the mind which I continue making full use of wisdom.

【K】☸ According to my experience knowledge, I search memory.

【M】★ Workings of the mind which I draw near anything without sorting out the required thing for living.

【S】☸ The foundation of the recognition identified on trial and error. The spiral which counterclockwise rotation converges. Thinking it become quiet.

【R】★ Great recognition is applied to anywhere and develops. The spiral which clockwise rotation develops. Wandering imagination.

【H】☸ Clarity. The true character (name) of an indefinable thing is exposed under the Sun light. Or it is heavy, and I feel languid. A mother is passed by inertia. (Self-hypertrophy). It moves by feeling rather than intellect.

【N】★ Workings of the mind to boil down (come close to a conclusion).

Tonification Technique with Kototama

- The order of the sounds represents the best process for the 5 phases. This introduction of the Pillar of Light, made of the 5 sounds in the order that places spirit in the middle, helps to balance the manifestation of the 5 phases in the client's body.

1. The needle to the point with “S - U.” Advance the needle.
2. When appropriate depth is found, say “**Chu**.” This is the birth of the Hari. Tonification begins. Yin and Yang manifest. This image informs the hand and body posture.
3. We say **A - U - M**.
 - **A**: is Yang: Opening.
Move to correct shape of left (*Oshide*) hand. The space inside the *Oshide* and arms, mind and body open.
 - **U**: is Yin: Closing.
Move to correct shape of Right (*Sashide*) hand. *Sashide* and arms, mind and body open
 - **UM**: *Oshide* (Left hand-*Oshide* and Right hand-*Sashide*), more focus in center and feel more connection.

The center of gravity lowers past knees, past the feet, lowers through the floor to the core of the earth (Gaia), and to the center of the universe. At this moment, the center of the universe disappears. This is the moment of extreme Yin and Yang. One turns to 2. Two turns to 3. Three is 1 (back to **Su**).

Open again – **A(space)** - expand to the edge of the universe. The ability to expand produces more energy and vitality. Reaching beyond the edge of the universe energy showers back towards the center.

4. **U- upward GV20** Metal, 奇魂 くし、智。神からのメッセージ
Desire on five senses, Industry, Economy
5. **O- down- CV1** Water, 和魂 にぎ、親。調和とバランス
Empirical wisdom, Studies, Science
6. **A- front- CV18** Wood, 幸魂 さち、愛。幸を感じる
Emotion/Love/space, Art, Religion
7. **E- back- GV11** Fire, 荒魂 あら、勇。願いを叶え物事を具現化
Practical wisdom of selection, Political Morality
8. **I - center Tanden** Earth, 直霊 なおひ、高次の自分、無意識
Space creation Will, Activate other four dimensions.
(centripetal motion) (tightening the center of *Oshide*)
9. **I – (Tonification Oshide)**
The needle is a physical representation of the Pillar of the Heart. The needle tip now connects the whole universe through the center (point). It also represents the union of Yin and Yang, as the light, Yang, manifests in a physical form, Yin.
At Here-Now/point, clarify your focus on the tip of the needle. See the light clearly it comes from the ends of the universe. *Hikari* is the movement of light, the movement of spirit. The result of *Hikari* is *Kuni Umi* (= creation of life). Come to the tip of the needle, a ball of light is crystalizing. This is *Kuni Umi*.
10. **Ne – (Kokyu-ho/Aikido) (centrifugal motion)**
Let the light grow, then remove the needle, leaving the ball of light there. At this point, nature takes its course, and the light goes where it should go in the patient's body. In this way, the patient is reminded of his/her original nature.

Misogi (Dispersion) and Waho technique

According to their pulse quality, please enhance the Kototama sounds in your mind and transfer it to the pillar of light to the needle.

Dragons

- Movement of Spirit/Light
- Life process
- Meridian is a type of dragon
- Introducing or changing the quality of the light of a meridian IS meridian therapy.

Upon Finding Correct Depth

Finding the appropriate depth is a matter of feeling at which point the resistance of the skin to the tip of the needle is at the appropriate tension.

But, what level of the resistance do you chose?

The patient's condition, the channel, and the technique being used are just some of the factors that influence where the correct depth will be found, but it is truly just experience that will teach the practitioner what is going to produce the best pulse.

Upon finding the appropriate depth, feel the resistance and stop advancing the needle. Keep enough tension against the resistance such that the needle is not pushed back. At this moment the practitioner is at the M moment of A-U-M, and the body is relaxed almost to the point of falling over, but the form is maintained.

And so Now,

you unified yourself into the point (client) in the space with mother sounds “**U-O-A-E-I**”

A deep meditative state allows the practitioner to feel “behind” the resistance - and recognize source of space/spirit.

As the center of the universe disappears, the resistance dramatically smooths out. As the universe expands again, – A – energy comes to the point from the edge of the space. This is Hikari.

<< Note: when feeling the center of gravity lower, make sure the *Oshide* does not actually lower and press into the client as that becomes a dispersion technique>>

Misogi (Dispersion Technique)

Why do we need Misogi?

The meaning of *Misogi* is cleaning, cleansing, purifying, and/or performing absolution.

1. Our attachment (greed) causes stagnation in the meridians, which creates imbalance of the body.
2. *Misogi* technique is used to bring back the original flow of Ki to the body.

One Spirit: Earth/直霊 & **Four Souls:** Metal/奇魂, Water/和魂, Wood/幸魂, Fire/荒魂

One Spirit: Origin

Four Souls: When materialization occurs in spirit/space, the spirit gives birth to 4 Souls. Then, the physical body follows the Souls.

1. The 4 Souls can be out of balance. It manifests as physical imbalance.
 - Balance of the Souls influences the physical body. If one Soul is overused, the physical body will be out of balance. It manifests as excess or deficiency in the physical body.
 - The spiritual body is a blueprint of the person. The physical body with 4 Souls should reflect the way the spiritual body is.

Process of Disease

- Misuse of life force due to misunderstanding life purpose and method
- → Distortion of the physical body
- → The physical body with 4 Souls not matching the spiritual body
- → Beginning of the disease

Disease, Treatment and Healing

1. State of disease

- When the two bodies are not completely matched, the person feels energy drainage. Darkness shows up in a part/parts of the body. If the condition persists, the darkness gradually extends to the whole body. Darkness means lack of or stagnation of energy.

Progression of Disease

- Two bodies not matched.
- → Pt feels energy drainage.
- → Darkness appears in a part of the physical body w/ 4 Souls.
- → Darkness extends to the whole body.

2. Healing with Hari

- When the practitioner is connected to the souls of the patient through the points, healing starts to occur, and the original functions of the body are restored.
- Root treatment helps the restoration.

3. Diagnosis Basics

- What to see:
 - Is there light or lack of light in the (spiritual) space, or/and the body? If there is lack of light (= lack of energy), is it in a whole channel or part of the channel?

Chart of Diagnosis

- Is there light in the body and/or the space of the patient?
 - > Yes. ---> No need of treatment :)
 - > No. ---> Is the lack of light in a whole channel or part of the channel?
 - > In the whole channel
 - > part of the channel

- > extended more than the channel
- e.g.) LU Channel: darkness progresses from the outer part of the LU ch.
- > inner part of the channel -> LU organ

4. Treatment

The goal of treatment is to help the 5th dimensional body reflect closer the 7th dimensional body. If a patient (Pt), in one way or another, is not in harmony with the Pt's spiritual self, the Pt's 5th dimensional body will not work as well.

- Goal: bring back the energy flow in the physical body according to the 7th dimension's life design.

How to find the point

- The *misogi* point (= dispersing point) has a resistance.
 - Usually feels drier and tighter like a wall.
 - Is deeper than the tonification point (= the deficient points). <-> The deficient pt is sticky, depressed or weak.
 - The area with no energy flow appears dark.
- Excess type area:
appears as a mixture of strong light and darkness (like a thunder storm) because the area is inflamed and stagnated. The excess area has active or excess type of Jaki. This area is like a dam, which is stopping the water flow in the river. After the dam, the rest area is dark since the flow of Ki is stopped below the area.
- e.g. Stagnant in an elbow area in the LU channel. The elbow is a dam. It appears like a mixture of light and darkness. The LU channel in the lower arm appears dark since Ki is not fully flowing down the channel.
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How to Needle the Misogi point

- The excess pt is a volcano pt. When needled, the excess point has a stronger resistance: An actual resistance like an old cloth, or spider web, and tighter than the resistance of the deficient pt.
 - c.f.) The deficient point (= the tonification point) has a softer resistance. Use caution not to exceed the area of resistance.
1. To needle, first touch the affected channel and connect to Jaki in the point and/or channel.
 - Jaki is attachment. Do not try to eradicate Jaki. Do not ignore Jaki and or pretend it is not there. Rather, open to nature and recognize a sense of wholeness. Because the Pt. and practitioner share the same spiritual space, this detachment allows the stagnation to dissipate.
 - Introducing the 8 Father Rhythm suggests the appropriate order of creation
Ta-Ka-Ma-Ha-Ra-Na-Ya-Sa
 - presence of Jaki indicates a less appropriate rhythm
 - smooths out the channel
 - stagnation clears much quicker
 - one may use other sounds with the rhythm - those that pertain to other organs - E O U, as they may relate to the treatment, but A is the sound most commonly used. A is the sound of the liver, whose nature is of opening (space/love) and growing.
- (1) Deficient type 1 Jaki
 - When the needle touches Jaki, relax your body (same as tonification).
 - → See the spiritual space and feel the energy start flowing.
 - → The darkness changes into brightness.
 - → Then remove the needle slowly. *Oshide* remains closed.
 - (2) Deficient type 2 (Active Jaki)
 - The active Jaki could invade into the practitioner's body through the point. Make a perfect circle of the arms, so that the Jaki can circulate from the point into one of the practitioner's arm, to the other arm, and goes back to the point into the Pt's body. By that time, Jaki becomes lighter just like being filtered (The practitioner's body is the filter.). If

the Jaki is not yet lighter, let it keep circulating until it become lighter. Make sure that your arms are forming a perfect circle so that the Jaki does not get stuck in the way. Remove the needle slowly with a tight *Oshide* (same as type 2) without covering the point.

c.f.) Excess type jaki

* Gen jitsu (弦実)(= wiry excess):

* Fu jitsu (浮実)(= floating excess): wind invasion

3) Waho: no Jaki involved but categorized in dispersion techniques (*Misogi* without Jaki)

- No smooth movement of Ki. Energy is not stuck, but movement is slow.
- Gently guide the Ki back and forth along the channel until it flows smoothly. Do not cover the point when removing the needle.

Posture & Breath Preparation

1. Standing

- 1) Approach Pt.
- 2) Don't touch anything but Pt in order to maintain a clear connection to Pt.
- 3) Stand on the Una points.
- 4) Place the lower Dan Tien (Tan Den) over the Una points.
- 5) Have the Spine straight and over the *Tan Den*.
- 6) Head balanced over the perpendicular spine.
- 7) Look straight ahead, not staring down at the patient.
- 8) From a triangle with the feet (Una points) and the head.

2. Oshide

- 1) 5 points connections
- 2) Palm relaxed & rounded
- 3) Arms and shoulders strong, yet relaxed
- 4) Lightest pressure on the Pt's skin: feather touch

3. Sashide

- 1) Form a circle
- 2) *Sashide* not touching to Pt (can be supported with pinky & ring finger)

4. Breath & Procedure

- 1) Find location w/ tip of index finger or thumb.
- 2) Make *Oshide* by turning the finger onto its side so that the other finger can meet it.
- 3) Bring N. to *Oshide*.
 - * Tip of N. should be in the middle of area of *Oshide*
- 3) Close *Oshide*
- 4) Roll the index finger inward, followed with turning the hands inward
 - * Thenar eminence of *Oshide* almost touching Pt's body
 - * Feels expansion: arms & *Oshide* feel expanding outward
 - * *Oshide* kept closed w/ a focus on the meeting point
- 5) Find depth
- 6) Start tonification w/ a long exhalation
- 7) End tonification by sharply exhale the rest of the breath
- 8) Remove N. quickly
- 9) Close the point w/ *Oshide* * Do NOT push down on Pt.

Basic Kototama Contact Needle Technique	
classical needle technique understanding	
counter clockwise	tonification
clockwise	dispersion
little movement	tonification
big movement	dispersion
more commonly used concept	
keeping in mind Yang channels go down, Yin channels go up	
In direction of channel, towards the center of the body • ie Yin channels on the left side of the body turn clockwise for tonification	tonification
Against direction of channel and away from the midline of the body • ie Yang channels on the right side of the body turn clockwise for dispersion	dispersion
<p>Rotation techniques for tonification/dispersion are still up for debate, and one paradigm may or may not be appropriate for a circumstance. Therefore, and as with everything,</p> <ul style="list-style-type: none"> • needle isn't turned but pressure is applied in direction of turn with hara • for strong Jaki - physically turning the needle itself may be appropriate <p>Pulse Testing is the best method to determine a treatment's effect on Ei-Ki.</p>	

Hari Diagnosis	
7th Dimensional Diagnosis (Intuitive Dx)	5th Dimensional Dx (Physical aspects) & 6th Dimensional Dx (Meridian based)
<p><u>Meet Patient (Pt) in the 7th Dimensional space</u></p> <ul style="list-style-type: none"> * Enter into Pt's spiritual space or invite Pt to the spiritual space * You & Pt are in the center of space <p>Invite Pt into the meditative stage (If Pt is not ready, invite him/her to calm down by saying "hello" or leaving them lying for a while.</p> <p style="text-align: center;">↓</p> <ul style="list-style-type: none"> * Intuitive Diagnosis (Ah-ha Dx.) comes * The clearer the image of Dx, the better treatment 	<p>--> 4 Examination Dx + Meridian Style (Ki) Dx</p>
<p style="text-align: center;"><- Do they match? --> If not, any signs missing or misunderstood? -> Re-diagnose, Or -> Make a mental note (why?) and proceed to the treatment</p>	

Kototama Tonification Methods		
7th Dimensional	5th Dimensional Physical Aspects	
(S)		
S - U---->	1. Search for the point. 2. Find location. 3. Approach the Needle (N.). 4. Advance N. to the appropriate depth.	
Chu---->	1. Find the depth. 2. Start tonification w/ a long exhalation.	
A---> U --> M ---->	* Correct Left Hand: * Correct Right Hand: Opening & expansion: separating the scapula, expanding arm and <i>Oshide</i> . * Keep the circle of L+R Oshide & the circle of the arms expanded while concentrating on the meeting Ac-point and tip of the N.	
U O A E I ----> Results in Hikari	Relax the body while maintaining your form. Move your center of Gravity to, for expansion of the space. * U- upward from GV20 to heavens * O- downward CV1 * A- frontward CV18 * E- backward GV11 * I - center Tanden (Tightening the center of Oshide) The Pillar of the heart comes from outer space and forms in your body.	
A I E O U ---> I----> Ne----> Ei ----> (silently say in your mind)	* The pillar transfers to the N. and to Pt. * Upper side of Oshide pinches slightly, be careful to not allow the bottom to open at all. * Without change the mind/body posture and shape of the Oshide, * Try to feel a load off your shoulders. Like as bird settle in the nest. * End tonification by sharply exhale the rest of the breath. * Remove N. quickly. * Do NOT push down on Pt. for Tonification * Close the point w/ Oshide. * At this point, nature takes its course, and the light goes where it should go in the patient’s body.	

Eight Father Ki Rhyme

- 【T】 ☼ Devotion, concentration, and focus leading to an instantaneous
- 【Y】 ★ Exploring by staying the course. Keeping the momentum by not changing the direction of the beginning
- 【K】 ☼ Searching past experience; going within to find stored knowledge.
- 【M】 ★ Seeking knowledge from the outside world
- 【S】 ☼ The movement is of a spiral traveling in a counterclockwise direction inward. The calm coming from recognition and comprehension
- 【L】 ★ The movement is of a spiral traveling in a clockwise direction outwards. Imagination. Exploration of ever-proliferating ideas
- 【H】 ☼ The beginning of clarity as light shows on darkness. Recognition before intellect
- 【N】 ★ Nearing the conclusion – the culmination of work. Like a pot of food, raw ingredients are becoming one dish