

Kiai No Maki 氣合の巻

The **Kiai** is most commonly known to martial artists as the loud shout that is done when a technique is performed. This is only part of the story. The Kiai should be thought of as focusing of one's entire breath, body, mind, spirit, concentration and energy into one point in space and one instant in time. It is an ultimate commitment of one's whole being upon a given objective. The physical manifestation of this inner process is often the earlier mentioned shout, but sometimes not.

The Kiai originates from the body's center, the abdomen or Hara 腹 in Japanese. It does not come from the throat. It is necessary to practice proper breathing in order to master this. In addition, a strong and positive mental attitude is required to perform the Kiai

The Kiai No Maki list is divided into a series of six smaller lists totaling 27 techniques. The first four techniques are demonstrations of internal strength, while the rest involve weapons defense and offense. All of these techniques, however, are still centered on the Kiai.

The proper use of the Kiai is necessary to master the Kiai No Maki list of techniques. In Prof. Okazaki's Kodengan dojo, students were required to perfect these arts *prior* to taking their first black belt examination. To amplify this, the Kiai No Maki arts and the development and practice of the Kiai are properly taught *before* a student reaches black belt not after.

For additional reading about the Kiai, see the following books: [The Fighting Spirit of Japan](#) by E.J. Harrison and [Living the Martial Way](#) by Forrest Morgan.

Note: In the scrolls of a couple of early students, the Tessen technique Miken Wari 眉間割 was incorrectly written as 巴間割. Presumably this incorrect version is voiced as "*Tomoe Mawari*". That term does not make grammatical sense. It appears that the 眉 character was incorrectly copied as 巴.

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| 1. | Waribashi Ori | Splittable chopstick break (break chopstick with rice paper) |
| 2. | Karatake Wari | Chinese bamboo split (break bamboo on tofu with a bokken) |
| 3. | Harage Ishi Wari | Abdomen lifting stone split (with sledgehammer strike) |
| 4. | Shiraha Watari | Naked blade transit |
| Tessen <i>Iron Fan Techniques</i> | | |
| 5. | Katate Hazushi | Single hand escape |
| 6. | Mune Dori | Chest seizure |
| 7. | Miken Wari | Eyebrow interval split |
| 8. | Uchikomi Dome | Driving-in stop (overhand blow defense into arm break and throw) |
| 9. | Katate Ori | Single hand break |
| 10. | Katsura Wari | Judas-tree split (defense against Do Shime) |
| Tantō <i>Knife Techniques</i> | | |
| 11. | Hibara Hazushi | Spleen (side) escape (2 methods) |
| 12. | Katate Hazushi | Single hand escape (defense from a close overhand stab) |
| 13. | Tsukkomi Hazushi | Plunging-in (thrusting) escape (4 methods) |
| 14. | Ryōte Dome | Two hand stop (defense against two knives) |
| Daitō <i>Sword Techniques</i> | | |
| 15. | Nukimi Dome | Draw body stop (draw sword against body) |
| 16. | Shiraha Dori | Naked blade seizure |
| 17. | Suso Harai | Hem (base of mountain) sweep |
| Bō <i>Stick Techniques</i> | | |
| 18. | Hanbō Uchikomi Dori | Half-stick driving-in seizure |
| 19. | Rokushaku Bō Furi | Six-foot stick shaking (twirling art) |
| 20. | Mune Gatame | Chest hold-down |
| 21. | Shihō Gatame | Four direction hold-down (2 staffs against ankles and throat) |
| 22. | Futari Shime | Two person constriction (2 staffs, standing) |

23. Furo Shime Bath strangle (4 staffs, sitting)
24. Shichinin Shime Seven person strangle (come-along for transporting criminals)

Tanjū *Pistol Techniques*

25. Gan Hazushi Eyeball escape
26. Mune Hazushi Chest escape
27. Hibara Hazushi Spleen (side) escape (4 methods)

割箸折、唐竹割、腹上石割、白刃渡

鉄扇：片手外、胸捕、眉間割、打込止、片手折、桂割

短刀：脾腹外、片手外、突込外、両手止

大刀：拔身止、白刃捕、裾掃

棒：半棒打込捕、六尺棒振、胸固、四方固、二人絞、風呂絞、七人絞

短銃：眼外、胸外、脾腹外

The detailed descriptions of these techniques are left to be supplied by your instructor.

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