

SUIKIDO 水氣道

A TREATISE

Bodywork Therapy · Kinetic Movement · Martial Art

Island of Bornholm, Denmark

CONTENTS

- I What This Text Is
- II What SUIKIDO Is
- III The Ground
- IV The Forces
- V Bodywork Therapy
- VI Kinetic Movement
- VII Martial Art
- VIII The Undivided Art
- IX The Practitioners
- X Entering SUIKIDO

Addendums

- A The Kamon
- B Jaguar. Wolf. Snake.
- C The Undivided Art
- D The Purification Lodge
- E Originating Practitioner

I WHAT THIS TEXT IS

This is a written account of SUIKIDO — complete, in one place, in prose. The website at suikido.com carries the discipline in sections: separate pages for each practice, for the forces and the name, for the practitioners. A reader who moves through all of it arrives at a complete understanding, but by accumulation — piece by piece, page by page.

This text carries the same content as a single sustained reading. What differs is the form — not navigation but flow. A reader who wants the full picture in one arc finds it here. Five companion documents follow as addendums — each a complete standalone text, each holding one dimension of the discipline in its own terms and at its own depth.

This is not a promotional document. It does not argue for SUIKIDO or seek to motivate engagement with it. It presents what SUIKIDO is — precisely, completely. What the reader does with it is entirely their own.

II WHAT SUIKIDO IS

SUIKIDO 水氣道 is a discipline of the living human body. It is carried in three practices: Bodywork Therapy, Kinetic Movement, and Martial Art.

Each practice is complete in itself. Bodywork Therapy is a whole-body treatment modality — received. Kinetic Movement and Martial Art are training practices — actively engaged in. Each stands fully on its own. A person may come for one and find within it an entire encounter with the body. No practice requires the others to be complete.

And yet the three are not separate. What restores the body, moves it, and tests it under force arises from one understanding. The discipline holds all three as one. This is unusual. Most disciplines are singular, or composed of parts that require each other. Here, each is whole — and together they are one. They share one ground, one body of knowledge, one discipline. The body — the human animal — is that ground.

SUIKIDO was named in 2003 by Chris Valles, the originating practitioner, after more than twenty-five years of sustained practice across classical Japanese martial art, East Asian bodywork, Vedic and Daoist movement science, and professional dance. It was not assembled from these traditions. Decades of rigorous formation in them prepared the ground from which the discipline arose through sustained direct practice. Only what held under direct testing entered. What did not was set aside.

The name carries the discipline's foundation: SUI 水 Water · KI 氣 Energy · DO 道 Path. Three forces, one word.

III THE GROUND

Before the practices, the ground. What every principle rests on, what every method arises from, what every test is measured against.

The body SUIKIDO works with is the living human animal — bone, muscle, and tissue, standing on the ground it is made of. Not a system, not a mechanism, not a vehicle for something else. A living animal, subject to the same forces that move through every living thing on this planet. Water circulating and sustaining. Fire activating and driving. Earth holding form and structure.

Every organism operates by these principles. The jaguar hunts from position. Stillness, terrain, and patience bring it within range. When the distance meets the body's capacity, it commits. The jaw structure is distinctive among the great cats: it bites through the skull. Force is concentrated at a single point. The hind legs drive. The spine transfers. The jaw closes. Economy defines the jaguar. Only what is necessary occurs. Force is resolved in the act. The act ends at completion. The wolf reads the field before it acts — terrain, the herd, the other wolves. Scent, hearing, sight, and ground vibration are processed together as one system. The wolf reads the whole situation and responds to it as a whole. The pack follows conditions: roles shift in response to what is happening. The structure is alive, reorganising from within. The wolf's endurance comes from its structure — the body built for sustained, continuous movement. The stride is measured. Energy is carried in continuity. The rattlesnake lives in direct contact with the ground. The entire ventral surface senses what the ground carries — vibration, temperature, chemical trace. The snake's structure is the contact. The coil is form held under readiness: structure organised, force stored, the whole body in relation to itself. The strike is the coil releasing — elastic recoil, energy stored in the body's own architecture, released. The body is the strike. What is outgrown is released. What remains bound constrains what is becoming. The rattle warns. The first principle is clarity: the signal is given, and what follows is determined by what the signal meets. These three operate according to their own nature. Each body is structured for what it does. Each acts with direct engagement, with economy, in accordance with what it is. The same principles that govern them govern the human animal. This is where the practice begins.

One distinction holds the human animal apart from the rest, and it is functional. Every other creature operates in accordance with its structure. The human being alone possesses the capacity to work against its own design — by habit, by compensation, by sustained inattention. The principles continue to operate regardless. What the body responds to, under these conditions, is its own interference rather than its own nature. The practice is the return — the sustained, specific work of removing what stands between the body and its own nature.

The ground of this discipline is the human body as a natural system — biological, alive, governed by natural principles. SUIKIDO operates within natural order. The practice does not seek to separate the practitioner from the forces that govern the body. It brings the practitioner into closer and more precise contact with them. What is met in practice is present and in motion. The body is not a vessel for something beyond itself. It is Life in the specific form of a human animal. The practice meets it as what it is.

IV THE FORCES

Three forces operate in the living body: Water, Fire, Earth. They are not metaphors. They are what is actually present — in the body, at every moment, and at every scale of living.

Water sustains and penetrates. Blood circulates continuously, carrying what each tissue requires. Cerebrospinal fluid moves in its tidal rhythm — six to twelve cycles per minute. The fascial

network, the body's continuous connective tissue, is predominantly water. Its pliability, its capacity to glide, to transmit and absorb force, depends on hydration. Wherever continuity is present in the body — in circulation, in rhythm, in the transmission of force through tissue — Water is the force at work. Water operates by constancy: not by force but by continuing. A waterfall falls without pause. What it meets, it enters. The stone is not broken; it is shaped by sustained contact. The water persists; the stone yields.

Fire activates. The nerve impulse travels its pathway. The muscle fibre commits at the precise moment of action. The heartbeat fires. The decisive movement of a limb — precise, immediate, committed — is Fire. It initiates. It completes. What makes the body's processes alive rather than merely mechanical is Fire. Total activation and immediate return.

Earth generates form. Bone, connective tissue, fascia — the body's entire structural architecture. The skeleton bears load. The connective tissue transmits force along organised pathways. The body stands. Earth gives form to what Water moves and what Fire activates. Without Earth, the other two forces have no form in which to become actual.

The Earth receives both forces. Lunar gravity acts on the oceans. Solar energy enters the atmosphere. The Earth absorbs, redistributes, responds. The forces interchange and interact. They create every living organism on the surface of the Earth. It occurs now. Every breath. Every heartbeat. Every cell that divides.

These three forces are named in the Kamon 家紋 — the seal of the discipline. Two forms spiral inside a circle. One is the Moon — water-like, drawing, sustaining. One is the Sun — fire-like, radiating, activating. They interpenetrate, spiralling through each other in sustained motion. The circle is Earth — absorbing both forces, generating form, the ground that holds. What the Kamon depicts is not symbolic. It shows what is happening in every living body at every moment: two forces in motion, one ground that holds them. Motion continues.

The seal reads: SUI 水 Water · KA 火 Fire · CHI 地 Earth.

The forces named in the Kamon operate at the scale of the planet. SUI, KI, and DO are those same forces at the scale of the human body. What moves the oceans moves in the body's fluid systems. What sustains life through solar energy sustains the body through the heartbeat and the nervous impulse. What holds the form of the Earth holds the form of bone and connective tissue. The same forces — at a different scale. The name of the discipline reads: SUI 水 Water · KI 氣 Energy · DO 道 Path. The same forces as they operate in the body's own practice: the force that enters, sustains, and descends to the root; the force that moves, activates, and propels life; the force that holds its ground and enacts through form.

What the Moon does for the Earth's oceans — governing tides, stabilising the axial tilt, ordering the fluid systems of the planet — the Hara 腹 does for the body. The Hara is the pelvic region, the body's gravitational centre. Structural order originates here. Force is generated and transmitted from here. Balance is anchored here. Every practice in SUKIDO begins here.

The seal is what is seen. The name is what is spoken. The practices are what is enacted. The same forces in three modes. In Bodywork Therapy, the primary force is Moon, Water — the force that penetrates and restores. In Kinetic Movement, the primary force is Sun, Fire — the force that activates and drives. In Martial Art, the primary force is Earth, Form — the force that holds, grounds, and gives form. All three forces are present in each practice. One is primary. The others operate within it. One seen. One spoken. One enacted.

V BODYWORK THERAPY

SUIKIDO Bodywork Therapy is a whole-body manual treatment. The practitioner works directly on the body using hands, elbows, knees, and feet — each delivering a quality of contact the others cannot. The client remains fully clothed and lies on a futon on the floor, a low stable surface that allows the body to be worked through its full range and weight.

The primary force in Bodywork Therapy is Water. SUI 水 enters at depth, following the structural chain inward to where a condition originates rather than where it presents. Water penetrates without force — fluid, yielding, finding its way into what has become dense or contracted. The work follows this quality: contact at the body's own depth.

The body compensates. A restriction at one site loads another. What presents as shoulder pain may originate at the pelvis; a pattern at the hip may trace to the cranium. Over time, compensations become their own condition — layered, habituated, entered into the nervous system's learned response. Assessment reads the whole body before placing any intervention. What it finds determines the technique.

What a condition has become depends on how long it has been there. A recent injury holds near the surface, in tissue and tension. An old injury enters more deeply — into structure, into the body's habitual organisation, into the nervous system's learned patterns. The body arranges itself around what has been present for a long time. Treatment addresses these arrangements by restoring what the tissue can do for itself. The body holds its own capacity for restoration. Treatment works with it.

Treatment combines: structural alignment beginning at the Hara; stimulation of vital points and pathways along the body's fascial and neural networks — known as Meridians in classical East Asian medicine and Nadis in classical Vedic medicine. The same points, the same pathways; deep tissue work on dense or restricted tissue; joint mobilisation through natural range; craniosacral techniques addressing the skull, nervous system, meninges, and the cerebrospinal rhythm; stretch therapy; and Movement-as-Medicine — exercises shaped specifically for the condition and the person. These are not separate interventions applied in sequence. They are dimensions of a single treatment, determined by what the body presents.

Bodywork Therapy addresses musculoskeletal pain and structural dysfunction, disruption in the nervous system, pelvic weakness and dysfunction, work- and lifestyle-related strain, rehabilitation after injury or surgery, sports injury, and structural conditioning. It serves the recovering body and the trained body with equal precision. For athletes, dancers, and martial artists, treatment works with what sustained demanding practice accumulates — structural load, movement restriction, and tissue stress between periods of intensive work.

In the pre-institutional warrior arts of Japan, this knowledge was Kappō 活法 — the arts of restoration. The warrior who held Kappō was the same one who could strike to disable. The vital sites addressed to revive are the same sites struck to disrupt. The knowledge that restores life and the knowledge that can interrupt it are one — the same knowledge directed differently. SUIKIDO Bodywork Therapy holds this direction: restoration.

VI KINETIC MOVEMENT

SUIKIDO Kinetic Movement is a training practice. It works with the principles by which the living human body coordinates and moves as one — principles the body itself confirms under training.

The primary force is Fire. KI 氣 — Energy — is the mover behind all motion. What lives moves. What moves changes. A dolphin moves through water in full-body motion — continuous, resonant, alive. A peregrine falcon commits wholly to its descent, every part organised into the strike. A murmuration turns — thousands of bodies as one, energy moving through the whole without a centre directing it. In the human body, the same principle is present. The heartbeat, the nerve impulse, the committed action of a limb at the precise moment — these are Fire at work. KI and the body in motion are one.

Motion in Kinetic Movement originates at the Hara and extends outward. The joints of the body move in circles — the hip rotates, the shoulder rotates, the spine turns. A step, a turn, a roll — the underlying motion is always circular, even when it appears linear. Every movement begins with a wind-up in the opposite direction: the spine coils before it turns, the hip loads before it drives. The tension between opposing movements is stored energy. The coil charges. The release delivers. This is not a training principle. It is how the joints are built.

Training works through: centring at the Hara; whole-body coordination in which weight, structure, and attention operate together in every action; movement continuity — each action following the one before, unbroken; structural integrity in motion — joints aligned, weight centred, axis steady throughout; rotational work through circles, spirals, and turns; ground contact and weight transfer; and natural locomotion — walking, turning, changing levels, rising.

The practice serves every body. In the untrained body, coordination, structural order, and natural range of motion are the primary work. In the trained body — athlete, dancer, martial artist — the practice works with what is already present, refining movement through structural precision and extending its coordinative range. The same sequence produces different work in different bodies depending on where each body starts. There are no levels of progression. The practice meets each body at its ground.

In the classical warrior tradition, this knowledge was Taijutsu 體術 — the arts of bodily motion. To survive in close contact required a body that moved without hesitation, without structural waste, without failure under force. Taijutsu was not movement training set apart from martial application — it was the science of motion developed directly under martial demand. What the body learns under those conditions — how force travels through structure, how coiling and extending through the body's lines generates and absorbs force — is the foundation of Kinetic Movement.

VII MARTIAL ART

SUIKIDO Martial Art is the human animal expressed as an undivided martial instrument. The Hara is where all force converges and projects from. The practice trains the body to act under force — to hold, to respond, and to meet what arrives under conditions where imprecision carries direct physical consequence.

The primary force is Earth. DO 道 — Path — is the force of form itself. The ground holds what stands on it without yielding, without dissolving, without moving away. The body under force is this: structure that receives, holds, and returns. Force meets structure. Structure holds its

line. Force originates in the ground, coalesces at the centre, travels the spine, distributes through the limbs to where the technique meets its target. The whole body, from the ground up, as one connected event.

Two dimensions run as one. Bujutsu 武術 — the martial technique — is the body used as a martial instrument: decisive, precise, effective under the conditions of direct threat. Budō 武道 is what follows when Technique is trained to its full depth, with no aim beyond the art itself. It was not sought. It followed from the work. Precision and combative effectiveness are inseparable. Budō does not exist apart from Bujutsu.

Training works through stance and rooting — the body's relationship to the ground, weight descending until the structure roots; ground contact and weight transfer as force travels from ground through centre outward; structural integrity under force — the body meeting, deflecting, redirecting, and returning force throughout; whole-body coordination in technique — the unbroken chain from ground through centre to where the technique lands.

Four principles orient the body in encounter: Zanshin 残心 — unbroken presence before, during, and after contact; Fudōshin 不動心 — steady centre, holding when force arrives; Ma-ai 間合い — the distance between bodies, its measure and management; Go no sen 後の先 — force intercepted at the moment of its commitment.

The practice trains across the full range: strikes — punches, elbows, kicks, knees; throws; joint locks and immobilisations; blocks, parries, and redirections. Standing, clinched, and on the ground. Offence and defence are trained as one capacity.

There are no belts, grades, or external certifications. Ranking measures accumulation. This discipline has no interest in accumulation. The measure is what holds in the body under real conditions.

In the classical warrior tradition, this knowledge was Sappō 殺法 — the arts of life and death. Transmitted from master to disciple under conditions that tested the knowledge directly. What could not hold did not enter. What held was carried forward. SUIKIDO Martial Art holds this direction: the body as a martial instrument when life is directly threatened.

VIII THE UNDIVIDED ART

The three practices share more than a common discipline. They share a single body of knowledge.

The body contains specific sites where structure, tissue, and neural pathways converge. At these sites, force applied under martial conditions disrupts function. The same sites, addressed therapeutically, restore it. The body in sustained motion — coiling and extending through its structural lines — activates and regulates these same sites. The sites are specific: major nerve trunks running close to the surface, joints where bone, tendon, ligament, and fascia converge within reach, the body's architecture concentrating vulnerability and function at the same locations.

A joint taken beyond its natural range fails. The same joint, mobilised with precision, recovers. The direction of force determines everything. To strike with decisive effect requires knowing how a joint moves — its natural range, its axis, the point beyond which it cannot move. To restore a joint therapeutically requires the same knowledge, directed differently.

The pre-institutional warrior arts of Japan held this knowledge as one: Kappō 活法 — the arts of restoration; Taijutsu 體術 — the arts of bodily motion; Sappō 殺法 — the arts of life and death. The warrior in close combat was also the one who restored the wounded. The same vital sites struck to disable were those addressed to revive. The combined knowledge carried a name in the older schools: Sakkatsu-ho 殺活法 — the method of killing and reviving. A practitioner who held only one direction was considered incomplete. Taijutsu — the science of how the body moves — is not a third subject alongside Kappō and Sappō. It is their shared foundation. To strike a joint with decisive effect requires knowing how it moves — its natural range, its axis of rotation, the point beyond which it cannot move. The same structural knowledge governs restoration: to work a joint therapeutically is to understand its movement and work within it. Combat and restoration do not share a philosophy. They share anatomy. The body, studied under different conditions.

What followed is known. The arts separated. Martial training became one profession. Restoration became another. Movement became recreation or sport. The figure who held all three vanished from the institutional landscape. The knowledge persisted, parcelled out among specialisations that no longer spoke to each other.

SUIKIDO arrives at the same structural reality those traditions originally held. The arrival was independent — through decades of direct practice with the body, not by recovering a lost inheritance. The three practices arose from the same source those traditions originally drew on: the body itself, operating by natural principles. SUIKIDO continues the work of Kappō, Taijutsu, and Sappō in the form of Bodywork Therapy, Kinetic Movement, and Martial Art. Each direction complete in itself. Together, one discipline — named in its own terms: The Undivided Art, Ichi Tai Gei 一体芸.

— One · 体 Body · 芸 Art.

The knowledge is not a record of what was built. It is operational — alive in the body, verified in direct contact.

IX THE PRACTITIONERS

Chris Valles — Originating Practitioner, SUIKIDO 水氣道

Chris Valles has been in practice since the age of five. His formation spans decades of direct apprenticeship and sustained personal practice: classical Bujutsu and martial Karate Jutsu under Grandmasters M. Tanaka and J. Bura; the Kenshusei Specialist Instructor Programme of the Japan Karate Association, completed with honours; international competition as a member of the Danish National Karate Team — national titles, the Shoto World Cup at the Budokan in Tokyo, European and World Championships; classical East Asian bodywork through master-student apprenticeship in Japan, India, and China — Shiatsu, Ashiatsu, classical Chinese bodywork, and the Kalari Marma Chikitsa of the Vedic martial tradition; Vedic and Daoist movement science — the classical sciences of the body's architecture, internal force, and the body's centre as origin; professional dance with Rambert and Béjart and as an international freelance dancer; Certified Teacher of Physical Education.

A violinist who has trained for decades in the discipline of the instrument expresses their own music through it, not against it. The formation opens the terrain. Decades of rigorous traditional

training are the ground on which the work stands. What was trained was tested. What held is SUIKIDO. In 2003, at the age of 33, the discipline was named.

Anette Munch — Lead Practitioner, SUIKIDO 水氣道

Anette Munch's formation spans three decades: licensed physiotherapist since 1994, with three decades of clinical practice across private clinics, public healthcare, and independent work, including teaching and mentoring at Schools of Physiotherapy; certified craniosacral therapist since 2005 — twenty years of clinical practice; two decades as elite gymnast and instructor in vaulting and rhythmic gymnastics; trained in Yin-Yang Nutritional Science and Food Energetics — the classical science of food as a functional force in the body, rooted in the Daoist, Ayurvedic, and Classical Chinese Medical traditions; fifteen years of direct training and mentorship with Chris Valles. Authorised in SUIKIDO Kinetic Movement, SUIKIDO Bodywork Therapy, and Yin-Yang Nutritional Science.

At SUIKIDO, Anette holds the kitchen for seminars and residential programmes. Meals are prepared from unaltered whole foods — seasonal, local, organic — cooked by hand, with herbs and spices used with precision. In the ancient martial traditions, nutritional practice was inseparable from the cultivation of physical and martial capacity. What governs the practice governs the kitchen.

What was learned separately now works as one. Three decades of clinical practice, movement study, and nutritional science brought to one discipline.

X ENTERING SUIKIDO

What is laid out in this treatise is a description of SUIKIDO — precise and complete as a description. SUIKIDO itself lives in the body, in direct practice, in enactment. A reader who has moved through this text knows what SUIKIDO is and what it is not. The assessment, after reading, belongs to the reader.

The website at suikido.com carries the full content of the discipline: the practices in depth, the training formats, the practitioners, the request forms. The content is deliberate — written to give the discerning reader a clear and complete understanding. Reading through it carefully — without assumption, sitting with it — is the preparation for contact. Not every question is answered. But what is presented is thorough, and it is the initial ground.

Contact is by personal request. This is not a selection process — there is no application, no vetting, no evaluation of any kind. Personal request means the thinking has already been done — clarity about what is needed and why one is reaching out. The request is not a prompt from the website. It is a direct line for those who have reached their own conclusion. It opens a conversation, not a transaction. From there, the specific engagement is shaped together.

Those who make contact may be a single individual, a couple, or a small group. The need may be treatment — bodywork for a specific condition, perhaps combined with restorative movement. It may be a group of experienced martial artists seeking intensive training. It may be someone wanting to engage with all three practices across several days. The engagement is shaped around what each person or group brings. There are no fixed programmes. The format, duration, and combination of practices are determined by what each situation and person requires.

水氣道

SUIKIDO

Bodywork Therapy · Kinetic Movement · Martial Art

Island of Bornholm, Denmark

The documents that follow are each complete in themselves. Together with the Treatise, they form the full written corpus of SUIKIDO.

Addendum A

The Kamon

SUIKIDO 水氣道

The Kamon

Two forms move into each other inside a circle. One is the Moon — water-like. It draws. One is the Sun — fire-like. It radiates. Both move. Both yield. They interpenetrate. They spiral through each other in sustained motion. The circle is Earth. It has weight.

A living system is always in motion. The heart beats. The blood moves. The breath draws and releases. What persists in a living body is structured motion that continues. The Kamon depicts this — Moon and Sun in motion within the Earth.

The circle is the third force. Earth receives what the Moon moves and what the Sun radiates. Three forces. One interaction. Continuous.

The Moon moves the Earth's water. Its gravitational pull creates the tides — the rhythmic rise and fall of the oceans. The tides stir, redistribute, and keep the planet's fluid systems alive. The Moon stabilises the Earth's axial tilt. It gathers. It orders.

The Hara 腹 does this in the body. The pelvic centre stabilises the central axis. The rhythmic action that originates here — breath, the wavelike motion of spine and trunk, the opening and closing of the pelvic floor — moves fluid in the body's structures. What the Moon does for the planet's waters, the Hara does for the body's.

Every living thing on the surface of the Earth runs on its energy. The Sun radiates — continuously, totally.

In the body, Fire is this same force. The metabolic force sustains every cell. The nervous impulse travels every pathway. The heartbeat is Fire. The breath drawn fully is Fire. The decisive action of a limb — precise, immediate, committed — is Fire. Total activation and immediate return. That is Fire's rhythm.

The Earth receives both forces. Lunar gravity acts on the oceans. Solar energy enters the atmosphere. The Earth absorbs, redistributes, responds. The forces interchange and interact. They create every living organism on the surface of the Earth. It occurs now. Every breath. Every heartbeat. Every cell that divides.

In the body, Earth is the force of form — bone, connective tissue, fascia, the body's entire architecture. The three forces take the specific, irreducible shape of the living human animal. Earth births form. The seed becomes this tree. The embryo becomes this body. Force becomes this living animal, standing on the ground it is made of. This is Earth.

The Kamon carries these three as they operate in the body of every living thing, at every moment.

The Kamon carries a seal — what is seen.

The discipline carries a name — what is spoken.

The body carries a practice — what is enacted.

The seal of the Kamon reads:

SUI 水 Water · KA 火 Fire · CHI 地 Earth.

These are the forces as they are. Moon, Sun, and Earth. Water, Fire, and Form. The Kamon carries them in their elemental state.

The name of the discipline reads:

SUI 水 Water · KI 氣 Energy · DO 道 Path.

Three forces, one name. Water sustains. Energy moves. Path is direction enacted.

The practices are:

Bodywork Therapy · Kinetic Movement · Martial Art.

These are the forces as they are practised. All three forces are present in each discipline. In Bodywork Therapy, the primary force is Moon, Water — the force that penetrates and restores. In Kinetic Movement, the primary force is Sun, Fire — the force that activates and drives. In Martial Art, the primary force is Earth, Form — the force that holds, grounds, and gives form.

One seen. One spoken. One enacted.

SUIKIDO 水氣道

Addendum B

Jaguar. Wolf. Snake.

SUIKIDO 水氣道

Jaguar. Wolf. Snake.

Jaguar

Panthera onca

The jaguar hunts from position. Stillness, terrain, and patience bring it within range. When the distance meets the body's capacity, it commits. The strike is singular.

The jaw structure of the jaguar is distinctive among the great cats. It bites through the skull. The force is concentrated at a single point. The hind legs drive. The spine transfers. The jaw closes.

The jaguar is solitary. It acts alone — from its own centre, in its own time, on ground it has chosen. Every action arises from position — from structural advantage established before the action begins.

It is equally capable in water, on ground, and in trees. The body adapts to what the terrain demands while remaining itself. The same animal. The same structure. Different ground.

Economy defines the jaguar. Only what is necessary occurs. Force is resolved in the act. The act ends at completion.

Wolf

Canis lupus

The wolf reads the field before it acts. It reads terrain, reads the herd, reads the other wolves. What passes between members of a wolf pack is direct contact — each animal sensing what is present and responding to what the situation requires.

The pack follows conditions. Roles shift in response to what is happening. The wolf that leads on one hunt takes another position on the next. Position is determined by what is needed. The structure is alive. It reorganises from within.

The wolf's endurance comes from its structure. The body is built for sustained, continuous movement — long-range, rhythmic, responsive to terrain. The stride is measured. Energy is carried in continuity. The wolf covers distance by continuing.

The senses operate as one system. Scent, hearing, sight, and ground vibration are processed together. The wolf reads the field — the whole situation — and responds to it as a whole. Attention is distributed, continuous, and responsive.

The wolf reads the terrain and moves through it accordingly. What it meets, it meets with what the encounter requires.

Snake

Crotalus adamanteus

The rattlesnake lives in direct contact with the ground. The entire ventral surface senses the ground — vibration, temperature, chemical trace. The snake's structure is the contact.

The coil is form held under readiness. Structure organised, force stored, the whole body in relation to itself. The coil is the body fully present to its own capacity. The strike is the coil releasing — structure becoming action in a single expression.

The strike of the diamondback is among the fastest vertebrate movements recorded. It is elastic recoil — energy stored in the body's own architecture, released. The body is the strike.

The rattlesnake sheds its skin. What is outgrown is released. This is biological fact. The body leaves the form it has outgrown. What emerges was already forming beneath the surface while the old structure was still in place. Growth requires release. What remains bound constrains what is becoming.

The rattle itself is accumulation made audible — each shedding adds a segment. The snake uses the rattle to warn. The first principle of the rattlesnake is clarity. The signal is given. What follows is determined by what the signal meets.

These three operate according to their own nature. Each body is structured for what it does. Each acts with direct engagement, with economy, in accordance with what it is.

The same principles that govern them govern the practice. They are fellow expressions of the same natural order.

The same principles operate in the human animal. This is where the practice begins.



SUIKIDO 水氣道

Addendum C

The Undivided Art

THE UNDIVIDED ART

Kappō 活法 · *Taijutsu* 體術 · *Sappō* 殺法

Bodywork · *Movement* · *Martial Art*

The body contains sites where structure, tissue, and neural pathways converge. At these sites, force applied under martial conditions disrupts function; the same sites, addressed therapeutically, restore it.

The body in motion — contracting and releasing, coiling and extending through its structural lines — activates and regulates these same sites.

The knowledge of restoration, the knowledge of motion, and the knowledge of disruption converge at these sites. The knowledge is one.

The sites are specific. Major nerve trunks run close to the surface — at the side of the neck, beneath the ear, across the solar plexus, at the hollow of the elbow, behind the knee. At joints — the shoulder, the wrist, the knee, the ankle — bone, tendon, ligament, and fascia converge within reach. The body's architecture concentrates vulnerability and function at the same locations. A joint taken beyond its range fails; the same joint, mobilised with precision, recovers. The direction of force determines everything.

Kappō 活法 (restoration), *Taijutsu* 體術 (bodily motion), and *Sappō* 殺法 (life and death) — three directions of one knowledge: how the body is restored, how the body moves, and how life is defended when directly threatened.

The pre-institutional Bugei 武芸 (warrior arts) of Japan contained *Kappō*, *Taijutsu*, and *Sappō* as distinct yet related domains of practice. Specialised lineages preserved and developed this triadic knowledge across generations.

Warriors (Bushi 武士) in close combat were also those who restored the wounded. The same vital sites struck to disable were those addressed to revive. *Kappō* and *Sappō* were transmitted together — inseparable by the nature of the knowledge itself.

The combined knowledge carried a name in the older schools: *Sakkatsu-ho* 殺活法 — the method of killing and reviving. One character for killing; one for life; one for method. The name held the duality without resolving it into either direction. A practitioner who held only one side of this knowledge was considered incomplete.

Taijutsu — the science of how the body moves — is not a third subject alongside *Kappō* and *Sappō*. It is their shared foundation.

To strike a joint with decisive effect requires knowing how it moves — its natural range, its axis of rotation, the point beyond which it cannot move. Force applied at the correct angle and through the correct plane at that point produces disruption with minimal effort. Force applied

against a joint already at the limit of its range requires almost nothing. The same structural knowledge governs restoration: to work a joint therapeutically is to understand its movement and work within it. A practitioner who knows how the hip rotates can displace it; the same practitioner knows how to address the hip when displacement has occurred.

The body's connective tissue — fascia, tendon, ligament — transmits force in continuous lines throughout the structure. These are the lines Taijutsu trains: the coiling and extending through structural chains that generate power and absorb force. To work in the body's tissue therapeutically is to work in these same lines.

Combat and restoration do not share a philosophy. They share anatomy.

The body, studied under different conditions.

When institutional martial arts emerged, standardisation and mass instruction became the norm. In that process, the transmission of Kappō, Taijutsu, and Sappō became rare. The separation was not by decision but by circumstance. Sappō had been transmitted under strict secrecy — master to disciple, in conditions that tested the knowledge directly. Kappō survived in isolated lineages. Taijutsu, separated from both, became movement training without the knowledge that grounded it. The triad lost its coherence.

SUIKIDO continues the work of Kappō, Taijutsu, and Sappō in the form of Bodywork Therapy, Kinetic Movement, and Martial Art. Each direction a complete practice in itself. Together, they form one discipline, articulated in its own terms as The Undivided Art — Ichi Tai Gei 一体芸.

一 (ichi) — One.
体 (tai) — Body.
芸 (gei) — Art.

The body operates by the same principles that govern every living system. SUIKIDO stands in this ground — in the lineage that held this knowledge, in the body that verifies it.

SUIKIDO is not a record of what was built. The knowledge is operational — alive in the body, verified in direct contact.

SUIKIDO 水氣道

Addendum D

The Purification Lodge

SUIKIDO 水氣道

The Purification Lodge

The Purification Lodge — the Earth Lodge — is a complete practice in its own right. Ancient in its origins, transmitted across generations within its own lineage, it stands on its own ground. In Bodywork Therapy, Kinetic Movement, and Martial Art, the forces of life are engaged through technique and training. In the Lodge, the forces themselves are the practice — entered directly, the body immersed in their actual convergence.

The site holds the arrangement before the Lodge opens. A fire burns in its pit — the Sun's position. A crescent of stones arcs around it — the Moon's form. Beyond them stands the Lodge — Earth. Three forces, each in their position at the scale of ground. The body passes through them on the way in.

Fire

Every tree grows toward the Sun. Across a lifetime — years, decades, the full arc of the tree's growth — solar energy is absorbed through the leaves and held in the molecular structure of wood: in the cellulose and lignin that make up trunk and branch. Wood is the Sun's energy in solid form, concentrated across the tree's lifetime. When wood burns, all that the tree absorbed releases. The fire that heats the stones is the Sun returning to activity — solar energy held in wood, now released as flame and heat.

The stones heat in this fire for hours. Given sufficient time, heat works beyond the surface — penetrating the stone's crystalline structure until the entire mass is heated through. By the time the first stone enters the Lodge, the heat has reached its core. The stone glows red from within. The fire is now held inside the stone — absorbed into granite as solar energy is absorbed into wood. Fire has entered Earth. What the glowing stone radiates is both — Fire and Earth inseparable, one thing.

Sun, Fire, Heat — the active principle. It initiates, drives; every act of becoming draws on it. The Lodge contains it in the stone. The stone radiates it from the centre.

Water

The Moon governs the Earth's water. Its gravitational pull draws the oceans toward it — creating the tides, the rhythmic rise and fall that stirs and redistributes the planet's fluid systems and keeps them alive. The Moon stabilises the Earth's axial tilt, bringing order to what would otherwise scatter. It governs by drawing. Persistent, rhythmic, continuous — the force that sustains what the active principle sets in motion.

Water is poured onto the glowing stone. What the fire concentrated in the granite over hours meets water and releases in an instant. Steam rises and fills every space within the Lodge. In the body, blood circulates without pause, cerebrospinal fluid moves in its tidal rhythm, the fascial network — constituted primarily of water — transmits and absorbs force through every

structure. The body is predominantly water. The steam of the Lodge and the body's own fluid systems share the same space.

Moon, Water, Steam — the complementary force. Where Fire initiates, Water continues. Where Fire drives, Water sustains. Sun and Moon, Fire and Water — active and complementary, simultaneously present. Neither first, neither subordinate. Together they generate what neither produces alone.

Earth

The Lodge is Earth — its structure, its floor, its encompassing form. Sixteen poles of willow are pressed into the ground and bent overhead into a dome. Each adjacent pair of poles creates a gate. Eight gates — one for each direction of the Earth. All eight face inward to the stone pit at the centre. All terrestrial directions converge here. The willow bends without breaking; it roots wherever it touches water. Earth in its yielding form, holding the Lodge.

The floor is granite — stones resting on the earth itself. The Lodge is Earth's compressed, ancient expression underfoot and Earth's living, yielding expression overhead. Between them, the stone pit opens at the centre.

Earth is the generative principle — absorbing what Fire and Water bring, generating form from their convergence. The seed becomes a tree. The embryo becomes a body. The Lodge is the structure in which Earth holds all three forces within reach of the body: dome and floor, gate and stone pit, willow and granite. This is the Earth Lodge — and that is its name.

Darkness

The door closes. The Lodge is pitch black. No light enters.

Darkness is the Lodge's Space — the field in which the forces operate, the ground in which form arises. Space is not nothing. It is Earth at its most receptive — the womb, the fertile ground before tangible form, the condition in which the forces converge and form becomes. Darkness is where the active principle meets the receptive ground — and in that meeting, life forms. This is the structure of what happens.

The Lodge's door faces South — the direction of the Sun at its height, warmth, heat, and full regeneration. Darkness is entered from the direction of the most active force. Within, the West is present — the direction of the setting Sun, where the day's arc completes, where what has lived fulfils its form. The Lodge holds both simultaneously: the warmth of the South at its threshold, the completion of the West within.

Darkness is the Unknown — the domain of what cannot be seen with ordinary sight. Into this darkness the Lodge carries what Fire and Earth together have become: the glowing stone emanates heat and radiance moving from its core through the surrounding dark. The Lodge enters the Unknown, navigating it by what the stone holds — heat, radiance, intensity — rather than by ordinary sight. The stone's light moves within the Unknown rather than illuminating it — the means of entering what cannot be seen. This is the Lodge at its most ancient.

The Grandfathers

The tradition that has held this rite across generations calls the stones Grandfathers. The name carries what the stone is: granite, formed deep within the Earth under immense pressure and

heat, carried to the surface across geological time — among the oldest material a body can sit beside. Present, right here.

The stone leads the Lodge. The conductor reads the stone — its heat, its depth, the brightness of what it radiates — and serves what the stone determines. The rounds continue while the stone has force to give. A stone that has taken great fire gives deeply and at length. The Lodge determines. The conductor is its instrument.

What is spoken and sung in the Lodge arises from the Lodge itself — from the stone, the heat, the dark, the convergence of the forces. Some Lodges are held almost without words. The Lodge determines this also.

Moon, Sun and Earth

The Lodge is held on new moons, full moons, equinoxes, and solstices — at certain alignments of Moon, Sun, and Earth.

At new moon and full moon, the gravitational alignment of Moon, Sun, and Earth is most direct. The tidal force — the Moon's pull on the planet's water — is at its strongest. The equinoxes mark the Earth's balanced position relative to the Sun: the active and complementary forces in equal measure. The solstices mark the Sun's extremes — its longest reach and its deepest withdrawal, Fire at its peak and Fire at its furthest recession.

The site holds Sun, Moon, and Earth in their arrangement at the scale of ground. The timing of the Lodge holds them in their arrangement at the scale of the year. The Lodge meets the forces when they are in their most active and direct relationship with one another.

The Lodge

This practice carries two names in SUIKIDO: the Earth Lodge and the Purification Lodge.

The Earth Lodge — because Earth is the form that holds the convergence: dome, floor, stone pit, gate, and dark.

The Purification Lodge — because what the three forces bring to the body when they converge is purification: the literal, material, direct action of Water, Fire, and Earth on the living body.

The Lodge has been held within its own lineage across generations — complete and specific, transmitted directly. The knowledge is older than any system that has named it.

The Lodge is not SUIKIDO's invention.

SUIKIDO holds the Lodge as Water, Fire, and Earth — in direct convergence at the terrestrial scale. The triadic constellation that SUIKIDO brings forth — Fire as the active principle, Water as the nutritive, and the Earth as the generative principle — traces the Lodge to its root.

The root precedes the rites and forms that transmit it. The forces are ever present — the Lodge is where they converge. SUIKIDO enacts this through direct contact with the source from where the Lodge originates.

Water, Fire, and Earth — entered directly. This is the Lodge — this is the ground.

SUIKIDO 水氣道

Addendum E

Originating Practitioner

ORIGINATING PRACTITIONER

I have been in practice since the age of five.

The formation that followed spans decades — classical Japanese martial art under Grandmasters, classical East Asian bodywork through apprenticeship in Japan, India, and China, Vedic and Daoist movement science, professional dance with Rambert and Béjart. International competition.

The traditions that trained me prepared the ground. The Hara 腹, Kappō 活法 (the arts of restoration), Taijutsu 體術 (the arts of bodily motion), and Sappō 殺法 (the arts of life and death) held as one, the martial architecture of Bujutsu 武術 and Budō 武道, the Marma Chikitsa of the Kalari tradition — I met all of it through direct transmission, under teachers who held their knowledge with precision. That preparation is what opened the terrain in which SUIKIDO took form.

A violinist who has trained for decades in the discipline of the instrument expresses their own music through it, not against it. The formation opens the terrain.

In 2001, after more than twenty-five years of practice, I began to question what I had been taught. Not the traditions themselves — but the state of the teachings I had received. Forms I had been given failed direct testing. The scholarship was there — but the practice had parted from its living ground: the forms had become exercise and mimicry.

What followed was a return to first principles. The architecture of the human body. The natural forces that operate in it. Inherited form was tested. What held, stayed. What did not, was set aside. What remained entered practice.

In 2003, at the age of 33, the discipline was named: SUIKIDO.

SUIKIDO continues the work of Kappō 活法, Taijutsu 體術, and Sappō 殺法 in the form of Bodywork Therapy, Kinetic Movement, and Martial Art. Each direction a complete practice in itself. Together, one discipline — articulated in its own terms as The Undivided Art, Ichi Tai Gei 一体芸.

— One · 体 Body · 芸 Art.

SUIKIDO is built in direct, tested practice — on the ground the traditions prepared. The vocabulary is drawn from the traditions that named this knowledge most precisely. The configuration is forged. The source of what the discipline works with — the body, the forces, the structural principles, the vital points — precedes every tradition that articulated it. SUIKIDO returns to the contact that precedes the systems.

The knowledge that underlies SUIKIDO is not new. It is an unbroken stream — ancient and living — carried forward by those who remained connected to its original root. SUIKIDO is its continuation, named and configured in its own terms.

Only what holds enters the corpus. Nothing beyond this is claimed.