



HOP-LITE

Newsletter of the International Hapology Society

No. 7, Spring 1999

Combative Training - Old & New

Some Thoughts on *Jūjutsu/Yawara* vs Judo

Liam Keeley

While practicing for a *jūjutsu/yawara* demonstration with my senior, Yamada Ichiro, a number of points regarding *jūjutsu* were quite forcibly brought home to me (pun intended). We were specifically preparing for a forthcoming demonstration of Tatsumi Ryū *yawara* (*jūjutsu*) at Kashima Shrine, and the demands of preparing for demonstration as versus functional use allowed for some interesting insights.

In this issue...

Some Thoughts on <i>Jūjutsu/Yawara</i> vs Judo	1
DON'TS	3
Report On Demonstration of Various European Fencing Traditions	4
Two Reviews On the International Budo Seminar Katsuura, Japan	6
Traveling With Donn F. Draeger - Summer 1972 . .	8
Interviewing the Combative Man	9
Apache Reality	10
ICS Certifies Shooting Instructors	13
Terry Brown's <i>English Martial Arts</i>	13
Review of <i>Ring of Liberation: Deceptive Discourse in Brazilian Capoeira</i> by J. Lowell Lewis . .	14
Two Reviews of <i>Armed Martial Arts of Japan</i> by G. Cameron Hurst	15
Recent IHS Library Acquisitions	17
Miscellaneous Martial Melange	17
Correspondence	18

The first was that it is extremely difficult to give an accurate representation of the actual techniques in a demonstration format. For example, the Tatsumi throwing techniques are not designed so that the opponent can roll out after the throw; if the person being thrown is able to do a breakfall, the throw has at least partially failed. While the *yawara* syllabus has equivalents to such standard judo tech-

niques as *o-soto-gari*, (major outer reaping), *o-uchi-gari* (major inner reaping), *seionage* (shoulder throw), and *tomoe-nage* (stomach throw), they are done in such a way that it is all but impossible for the opponent to take *ukemi* (breakfall). For example, in the Tatsumi throw similar to *o-soto-gari*, the subject starts with strikes to the opponent; the leg reap is then made while at the same time the opponent's head is being driven forcibly into the ground with one hand. Similarly, in the Tatsumi form of *o-uchi-gari*, the throw is preceded by a knee to the groin; the throw in *seio-nage* is done so as to break the opponent's arm. The Tatsumi version of *tomoe-nage* is particularly illustrating. Often seen in movies, *tomoe-nage* is a sacrifice throw where the subject, gripping the opponent's collar, drops to his back while placing a foot into the opponent's mid-section, throwing him with considerable force, a good distance. In Tatsumi Ryū, as the subject drops to his back, he twists his body to the side and slams the opponent's face/head into the ground.

Given the amount of potential damage that can be inflicted, paired practice is rather difficult and dangerous. This makes it difficult to do an *impressive* demonstration without incurring injury. Leaving aside the problems in demonstration,¹ the question remains, how does one practice for realistic effect?

There are a number of alternatives that come to mind, some of which have become so overemphasized that they have actually come to typify the art. If pair practice is to be conducted, some form of modification must be made for the sake of safety:

- ▶ the technique is stopped short of full contact as in most modern karate training
- ▶ the technique is effected without full force and/or follow through, as is the case in most joint locking techniques
- ▶ the target emphasis is altered as in many aiki joint techniques
- ▶ the throw is altered to allow a safe breakfall as in judo and aikido
- ▶ the movements are performed in slow motion as in *taijiquan*

¹To at least some extent demonstrations affect the performance of techniques in a way that selects for the display rather than the effective.

Alternatively, full force practice can be conducted on a solo basis, as in *iai-dō* or karate *kata*. While this last option is viable for many in their personal training, it not part of the Tatsumi Ryū training program, nor am I aware of any Japanese *koryū* that has chosen this option for *yawara* practice.

Finally, *kuzushi* and *randori* are options. By *kuzushi*, I mean breaking down technique, playing with it, essentially asking “What if ... ?” questions. By *randori* I mean some kind of free practice. The Tatsumi Ryū has this kind of training, which is referred to as *midare-ai*, in the case of *yawara*. *Midare* is an alternative reading of the Japanese character *ran*, which implies both freedom and chaos. My colleague, Ellis Amdur, informs me that Araki Ryū also has this kind of training.

How does one train with some semblance of realism? Given safety considerations, I see the role of *randori* more as conditioning for combat, rather than being directly applicable. In our training in Tatsumi Ryū, we tend to use a combination of the methods I have suggested above, sometimes using a number of approaches for working on one technique.

The point here is that it is very difficult to practice potentially dangerous techniques with a reasonable degree of safety. Moreover, there is a tendency to practice what may look elegant or more impressive, even though a technique that looks spectacular is rarely the most efficient or effectively damaging technique.

To add to the confusion over effective training is the fact that it is perfectly possible to have a very hard, physically challenging training session and learn absolutely nothing of any combative value. As Major Bristol is fond of saying, “It’s easy to be hard; it’s hard to be smart.”

The next theme on which my thoughts focused was what exactly is it that distinguishes *jūjutsu/yawara* from judo? First, two caveats. I am not knocking judo, for which I have the greatest respect. I am using the term “judo” as a blanket term to cover unarmed grappling systems, and since I have trained in and am familiar with both judo and *jūjutsu/yawara*, I will use these terms as a kind of short hand for typifying grappling systems. Furthermore, I do not wish to enter into a discussion of the *dō/jutsu* dichotomy. What I want to examine here is how the presence or absence of a weapon can affect the type of techniques used in a grappling system. *Jūjutsu/yawara* would include those systems that include weapons in their grappling techniques, while judo would be those systems that exclude weapons. I am going to suggest that it is the presence of a weapon that makes the crucial difference.

I participated judo myself as a boy, and I am presently sending my son to a judo dojo near our home in Kisarazu. I think what he is learning is of great value to him: handling aggression, experiencing forceful physical contact, controlling his temper, learning how to take a fall, etc. Watching his classes and seeing the occasional competition, I am struck by the skilled techniques of many of the participants. It’s great to see a person well trained in ground techniques go to work, or see a little girl throw someone much heavier. However—

and this is a very important point—much of the judo syllabus is only possible in the absence of a weapon.

I’d like to propose a few simple tests, which can easily be carried out at home, or better still in a backyard, or somewhere else approximating the terrain on which one would expect to have to use the technique in a real life situation:

- ◆ With an opponent, take a hold-down position, such as *yoko-shiho-gatame*, *kesa-gatame*, the Gracie mount position, or something along those lines.
- ◆ Arm the opponent with a weapon - a wood *tantō* or rubber knife should be more than adequate.
- ◆ Take turns at using the weapon to deliver a killing technique.
- ◆ Arm both with weapons

It might be interesting to video the action to get a more objective perspective.

I think this exercise will allow anyone to quickly see and experience how radically technique is altered by the introduction of an edged weapon. While what I am suggesting may seem overly simplistic to some, it is one thing to have a merely intellectual understanding, and quite another to experience it firsthand.

For the second test, the pair should stand facing each other. One has a weapon, and his weapon hand is already controlled by his adversary. It’s a good idea to have a neutral observer here. A potentially incapacitating thrust or deep cut against an artery or the wrist tendons would presumably end the sequence. It’s also important that a distinction be made between killing or quickly incapacitating wounds, and those which would not immediately incapacitate the wounded person. A further complicating factor here is that even a potentially deadly wound may not immediately lead to the opponent’s loss of fighting ability. W. E. Fairbairn gives a somewhat grisly “Timetable of Death” in his book, *Get Tough*.²

For a third test, various standard techniques from aikido, judo, karate-do, wrestling should be attempted with one or both of the of the pair using a knife.

Those who are already practicing some kind of weapon-based arts such as fencing, kendo, escrima, etc., are doing some of this kind training, however relatively few are practicing some type of close-in grappling with weapons. Interestingly, grappling with weapons used to be a part of kendo training a couple of generations ago. Armed grappling was an integral part of early kendo, known as *gekken* (lit., “severe sword”), which incorporated the effective use of body blocks, leg sweeps, and throws. Unfortunately, few are carrying on that practice today. A lot of knowledge has been lost in this realm of training.

²Reproduced in William Cassidy’s *The Complete Book of Knife Fighting*.

Another aspect of grappling with weapons that has been lost in the less combative forms of grappling is the concept of handedness or asymmetry of technique. The question of why only one side of the body is used or attacked is one that comes up from time to time. Keeping in mind the likelihood of the opponent bearing a weapon, many techniques that seem to unduly emphasize attacking on one side, begin to make more sense. Many *jūjutsu ryū-ha* have *ui* techniques - techniques aimed at controlling the opponent's right arm. In the case of Tatsumi Ryū, among the first techniques taught are a dozen *ui* techniques, all focusing on locking/breaking the opponent's right elbow, the predominant weapon arm. Techniques that at first sight seem unrelated, such as the equivalents to judo's *waki-gatame* and *juji-gatame*, and aikido's *ikkō*, are all considered to be *ui* type techniques. I believe that it is this focus on controlling the weapon/weapon arm that at least partly defines the distinction between *jūjutsu* and judo. In *jūjutsu/yawara* the aim is to dominate, immobilize, and/or kill the opponent (who is most likely armed), either with one's own weapon or that of the opponent.

In conclusion, and to put it simply, if there is a weapon, many standard judo type techniques are no longer possible; without the weapon, everything changes. You can conceptualize the weapon as having an effect like a dam across a river; take away the dam, and the water is free to flow in a new direction. The mere presence of a weapon in a grappling situation constitutes a constraint that dictates a fundamentally different kind of combat. Conversely, the absence of a weapon allows the development and elaboration of grappling techniques in new directions.

References/Bibliography

- Cassidy, William. 1975. *The Complete Book of Knife Fighting*. Boulder: Paladin Press.
- Fairbairn, William E. 1987. *Get Tough*. Boulder: Paladin Press.
- Skoss, Meik. 1995. "Jujutsu and Taijutsu: Some Background Information on Warrior Close Combat Systems." *Aikido Journal* #103 22(2). (Also can be viewed at: <http://koryu.com/library/mskoss8.html>)



DON'TS

Scott Harrington

In As World War One continued in 1918, two United States Infantry Captains, Billings and Johnson, veterans respectively of the Canadian Expeditionary Force and the Black Watch Regiment, privately printed a small manual to teach fellow officers at Fort Oglethorpe Camp, the ways of the bayonet and the means to instruct this to ensure survival of themselves and their men in the trenches and on the battle-

fields of Europe. Both men had actual combat experience: Captain Harry B. Johnson was wounded three times and Captain Haskell C. Billings served two years on the Western Front. In addition, they had both been through Military Schools of the Bayonet to learn the techniques necessary for hand-to-hand combat.

Their manual encompassed the various parries, thrust, and strikes along with unarmed defenses against the bayonet. Format for instructing the troops, games and 'quickenings' exercises are described. Included are actual fold-out plans for falling dummy targets, designed to instruct the soldier in the thrust and quick retrieval method.

Provided below is a compilation from Captains' Billings and Johnson of reality-based facts that mean survival on the battlefield. Today they would be described as a collection of psychological, physiological and environmental principles along with various tenets of applied physics and anatomy. The rate of fire has changed and complications as biological/chemical/nuclear hazards have been added but the realities of actual combat can be found in these *Don'ts*.

DON'TS AND HINTS

Don'ts When Going over the Top to an Attack

1. Don't stick your bayonet into the hilt. Four or five inches will kill.
2. Don't hesitate after you've got your FIRST ONE, go after the next.
3. Don't stick your bayonet into his equipment. It will not penetrate web or leather.
4. Don't let him get hold of your trench knife. GET HIS.
5. Don't drop your rifle if he grips you round your body. Use the jab.
6. Don't plunge bayonet in the spine or shoulder blade. You will have great difficulty on the withdrawal, probably breaking the blade.
7. Don't tug at your bayonet, if it cannot be withdrawn, fire a cartridge or kick the man away.
8. Don't make a thrust at his legs, buttocks, or shoulders if he is running away. Go after his kidneys.
9. Don't have your mind befogged by excessive stimulants just prior to going over.
10. Don't get excited and lose your head when you meet your man. Every thrust must count. Remember that in shooting you have five chances, with five cartridges in the chamber, but only one chance with the bayonet.

11. Don't empty your magazine. You may need the last cartridge.
12. Don't throw your rifle away if you lose or break your bayonet, and have no more ammunition. Remember the butt stroke.
13. Don't attempt to pull out your bayonet from a different angle from that in which it enters.
14. Don't go by the enemy; FINISH HIM. He may be feigning death, and shoot you in the back when you pass on.
15. Don't go into the attack with a glittering bayonet. Darken it so as not to glitter in the sun or show at night.
16. Don't shout when charging. Grunt as you drive the bayonet in. Otherwise your shout may betray your presence, causing concentrated shell, machine gun, and rifle fire.
17. Don't counter with a thrust if his comes first. Parry, then follow with a lightning-like thrust.
18. Don't forget, if he has armor on, to go after his throat or groin.
19. Don't get rattled, excited, or ignore your superiors in a bayonet charge. Remember that bayonet control is as important as fire control.
20. Don't attempt a feeble thrust. It is fatal.
21. Don't keep your feet idle while in-fighting. Use the trip or your heel.
22. Don't bunch up or leave gaps in the line when advancing or charging. Keep proper interval and dressing.
23. Don't outrun the others in a charge. Always remember that the first man in a trench is invariably killed by encountering the enemy in force.
24. Don't give up if you are unarmed, and he gets the best of you in a hand to hand struggle, spit in his eye, or gouge it out with your finger.
25. Don't let your rifle or pistol fall in the mud. It may become choked up and rendered useless.
26. Don't lose control of rifle and bayonet, when closing in on the enemy. Have point lowered, prepared to meet any form of his attack.
27. Don't make a thrust before you get to him.
28. Don't get shaky if he blocks your first thrust. Keep ready to meet his next move, remembering that the enemy's method of bayonet fighting is not like ours.
29. Don't go into a charge loaded down like a pack-mule, divest yourself of anything in the way of surplus weight.
30. Don't charge across too great a distance, thus entering a hostile trench fagged out. If distance is great, go forty yards at a stretch, and enter the enemy trench fresh and prepared to KILL.

Billing, Capt. Haskell C.; Johnson, Capt. Harry B. 1918.
Hand to Hand Fighting, The Use of Bayonet. Menasha:
 The Collegiate Press, George Banta Publishing
 Company



Report On Demonstration of Various European Fencing Traditions

John Prough

Provided On January 9, 1999 at St. Peter's College in Jersey City, New Jersey, The Matinez Academy of Arms sponsored what it called a "Classical Fencing and Historical Swordsmanship Invitational and Exposition."

Ramon Matinez and his students at the Matinez Academy of Arms are to be congratulated on what I am sure was a major effort to bring off this event. Having put on seminars with international guests, I know just how much work in the planning and coordination stage this requires. Well done, it all came off almost as planned.

The purpose of this event was to demonstrate several different schools of classical European fencing schools. Also shown was the evolution of swords and their usage between the many different schools. To give a list of the different styles shown will give some indication of the scope.

The Spanish School of Rapier
 The Italian School of Rapier
 The Small Sword French School
 The Small Sword Italian School
 The Italian Renaissance Cut and Thrust methods
 The Dusack
 Filipino Spada y Daga and stick fighting
 Arte dell'Abbraccaille (unarmed defenses against the dagger)

There were also matches of the various weapons against other weapons and between different schools.

The inclusion of the Filipino arts in what was billed, as a European show became clear if you pictured the Filipino

systems as at least partly a response to the Spanish rapier school.

All this was held on a cold and rainy Saturday afternoon in the St. Peter's gym. The basketball players next door would sometimes add an unwelcome chorus of shouts and cheers. In spite of very nasty weather, between 150 and 250 spectators (my estimate) showed up, a very nice turnout. The audience was mixed, with martial artists, fencers, SCA (Society for Creative Anachronism) types, and even the odd historian.

The MC job was very ably handled by David Laloum. He kept the afternoon events on schedule, and he added his own insights from being both an Australian National Fencing Coach and his training at the French Academie d'Armes.

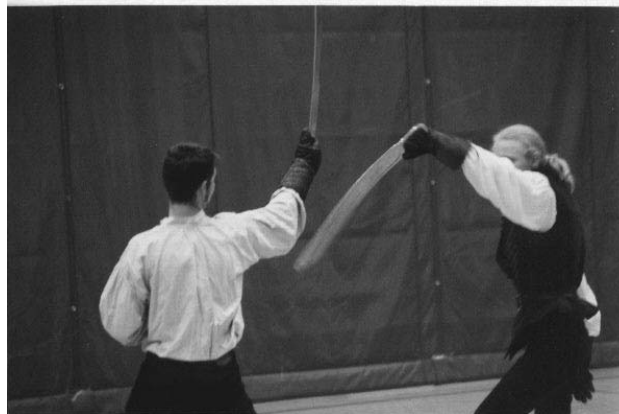
Because of the weather, two of the out of town maestros could not make it. This was a shame since everyone was looking forward to J. Christoph Amerger's demonstration and comments on the German mensur and schmiss sword traditions.

Adam Crown also could not get down from Ithaca New York due to the weather. His participation in the Italian Rapier demonstration was missed. Others stepped in, but it would have been interesting to see him in action.

Much of the extra work fell to the hosts, Ramon Martinez and his lovely wife Jeannette. They started by explaining the Spanish school of rapier and rapier and dagger. They also demonstrated the Italian rapier among other weapons.

There was a very intense demonstration by John Kovacs of unarmed takedowns against an attack with a dagger. Everyone felt sorry for the attacker since the floor appeared very hard, and he seemed to reach it rather quickly. It became clear that the problem of taking a knife, sword, dagger, club, etc away from someone gets solved pretty much the same way regardless of geography. The techniques seemed to me to be very similar to *aikijutsu* and *jūjutsu*.

After having seen the demo of Spanish rapier and dagger, many of the Filipino weapon systems demonstrated made a lot more sense to my untutored eye. Several different drills were demonstrated for single sword, two swords, and knife. It was a fast paced and interesting demonstration. Master Rey Galang led this with his students from the Bakbakan International.



Paul MacDonald (left) and Gareth Hunt demonstrating ascending cut to arm with a dusack.

Paul MacDonald and Gareth Hunt did a very amusing demonstration. They are from the Dawn Duelists Society of Edinburgh, Scotland, and they introduced us all to the dusack. The dusack was a favorite weapon of the Germanic tribes during Roman times. It is basically your "low rent" sword, constructed from a big thick piece of steel, with a slightly upturned point at one end. The handle is cut out in the form of an oval at the other end, single cutting-edged and very heavy. Apparently, the dusack was around and in use until just a couple hundred years ago. Given the low level of craftsmanship, not many would have been preserved as antiques. The system of use for this weapon was also interesting to see. Paul and Gareth kept up a spirited exchange of quips as well as blows.



Gareth Hunt with dusack demonstrates leg sweep on Paul MacDonald.

Paul MacDonald is a sword smith, and he introduced his latest reproduction of a lost blade style. It was a very elegant blade with an expanded tip area. The whole seemed to be about 4 foot long with a cross bar guard. The edge along the expanded tip had the only sharp cutting-edges. The cross bar guard and the end of the handle all are in the form of sharp spikes. The weapon is handled more like a staff: one hand on the handle and the other on the un-sharpened section of blade.



Maestro Andrea Lupo Sinclair (right) using Cut-and Thrust sword and Buckler to ward off cut by Paul MacDonald similarly armed.

As a replacement for the disappointment of the two missing maestros, there was a surprise appearance by Andrea Lupo Sinclair from Milan, Italy. He is the founder and president of Associazione Triskell. He specializes in swordsmanship styles preceding 1600. With the help of MacDonald and Hunt, Mr. Sinclair demonstrated some of the Renaissance period cut-and-thrust methods including blocks, disarms movement, and even defenses against multiple attackers. Mr. Sinclair was very articulate in his demonstration. Needless to say, apologizing for his English (better than the average Jersey City resident), he provided a number of interesting historical insights into weapons use.

After the more classical dueling weapons were demonstrated, the modern epee, foil and sabre were shown. Viewed in the context of the various demonstrations today, I am now better able to understand the evolution of these weapons.

Some of the Olympic type fencers present were not impressed with the speed and technique shown in some of these demonstrations/matches of the classical systems of swordsmanship, but then the normal straight runway found in sport fencing was not used. The targets in the classical systems were anything that could kill or disable; fencers could come at any angle of their choosing. Dueling after all is your basic Renaissance street brawl (see Romeo and Juliet for examples).



Gareth Hunt (left) and Chris Umbs (right) demonstrating Italian Rapier & Dagger.

The rise of the linear attack found in modern fencing could be seen in the Italian Rapier school, contrasting with the Spanish Rapier school techniques. The Spanish school basic technique seemed to hold the Rapier at shoulder height pointing directly at the opponent. Then the two antagonists circle each other trying to get the other off the direct line so that an attack could be made. Maestro Matinez had a chart of obscure geometric design to show how to achieve this. It was very mathematical in that reducing the radius of your circle increased the chances of a successful attack.

Other critics commented on the difficulty of reproducing early schools from written manuals. They contend that without the direct transmission from master to student the art is distorted. This is probably true enough, but since the line is broken, the only method left is to try and research through the many manuals that date back in the middle ages. Using experienced fencers, it should be possible to at least get the flavor of the old art. This is what was being demonstrated on that cold afternoon. It was a group of very dedicated fencers trying to re-discover what techniques were used and worked in the various old schools. Scholarship is never exact, nor even very pretty sometimes, but it is to be encouraged. Overall, the afternoon allowed those of us in the audience to view "work in progress." I found it very interesting.



Two Reviews On the International Budo Seminar Katsuura, Japan

Derek Steel

The annual International Budo Seminar (IBS) in Katsuu-
ra, Chiba has a great deal of potential as a stimulating forum
for the advancement of budo-related knowledge and for
building the budo community in general. The facilities are
beautiful and well-rounded and the sponsoring organizations
and supporters (Nippon Budokan, International Budo Uni-

versity, Japanese Ministry of Education) have the financial resources and political pull to gather some of Japan's top budo minds and practitioners. Unfortunately, the event consistently does not live up to its potential.

What's good

To begin on a positive note, there are certainly many successful aspects of IBS. It offers an excellent opportunity for a wide variety of budo practitioners to gather outside of their own styles; to interact socially; have stimulating discussion over meals and beers; train together; schmooze with high-ranking teachers; exchange information; and generally offer the kind of support useful to foreigners training in Japan. Most people seem to attend for one or more of these reasons. Most participants also seem to enjoy the "experience a new budo" opportunity. Kyudo practitioners gleefully discover the joys of *shiai* (contest) in *jukendo* (rifle bayonet); kendo and karate powerhouses find calm in the meditative world of kyudo; practitioners of kata-based arts get a taste of competitive bouts; and nearly everyone enjoys the chance to be cut to ribbons by charming young ladies armed with *naginata*.

It is unfortunate, then, that these successful aspects are unbalanced by some major failings, one of which is discussed below.

Dull, dull, dull!

Perhaps the most problematic item is that the lectures and presentations that make up a good portion of the activity, despite their promising-sounding themes, are rarely stimulating or engaging. The general rule for presentations seems to be staid, university-style lectures that are read directly from prepared notes, followed by interpreters (many of whom are too unskilled in the target language) also reading directly from their prepared English translations. Speakers, in general, tend to lack dynamism and audience orientation. For the vast majority of presentations, it would have been far easier on everyone simply to distribute copies of the lectures for reading at leisure. Another possibility might be to distribute copies of the presentation for close reading beforehand. This could be followed by presenters elaborating on specific points or fielding questions and discussion.

This year saw a refreshing exception, by the way, when the Kodokan's Naoki Murata spoke more or less ad-lib—in English!—about the evolution of judo. While this presentation was problematic in that due to a mis-communication there was no interpreter prepared to convey his words in Japanese (bilingual presentation being a seminar requirement), and some felt Murata was a bit repetitive, it nevertheless was still a step in the right direction.

The question-and-answer sessions that follow each lecture—although undoubtedly included to stimulate at least a modicum of interaction—have generally been perfunctory and ineffective. These sessions are flawed by time constraints, poor communication, a lectern-versus-audience format that does not encourage back-and-forth discussion, and a general lack of spontaneity on the part of presenters.

Also, it is unfortunate that in many cases the material presented is not originally prepared for the seminar, but rather mashed together from material extracted "as is" from books and articles already published elsewhere for other purposes. While this may be more efficient for the speaker, it does little to address the needs of international, and in many cases highly experienced, budo practitioners who have gathered hoping for a stimulating learning experience.

Suggestions

Perhaps this is my own liberal arts university bias, but I contend that IBS speakers should be capable of presenting original material tailored specifically for experienced, international participants, and they should be capable of doing it in a more dynamic, flexible, and spontaneous manner. Of course, they should refer to notes, but certainly they should not rely on simply reading directly from them. They might consider taking questions along the way, but in any case they must have more awareness of the audience.

Admittedly such dynamism in pedagogical method might be difficult in many cases, since many of the lecturers are primarily martial artists and not university professors. Further, having to present everything in two languages presents a tremendous challenge in itself, inevitably causing time delays and subjecting the already difficult material to an extra level of potential misinterpretation or mis-communication.

One wonders whether given the difficulties it might be better to drop the lecture format altogether in favor of smaller workshops and discussion groups that would bring presenters and participants into closer contact to achieve a higher level of intellectual discourse. Another improvement might be to arrange that the speakers are an integral part of each seminar instead of honored guests isolated behind a podium. This could be accomplished, for example, by having them actually spend at least an evening eating, drinking, and talking with participants instead of arriving just before their lecture and rushing back to Tokyo immediately after it. Finally, the inclusion of non-Japanese presenters might help to balance the body of presentations overall.

[Derek Steel holds a BA in Japanese Studies from Earlham College. He has lived in Japan almost continuously since 1987, and now works in Tokyo as a freelance translator for *Aikido Journal*, Koryū Books publishing, the Nippon Budokan, and others. He has studied Goju-ryu karate, aikido, xing-i and taijiquan in the past, and has been a student of Shintō Musō Ryū *jūdō* and Daitō Ryū *aikijujutsu* for seven and eight years respectively.]

IBF Panel Discussion - "The Direction of Japanese Budo in the age of Internationalization - The Participation of Budo at the Olympic Games"

Anna Seabourne

The introduction to this discussion stated that it would be about "how we can preserve the traditional aspects of

budo and whether or not it is permissible for budo to change with its international diffusion.”

The first theme that developed from this topic was the use or neglect of *kata*, including speculation on whether *kata* remains a valid training method or has become simply a form of dance. The suggestion also arose that while *kata* contain the root traditions of modern sport-oriented budo, there is little interest in them, perhaps because of the way they are taught.

A second theme touched on the evolution of budo into competitive sport and the inevitable breaks from tradition that accompany this modernization (examples included the debate about colored judo uniforms and whether sumo wrestlers should be wearing shorts under their *mawashi*).

The problem with these discussions was that the panelists seemed to acknowledge only two options: 1) to allow budo to evolve into sports and abandon their foundations, or 2) to steadfastly maintain budo with all its traditions intact, but at the risk of fossilization or even extinction due to lack of relevance to the modern world. However, this reflects an issue that practitioners of classical traditions have felt is often ignored, that is the role of the *koryū* and the important lessons they have to offer. In the seminar as a whole, there is an unbalanced focus on the nine modern and/or sport-oriented budo (aikido, judo, jukendo, kendo, karate, kyudo, naginata, Shorinji Kempo, and sumo), with most of the participants and lecturers being practitioners or associates of these. Probably, this reflects the orientation and interests of the sponsoring organizations. However, the unfortunate consequence of this is a distinct lack of material presented on the *koryū* (classical traditions), which are arguably an important “third leg of the stool” in terms of the modern budo/sport budo/*koryū* trinity comprising the Japanese combative arts world today.

There was praise for foreigners interest in budo culture, and more than one member of the panel decried the lack of interest prevalent in the Japanese youth of today. Some of the reasons for this were tantalizingly raised, but then not discussed in detail. Judoka, Yamaguchi Kaori commented on the media reporting of judo events that focus on the competitive aspects to the detriment of commentary on the sport for its own sake. Fumiaki Shishida introduced the idea of “nurturing a ‘rebellious’ attitude,” a topic that had great potential for discussion as a means of incorporating tradition into the modern budo world. However, again the challenge was not taken up.

A further missing aspect relating to motivation is that many people come into budo of one form or another from a desire to learn self-defense. For many people from other countries this is one of the major attractions of the “martial arts” - at least initially. It seemed strange that the practical aspect of fighting arts was not even mentioned, given the recent increase in knife attacks and physical violence and bullying in Japanese high schools.

Some issues that could have taken the session beyond a series of prepared statements are:

- ▶ The media coverage in Japan (and internationally) of the modern budo - the focus on wins and losses doesn't generate awareness or enjoyment of the sport for its own sake.
- ▶ Budo as Olympic sports - one participant wanted to ask “Given the choice between sumo and baseball being accepted into the Olympics, which would the Japanese choose and why?”
- ▶ Japan's role in the internationalization of budo - has Japan lost the initiative already?

This last is probably too controversial - but then why pick the topic of internationalization in the first place? In summary, the “discussions” raised more questions than it answered, and due to the format it was not possible to get our teeth into any of the topics to any depth. While many of the participants did go on to discuss these things afterwards, it would have been better to have had the chance to engage in conversation with the panelists themselves.

Overall, one was left with the impression that the stool is teetering on the point of balance between budo and sport, and that the possibility of a third source of support is not something that foreigners have any say in.

[Anna Seabourne's involvement with Budo started when she joined a self-defense course run by a Ju Jitsu instructor in 1986. She has attained shodan in TJF Jitsu (UK); shodan in Shorinji Kempo and nidan in Takeuchi Ryū Kobudo.]



Traveling With Donn F. Draeger - Summer 1972

Dan Vencak

The trip started in Singapore. I arrived a few days earlier than Donn or Joe Garrie (my friend from Sophia who introduced me to Draeger-Sensei). It was raining most of the time we were there. I remember visiting a number of training halls: White Crane, Tai Chi Chuan, and other types of boxing within the various ethnic Chinese communities. We were always escorted by Donn's local friends. It was quite apparent that he had access to rival groups. Some were rather unusual styles that appeared on the brink of extinction. We assisted Donn however we could (carrying the equipment, keeping track of the many photos he took, etc.). If I recall correctly, he had a basic set of pre-arranged questions that he would use during the interviews (re: special diet or training regimens, abstinence practices, etc.). I vaguely recall an elderly Chinese master of an obscure boxing style who mentioned that as part of his training he was required to sleep on a long square piece of wood (10" x 10" x several feet) a few feet above the ground in order to develop an innate sense of balance. He felt that the then current younger generation

could not train with the dedication required to master his art in the traditional way.

From Singapore we went to Johor Bahru, Malacca, Seremban, etc., etc. Without regard to sequence, I have memories of a museum focused on weapons (Johor Bahru - Sultan's grounds?) and various treks into Malay *kampungs* (sp?) to observe Silat practice sessions. I can still recall my excitement as I witnessed the first nighttime Silat practice session - the emotion charged area was encircled by torches. The combatants circled each other clock-wise & counter clock-wise in low stances occasionally slapping their own limbs. I remember the sudden flash of weapons. Some of the Silat masters were holy men (Sufi Imams) held in very high regard within the community. I can not recall specifics- there were just too many different styles/interviews. Also, there were various Kuntao styles in each of the villages or towns we visited. Then there was the demonstration of an Indian stick fighting art (long cane sticks whirled very fast and intentionally angled off the ground).

We were granted special permission to stay a for a couple days on one of the aboriginal reserves in central Malaysia. We were allowed to sleep in a medical clinic which the Malay Government constructed for the aborigines (the Government sent in a doctor or nurse once every week or two). I have memories of the aborigines demonstrating their skill with the blowpipe for hunting. I also remember swimming in the mountain streams with the children. They were obviously hunter-gatherers, but I am not certain to which aboriginal group they belonged (Sernang?, Jakun?, for some reason the name "Orang Asli" comes to mind). It was a couple of carefree happy days in a place where the modern world was left far behind.

I have a fairly clear recollection of our stay at Thamby Rajah Sensei's although I am not quite sure of the location (was this in Seremban?). I remember practicing Aikido at his dojo and also performing jodo drills there under Donn's instruction. We slept in the dojo, but ate with Thamby Sensei's family.

Kuala Lumpur is almost non-existent for me. We arrived late in the day and on the following morning we ate breakfast at a local Indian shop. They served round flat bread that could be dipped in sugar or curry. Donn warned me that our bodies would not be able to handle day-old curry in that climate. Well, you can guess the rest. A few hours later I was downing Kaopectate™. When I finished all we brought, I was still in very bad shape. Anyway, after twenty-four hours of sleep, sweat & shivers I recovered enough to re-join the group. I can still remember the room where we stayed. It was in some building in downtown KL. It was a storage room for a book company that belonged to one of Donn's friends. We slept on canvas folding cots.

Penang is a bit vague. I remember a very kind middle-aged gentlemen who appeared to have known Donn for some time. He seemed to me to be Malay-Chinese. We stayed in a large house (British colonial type in an old neighborhood). It rained most of the five days we were there. I remember a children's blowpipe that someone gave me as a gift along our

travels. I remember the gentleman taking Joe and myself around Penang (a snake temple?, batik shirts, etc.). This was our last stop in Malaysia. We parted company with Donn there and went north by train to Thailand. Joe and I planned to stay in Thailand only a week or two. I returned to Tokyo four months later to continue my studies at Sophia.





ICS Corner

Interviewing the Combative Man

Interview conducted by Deputy Nick Nibler

Combative Man: Law Enforcement Officer (this officer, a fairly new academy graduate was directly involved in a recent shooting incident, in which he was able to effectively and efficiently end a potentially very dangerous situation).

ICS: What is your combative background?

LEO: My first involvement with anything combat-related was learning to shoot various types of guns with my father. I really enjoyed that as a child, and continued to pursue and develop that skill both in target shooting and hunting. I have always had an interest in the martial arts. I have been studying Isshin-Ryu karate as my main style, and found it both rewarding and applicable. I have been working in the law enforcement field for about a year now, and have received a great amount of training related to that particular field. I can't really picture myself doing anything else other than being a police officer.

ICS: What do you feel is an accurate definition of the combat mindset?

LEO: I always pictured someone who had a "combat mindset" as someone who was in the military or had a killer instinct. However after receiving some of the training in the police academy and having been involved in a shooting I have to say that I have a different opinion now. I feel that a combat mindset is one where the mind is understanding of what can happen and being prepared for it, not paranoid but simply aware of the possibility. A person with such a mindset doesn't look at life and say, "It will never happen to me." I believe that a combat mindset is one where a person

when confronted with a stressful situation can not only use their training, but also apply their life experiences to survive and succeed in a stressful situation without resorting to panicking or losing control.

ICS: If I said “preparation for a shooting,” what would pop into your mind?

LEO: Knowing and being proficient in the use of your weapon! Staying in shape and having previously considered what you would do in a shooting situation. I have seen many people do the minimum to get by in shooting skills. Many of my classmates in the academy passed the requirements for their handgun, and then never bother to practice other than when they “have to pass” their biannual qualifications. It is my belief that shooting is not a natural skill for most people. It has to be learned and practiced like any sport. So many movies show people picking up a gun, and becoming instant sharpshooters. It is not like that; you need to practice and understand how your gun shoots and how the trigger feels when the gun is being fired. Know the little nuances and quirks about your gun. And most importantly “MAINTAIN YOUR WEAPON!” I remember one day shooting at the academy range, and seeing one of my classmate's gun jam and freeze up. Everyone knew why it happened, it was because it was our fourth day of shooting, and he hadn't cleaned it once during the entire week. He was an excellent shot, but what good would it do him in a shooting if his gun didn't work?

As for staying in shape, any situation, which requires one to shoot at another human being, is going to be filled with massive amounts of stress on the body and mind. Being in good physical condition will help the body and mind deal with that stress both before, during, and after the confrontation. Previous consideration is just as important. My situation occurred in a very brief time frame, and was over. I did not have “time” to consider my options I had to react, and trust my mind to pick the appropriate course and implement it. Previous to my shooting, I had always worked through in my mind how I would react if confronted with such a situation. I pictured myself drawing my weapon, making sure I took aim, pulling the trigger. And I always pictured myself succeeding. I think this helped a lot in allowing my mind to have something on file to draw from when confronted. If the mind has never before confronted or considered something it is my opinion that it does not react as well or fast, being that it must consider what to do.

ICS: Any closing thoughts:

LEO: I think that one of the biggest considerations in any stressful or critical situation is “can your mind deal with what is before it happens?” If you can't process thoughts and resolve to take action, you could be placing yourself, or others, in a position to be killed or seriously injured. Practicing shooting, staying in shape, focusing on being

prepared, these are all tools to help oneself, however, they are meaningless if you can't put it all together in the mind. From my personal experience, I would say a combat situation, whether a shooting or any other type, does not end when the physical portion is over; but can continue on for days or weeks as the mind works through the stress created by that confrontation. I have to say even with all the risks associated, I am very happy working as a police officer and I look forward to going to work every day.

I was introduced to *Hop-Lite* and the study of hopology by one of my instructors in the academy. I have found it to be a very interesting field, and one that applies to many areas of life. I think there is still much I need to learn in life, and I look forward to all the experiences that still await me.



Apache Reality

Hunter B. Armstrong

Throughout history, a key problem in preparing the fighting man for combat is the difficulty in developing training systems that simulate the realities of combat. As with any performance oriented training, the more closely the training environment simulates the combat environment, the better the training can actually prepare the individual. Herein lies the basis of a training truism:

An individual's trained skills are only truly applicable for the environment in which they have been trained.

For most sports, the competition environment can be closely simulated during training; to prepare for a tennis match, one can play tennis on a tennis court; to prepare for a wrestling match, one can wrestle on wrestling mats. The demands of combat, however throw a physical and behavioral wrench into the works. In combat, the arena can be virtually any environment in which humans can be found. Further, the individuals involved are not merely competing, but endeavoring to force one's will and perhaps more importantly, to do harm upon one another. In all cultures, defeat in combat means not only losing the game, but at the very least flight and humiliation, but in many cases, injury and possibly death. This incurs a level of stress—seen as fear and emotional arousal—that is hardly seen in any other type of physical performance.

Simulating the mechanical aspects—the techniques—of a physical performance are, of course, vital to successful training, however, particularly in combat, the demands of the behavioral factors, which by nature includes environment as well, are equally if not more important.

In modern training for non-sport combat, not only are the behavioral aspects often ignored, but even harsher aspects of the physical training environment are become more

rare. Typically, modern training centers (dojo, kwoon, gym, salon, gelanggan, etc.) are indoors, with artificial lighting, air conditioning, and relatively short training sessions—the trainee knows that training will end soon. In addition, the ground surface is usually smooth for unimpeded movement, and perhaps even padded for protection. While this type of environment allows a greater concentration on the training in technique, it provides at best only an illusory experience of combat. The experience of tripping over a rock or bush, slipping in mud, sun in the eyes, bumping against a tree—all minor but relevant and common occurrences in real life and real combat—is not part of the training environment. Without all the physical realities included in training, there can be little real transfer of trained skill to real life application.

An individual's trained skills are only truly applicable for the environment in which they have been trained.

The behavioral side is of even greater importance. How effectively can *training* with someone who is not trying to hurt you prepare you for *fighting* someone who is? The answer, of course, is minimally. The great “inhibitors” in combat are fear and stress. *Learned* movement (as versus instinctive movement) is notorious for breaking down under the pressure of fear and related stresses. Just as natural terrain and realistic environment are necessary for preparation for combat reality, so are fear and stress. Of course, fear and stress are as much a part of the combat environment as the terrain and other physical environmental features. Furthermore, like the physical environment, the behavioral environment is easy to ignore in training. It is so much more enjoyable (comfortable) to just practice the movement techniques.

In classical systems of combat training—those systems developed from combat and used for combat—all three legs of training were/are integrated within the system: technique, physical environment, and behavioral environment.³

While there is a fair amount of information available on this in the well documented, popular fighting arts of Asia, I recently came across material on the training methods of one of the most effective combative cultures of North America - the Apache. In *An Apache Life-Way* by Morris Edward Opler, there is a very interesting description of the training of Apache youths for hunting and warfare. It is particularly interesting to note the reality of the environment... both physical and behavioral. In the selection below, Opler relates aspects of training (the text in italics are the words of his Apache informant).

As time goes on group tactics assume increasing importance in the physical education of the novice. Where there are a number of boys of the proper age

in the local group, they are brought together frequently for the training tasks.

Suppose I have a boy in the group. I give him equipment and tell him to go out there. The boys line up, ready to run. Maybe two men go along and see that the boys don't stop running. Then along comes a man with water in a little container and says, "Take a mouthful, but don't swallow it; hold it in your mouth. You are going to run four miles with this water in your mouth."

They all start out, not running full speed, but trotting. When they come back they are inspected. Each man inspects his boy to see if he still has the water in his mouth.

Now one old man from the group of camps [extended family] might say, "I have a fine boy. He is hard to beat [in a fight]." Then perhaps my father would say, "I have a good boy. Bring your boy in." In they come. Everybody is around. The other boys who are novices are there too, waiting. They match these two, and the fighting begins. Maybe they are both crying. They fight until they bleed, until one of the boys says, "Enough!" Then he is whipped.

Then they take eight boys, all of about the same size and with about the same amount of training and give them slings. They take them to a flat place where there are many stones and where all of them can see each other. The trainer says, "All right, four of you boys go on the other side, four stay on this side. This is going to make you quick; this is to develop you in speed."

They have to pick up the stones and sling them at each other, one side against the other. They have to learn to duck and dodge and keep from being hit. They are taught to throw at each other and to hit each other. If a stone hits you in the head, you are gone; if it hits your arm, it may break a bone. You have to jump aside and dodge in order not to get hurt.

*After so much sling-fighting they are beginning to be a little like warriors. Next they make small bows and arrows. The boys divide into equal sides again and take their places about fifty feet apart. They use small arrows; but, if these arrows hit you, they stick into you. They are of wood, sharp pointed. The trainer says, "All right, you boys go out there and fight" (Opler, *An Apache Life-Way*, 72-73).*

Opler also describes a “mimic contest, in which stones are parried with round shields...” and “wrestling matches in which ‘the idea is to throw an opponent down before you get hit or kicked’” (Opler, 73).

Many will have the tendency to belittle such training methods as “primitive.” However, it should be kept in mind that for a several years towards the end of the last century, a few hundred Chiricahua Apaches ran the predominant por-

³More on this topic can be found in “A Further Look At Analyzing Combative Systems” by Hunter B. Armstrong, in *Hoplos*, Vol. 7, No. 1.

tion of the U.S. Army in circles. A number of professional military men have called the Apache the finest light infantry fighters bar none. Keeping their formidable fighting capabilities in mind, the simple training methods of the Apache should not be so easily shrugged off as “primitive.”

The Apache training depicted here obviously put more emphasis on mindset than on physical technique. Though, the Apache did not omit technique, their techniques of combat were subsidiary to and a molded by the physical and behavioral environments in which they fought. This is at least partly a result of a nomadic and fluid way of life.

Apache training in many ways is quite different from that of more sedentary cultures. Perhaps the rise of other cultures’ sedentary lifestyles provided an opportunity in those cultures to develop fighting techniques that while still integrated with the behavioral and physical environment, allowed the techniques to emerge as the primary element in training behavior. In Japanese martial culture for example, the classical swordsmanship training included an inherent element of danger/risk to the trainee that was the vital aspect of the overall training system (see illustration).



Detail from scene of traditional “recreation” from *Japanese Traditional Sports Expressed in Works of Art*, published in 1994 by the Tokugawa Art Museum in Nagoya. Notice that training is conducted with “live” blades. In particular, notice the swordsman in the lower left portion of the picture and the object lying on the ground to his left: The accidental result of very realistic training... his left arm.

In any case, whether “primitive” or “civilized” warrior culture, it is apparent that any combative training system aimed at the survival and dominance of its advocates in combat, must include a level of reality in the physical and behavioral environments for the techniques to survive in the harsh world of real combat.

Modern Training Applications

Obviously in a litigious and risk-fearing culture such as ours, some training institutions and individuals will have to avoid training methods that incur “unacceptable risk.” However, the risk factor is important enough in preparing the individual for surviving/dominating in combat that it behooves those in charge to review their policies regarding what levels of risk are acceptable/unacceptable.

Even with minimum risk level training formats, some degree of reality enhancement can usually be implemented. For example, most running programs are conducted on artificially prepared surfaces such as tracks, sidewalks, roadways, treadmills, etc. Occasional running on trails or other types of rough, unprepared ground can do much to enhance the overall training effect. Weight training can also be approached with a more functional perspective. Most weight training exercises are performed in a balanced, bilateral manner, i.e., squats are done with feet parallel, and the two legs working together. Similarly in presses and pulls, a barbell is usually used, and the arms work together in a balanced, bilateral action. However, in close combat situations—striking and/or grappling—there is little opportunity for the use of balanced, bilaterally developed strength; extremely rarely does one ever encounter situations where one needs to push/pull with equal force with both sides of the body at the same time. It makes sense then to perform at least some supplemental training in a similar fashion. Examples would be squats alternating one leg forward, then the other; one-arm presses and pulls with dumbbells; etc. Another means would be to use unequally loaded dumbbells. The emphasis would be on loading one side of the body heavier than the other, and switching back and forth. Lifting sandbags can be another extremely effective, unbalanced training method.

If one can switch one’s perspective from the rigid, artificial training perspective, it becomes apparent that there are many possible ways of adding some realism to training.

Likewise, occasionally taking close combat training outdoors in natural terrain can also be of benefit and provide some interesting insights. Similarly, practicing close combat (carefully) under the conditions in which the close combat would likely occur can provide a dose of reality to those training. For example, for police officers, carefully practicing the appropriate defensive tactics techniques on the street next to a car to simulate a traffic stop situation. All too often the officer learns and practices his defensive tactics in the gym, only to find the techniques break down when put to the test in a real street confrontation. All too often, then, the techniques are put to blame as useless, when in reality it was the training environment that is the problem.

Reality is perhaps the most important part of preparation for combat. More and more in our comfort driven society, reality in training is being ignored. This is fine for the non-professional, i.e., the non-combatant, however, the results for professional, could be lethal.



ICS Certifies Shooting Instructors

Nick Nibler

On 05/14/99, Hunter Armstrong, Nicholas Nibler and Bill Glesener certified ten law enforcement firearms instructors from Washington State in the ICS Instinctive Combat

Shooting Instructor's Course. The course was held at the Criminal Justice Training Commission's new range located at the Basic Law Enforcement Academy in Burien. The students were all active firearms instructors for their departments, the State Academy or both. The first part of the course consisted of a historical overview of instinctive shooting, an explanation of the neurological and biomechanical principles involved. This was followed by a walk through, and ended with the students taking on the role of instructor with their classmates acting as new shooters. In the second phase, the students began coaching each other through the various live fire drills.

After lunch, the students were put through two of the ICS Adversary Drills, using airsoft pistols. This gave the students the chance to start using their new skills against armed bad guys (the ICS staff). Additionally, these drills demonstrated to the students the effectiveness of the combat principles they were learning.

There was a heavy emphasis put on these combative principles throughout the course. Learning to shoot doesn't do much good if the shooter can't function in the environment one is liable to be fighting in. The principle is similar to learning to swim on dry land.

The students had to successfully complete a written test, a live fire course, and a practical coaching exercise in which the staff played the parts of both new and problem shooters.

Afterwards, the students shot in low light and finished the day with a challenging shoot in the dark. The student would face downrange in complete darkness with an instructor behind him. The instructor would briefly flash a light on one of two targets placed ten feet away. The students had just enough time to orient themselves to the target before the light went out and they were forced to shoot in total darkness. All the students had their sights taped over so tritium night sights were no help here. Perhaps to their own surprise, everyone hit the targets rather easily.

From the ICS staff's perspective, it was a pleasure to work once again with experienced professionals. These men have the responsibility of preparing their fellow officers to survive lethal force encounters and to protect the citizens they serve. One hundred and sixty seven officers were killed in the line of duty last year and thirty nine so far this year. It was obvious that these officers took their jobs seriously. Everyone participated fully in class, worked hard, and approached the subject with an open mind. We are looking forward to another trip to the Northwest next month.





The Hoplite's Bookshelf

Terry Brown's *English Martial Arts*

Reviewed by Steve Kelsey

Reading through from the title of the book to the last page, this book is best described as tantalizing, intriguing and thoroughly worthwhile. In *English Martial Arts*, Brown sets out to demonstrate that England had both a comprehensive and organized martial arts culture as advanced and proficient as any of those seen in the East.

Brown's main area of concern is with the development of the "Masters of Defence," especially at their peak in the 16th and 17th centuries. These *schools of fence* were "companies" where civilians could learn the skills of usually two and in some case three of the major weapons of that time.

Brown spends several chapters taking us through the background, organization, prizes, and challenges of these schools of fence, giving us a very vivid and lucid picture of them. He then goes on to discuss several of the major weapons of the time, followed by a look into the development of bare fist fighting. These sections are immensely interesting, especially the chapter on the *bill*, which was a glaive-like polearm. Brown's enthusiasm for this weapon is evident, and coupled with the photo section of techniques, gives one a fair grasp of the weapon's potential.

The last section of the book is a series of photo sequences of the usage of each weapon against its like and against the other major weapons. This section is clear and helpful, and adds very much to the books' overall quality.

In spite of its title, *English Martial Arts* is by no means comprehensive, Brown has chosen instead to concentrate on several specific areas. I think that the book benefits from this decision, but it does leave the reader wanting to know more. Hoplogists, for example, might be interested in learning more of the political forces that led to the development of the Masters of Defence and to much of the prevailing martial culture. For example, Brown argues quite convincingly that due to England not having a standing army at the time, that it was in the interest of the King to promote martial study amongst the populace. Having an armed, trained, and ready civilian population was not only tolerable to the King, but perceived as a necessity.

There are countless other insights in this book that I found equally stimulating, for example, the notion is presented that the development of an efficient and effective police force results, over time, in the reduction in the self defense ability of the civilian population. Another example pertains to weapon development: The broadsword slowly changed from having a blade with edges parallel nearly to the point, to one with sharply tapering edges. This led to the broadsword being more easily manipulated and taking on a

stronger guarding role. This evolution at least partly contributed to the demise of the shield.

To conclude, I would say that this book offers the reader an extremely good introduction to several key areas of martial thought, organization, training, and application in the late middle ages in England. There, of course, is still much room for further research, and hopefully we will be seeing further publications of this quality from Terry Brown in the future.



Review of *Ring of Liberation: Deceptive Discourse in Brazilian Capoeira* by J. Lowell Lewis

Mance Thompson

J. Lowell Lewis' *Ring of Liberation: Deceptive Discourse in Brazilian Capoeira* is a detailed and informative work on the popular but relatively un-researched art of capoeira. In the relatively unreliable field of martial arts literature, this work stands out for its methodology and high scholarly content. *Ring of Liberation* examines capoeira primarily from an ethnographic perspective, but with some historical, sociological, and anthropological insights as well. As such, Lewis is clearly concerned with the proper framing of the art for a primarily non-Brazilian readership who likely has limited exposure to Brazilian culture. He goes to length in describing his methodology and perspective. Being one of the few non-Asian arts that has gained a large following, capoeira is exceptional as well for its dance-like motions and by the fact that it is practiced to music.

As the author describes in the section on the history of the art, there is a great deal of disagreement amongst researchers and practitioners of the art as to its origins. What is known and also sets capoeira apart, is that it was developed solely by Brazilians of African ancestry during slavery times. Without supporting any interpretation of the details in dispute, the author outlines the current theories surrounding the rise of capoeira. He then examines the popularization that the art has undergone in this century and the impact popularization has had on the practice of the art. In particular, the traditional game of Angola and the newer developments of Regional and Atual are shown to be influenced by the changing socialization of the teachers and practitioners of the art.

As capoeira was a means of physically and culturally resistance against the domination of the ruling classes, it has often been associated with *malicia*, or deception. Throughout this book, the author shows how this concept infuses the art and provides context for the various sub-games, songs, verbal dueling, and physical exchange that occur in the course of a capoeira game.

The author divides the body of the book into separate chapters on physical play, the music, and singing that all combine to create capoeira. He uses this format to clearly

detail each component as well as offer insightful clues into how capoeira fits into the context of Brazilian society.

One of the most important ideas found in this book is the author's use of the dance notation system known as "Laban" in describing capoeira movements. Though dance notation and movement analysis have been around for hundreds of years, they have yet to be effectively applied to martial arts. As the movements and their hidden meanings are increasingly in danger of being lost, finding methods of preserving the knowledge of past masters becomes an integral part of the study and research of the martial arts. This coupled with the author's use of various research perspectives, could help create a revolution in the way we look at the martial arts. Along with Mestre Bira Almeida's *Capoeira, A Brazilian Art Form*, this book should be considered mandatory reading for those interested in researching capoeira further. *Ring of Liberation* offers an alternative perspective for examining the martial arts, it is up to hoplologists to decide how to make the best of it.



Two Reviews of *Armed Martial Arts of Japan* by G. Cameron Hurst

Review by Eric Montes

In all honesty I was pre-disposed to dislike this book. The title is quite ambitious and while browsing through it at the bookstore, I discovered that it would be limited to swordsmanship and archery. I decided to wait for a while before buying it (especially given the price of academic books in Japan.) I later got the chance to borrow a copy, and decided to find out what it was really like.

In general, some of my pre-dispositions were justified, but I was pleasantly surprised by the scope of the book and the topics Hurst presents. For both swordsmanship (kendo) and bowmanship (kyudo) he presents a fairly comprehensive overview of the historical development and of the major figures who were responsible for technical advancement in the various arts.

I am making the assumption that Mr. Hurst is able to read Japanese and make full use of primary Japanese language sources. Direct access to sources is essential to provide verification concerning names and dates, especially given that the transmission of these arts in the West has generally been done verbally. I believe that there are many cases of misinformation being passed along—un-intentionally—due to either mistranslation or misunderstanding. Hurst illustrates an excellent example of this situation in his footnote regarding the "Sword as the Soul of the Samurai." In my opinion Hurst's discussions regarding the Martial Arts Mythos comparing English Language Accepted Facts and Japanese Language Historical Facts are probably the best aspects of

this book. I especially enjoyed his de-emphasis of the relationship between budo and Zen (kyudo in particular.)

While I did enjoy some aspects of the book, I find that it is not without a fair number of shortcomings.

From a stylistic standpoint, I found the placement of all the footnotes at the end of the book particularly cumbersome. This placement interrupts the flow of reading, which might cause one to ignore the footnotes. This would be unfortunate as I found Hurst's comments in the footnotes to be delightful and in some cases very illuminating... sometimes more so than the main body of the text.

In addition, the book would be more useful as a reference if it contained the Japanese characters *-kanji*. Since there are so many homophones in Japanese, *kanji* are essential to really clarify the topic of discussion (e.g. The numerous Shintō-ryū.) Understandably, *kanji* can be burdensome in a text, but using characters when a name or technical term is introduced would be of great benefit for the independent researcher when pursuing further research.

Hurst states in his introduction that one of the aims of the book is to discuss these *budō* as sports, and to illustrate their development away from combat towards sport. While I enjoyed the historical perspective he provides, I feel he does not suitably address what kendo and kyudo are like at the present time or even in relation to their historical antecedents. Some readers will know the differences between a Shinkage-ryū *fukuro shinai* and the standard kendo *shinai* (or to use an example from kyudo, the difference between a Heki-ryū *yotsugake* and an Ogasawara-ryū *morotegake*) the average reader will not. I think that some introductory chapters providing an overview of modern kendo and kyudo with photographs and diagrams would give the average reader a basis for comparing technical change (i.e. *seigan no kamae* of any *ryūha* and a modern kendo *chūdan*.)

Hurst is a student of neither the sword nor the bow, and states as much in his introduction. Therefore it is understandable that some of the technical terms and names are misread. This is not uncommon; because of the number of possible readings for any *kanji* and the numerous homophones in Japanese, many native speakers have the same problem. In his discussion of kyudo for example, he incorrectly reads three different sets of character compounds: he misreads μÝ μÇ (*yugaeri* - "bow return") as *yumigaeri*; ¶á Å^a (*kinteki* - "close target") as *chikamoto*; and ±ó Å^a (*enteki* - "distant target") as *toomato*. I also found inaccuracies in his discussions of the development of bow construction and the use of various types of shooting gloves in kyudo.

In conclusion, my misgivings concerning the shortcomings of this book might give the impression that time could be better spent reading something else. That is not necessarily the case. This book is a sincere effort on the part of an etic historian to chronicle the historical rise of martial sports in Japan. As a discussion of sport it misses the mark. I think that it would be more accurate to call *Armed Martial Arts of Japan* a useful overview of the historical antecedents of the modern arts of kendo and kyudo. If nothing else, this book is

a good starting point for historical research on swordsmanship and archery in Japan.



Review by Mike Wert

There has been a lot of discussion of the Hurst book from the iai/kenjutsu perspective, but little has been written of the kyudo section. The only thing I can say about the sword section of the book is that most of it is information that can be found in the various English budo books of the past. What was interesting was the history of the transition from old to new kendo of the twentieth century, and I would have liked to have seen more of that aspect of kendo history in his book.

There is little written in English on the history of the various kyudo ryuha, and I think Hurst does a good job at providing a brief overview of this history. If Hurst wrote more on the technical aspects of the different ryuha teachings this would have been a much better book, but this would require some practical, hands-on knowledge of kyudo, of which Hurst has none. This is a recurring problem in his work.

The first discrepancy that screamed out at me was on page 104, and concerned *yugaeri*, the spinning of the bow in the left hand after release of the arrow:⁴

But the method of shooting appears to have been different from that of the present day: there was no *yumigaeri* (bow return). Today the powerful snap of the bowstring turns the bow around in the archer's hand. The early bow was less powerful; it was held firm in the left hand, the bow wrist covered with a tomo; or leather arm guard.

Of all the things Hurst mentions about the differences between ancient and modern shooting styles, he chooses *yugaeri* to compare. Throughout the kyudo portion of the book, Hurst mentions *yugaeri* as though he knows it's an important aspect of kyudo, but doesn't really know why or how. This passage is confusing because it seems to suggest that the power of the bow alone is the key factor in *yugaeri*. Anyone who has even a few months of kyudo training will have heard that it is correct *tenouchi*, gripping of the bow, that is what make *yugaeri* occur. Teachers often illustrate this by pulling the string back only a few inches, then releasing, thus showing how *tenouchi* is the key to *yugaeri*. Indeed, there are people who spend years just trying to get a correct *tenouchi* and it is one of the most difficult aspects of kyudo technique to master. And while bows of the past may have been weaker than modern bows, they still had to have enough strength to transfer the power for a killing shot. Even modern bows with a mere pull weight of ten

⁴He calls *yugaeri*, "yumigaeri," another problem I'll address later.

kilograms—barely enough to send an arrow 28 meters, let alone produce any killing power—have enough snap, with correct *tenouchi*, to spin the bow.

Again on page 122:

Yumigaeri was not appropriate in mounted archery or in actual combat situations and, indeed, was prohibited, except in ceremonial, sport-like ground archery.

Why was this prohibited in mounted archery? How did *yugaeri* come into existence? Why did shooting style change to include *yugaeri*? Why is it important? Hurst does not say.

Hurst does a nice job emphasizing the importance of the kyudo competitions at the Sanjusangendo, but could have mentioned more about the 20th century attempts at the famous long distance shooting. He does mention the failed attempt of a 5th dan who attempted the shooting in 1987, but doesn't mention the successful attempts of more skilled archers in the 1960's and 70's, or the famous bowmaker in Kyoto who continues Sanjusangendo style shooting today.

I think Hurst does a good job of exposing the "zen kyudo cult" that we find in the West, namely the U.S. The person to blame for this is probably Eugene Herrigel. Just as a side note, I'd like to see someone mention, as Jay Gluck does in his book *Zen Combat*:

Herr Herrigel returned to Germany after his publicized enlightenment to become an ardent, voluntary Nazi concentration camp director as was his wife, who also attained to ultimate bliss through the way of the flower arrangement.

Hurst neglects to reference the four volumes of the *Kyudo Kyohon* that could have filled in most of the gaps in his book. Surely any study of kyudo, practical or otherwise, should start with these four books, but he doesn't even put them in his bibliography.

I also have some concerns about some of his readings of kyudo vocabulary:

- *chikamoto* (short-range target) is usually pronounced *kinteki*
- *tōmato* (long range target) should be *enteki*
- *yumigaeri* is *yugaeri*.

Again, anyone with practical kyudo experience would not make these mistakes.

His descriptions of present day competitions are too general. Like the first section of the book, he writes a lot about ancient, which has been written to death, and disappoints us with the modern transition.

If you don't know much about kyudo then these little points may not be much of an issue. Hurst was writing his

book with the swordsman in mind, not the kyudoka. Just remember to take anything he says of the technical aspects of kyudo with a grain, or two, of salt.

[Werts, a nidan, started in Goju Ryu started nine years ago. He is now practicing kendo (shodan) and kyudo (nidan). He started training in capoeira angola with mestre Cobra Mansa in 1996. He did a year of judo at the *shufu yudanshakai* in D.C. and two years of taichi.]



Recent IHS Library Acquisitions

Staff

Amberger, Chris. 1999. *The Secret History of the Sword : Adventures in Ancient Martial Arts* (revised & expanded edition). Burbank: Multi-media Books. pp..

Well researched and interesting compendium of little known or appreciated realities of European swordsmanship.

Applegate, Col. Rex; Melson, Maj. Chuck. 1998. *The Close Combat Files of Colonel Rex Applegate*. Boulder: Paladin Press. 202 pp.

Interesting historical perspective on World War II era close combat training.

Clements, John. 1998. *Medieval Swordsmanship: Illustrated Methods and Techniques*. Boulder: Paladin Press. 319 pp.

Fun to play with but questionable reconstruction of medieval European swordsmanship.

Hutchinson, Fred. 1998. *The Modern Swordsman: Realistic Training for Serious Self-Defense*. Boulder: Paladin Press. 69 pp.

Wishful thinking.

Scott-Donelan, David. 1998. *Tactical Tracking Operations: The Essential Guide for Military and Police Trackers*. Boulder: Paladin Press. 170 pp.

Comprehensive guide to combat tracking with valuable combat insights from an individual with extensive experience in the field.

Skoss, Diane, ed. 1999. *Sword & Spirit: Classical Warrior Traditions of Japan, Vol. 2*. Berkeley Heights: Koryū Books. 190 pp.

Primarily worth reading for the chapter, "The Tojutsu of the Tatsumi Ryu: Murphy's Law and the K.I.S.S. Principle" by IHS board Member Liam Keeley.



Miscellaneous Martial Melange

- ▶ Congratulations are due **George Bristol**, Administrative Director of the IHS. He has finished his graduate program at the Naval War Command College in Newport, Rhode Island. His new posting will put him in Honolulu, Hawaii for the next three years. George was also selected for Lieutenant Colonel.
- ▶ Congratulations also to **Paul Nurse** for passing his Ph.D. orals on 14 June. Paul is the author of the excellent series on Sir Richard F. Burton presented in *Hoplos*, and now offered as a monograph.
- ▶ **Mitchell Ninomiya**, long time resident in Japan, will shortly be returning to the USA. A founding member of the Japan Budo Research Group, Mitchell has done considerable research into the history and background of karate. In 1996 he gave a presentation on his specialty, Early Books on Karate, at the First International Conference on Hopology, held in Kisarazu, Chiba Prefecture.

Mitchell started karate with the Nippon Karate-do Itosu-kai in April 1973, and has continued ever since. Though he has practiced other arts, it has always been with the aim of enhancing his understanding of karate-do.

Arriving in to Japan in August 1986 with the intention of staying only a few years, Mitchell ended up living there for almost thirteen. During this time he has practiced regularly at the Itosu-kai *so-honbu dojo* in Yokohama. He had the honor of accompanying his teacher, Sadaaki Sakagami, for a seminar and demonstration in Denmark, and was delegated to teach a branch *dojo*. Mitchell is currently graded 5th *dan* in Itosu-kai karate and by the Nihon Karate do Rengokai, and 4th *dan* by the Japan Karate-do Federation.

Mitchell met the respected martial arts scholar, Dr. Gordon Warner who persuaded Mitchell to start collecting difficult to find martial arts material. Mitchell as gathered a collection of current and rare materials, primarily focusing on karate. He and Ron Beaubien have recently started up a search service for those seeking Japanese language martial arts books, magazines, vid-

eos, and related articles. Their service can be accessed through their web site: www.japanbooks.net.

- ▶ On Saturday, 19th June, 1999, the final lecture in a series of 350 was presented given by Yagyū Nobuharu Sensei, 21st Headmaster of the **Yagyū Shinkage Ryu** at the Yoshinkasi Honbu Dojo in Ochiai, Tokyo. This culminating lecture, of the series that started in 1969, reiterated some of the basic concepts of Yagyū Shinkage Ryu, such as the insistence that true victory is not the result of tricks, but the natural outcome of correct training; and the importance of the mindset known as *mu-shin*. The lecture concluded with a demonstration of three of the most important *kata* sets of Yagyū Shinkage Ryu *kenjutsu* - Sanguken, Kuka, and Enpi. These were performed by Yagyū Sensei with some of his senior students.

Yagyū Shinkage Ryu is one of the best known and documented traditions of Japanese swordsmanship. From the beginning of the Tokugawa Shogunate, Yagyū family was elevated to the office of instructor in swordsmanship to the shogun. Some Yagyū related documents have become well known, such as the letter from the Zen Priest Takuan to Yagyū Munenori, head of the Edo Yagyū Shinkage Ryu.

- ▶ There is something of a revival of **traditional equestrian sports** being witnessed in traditional festivities in Astana, Kazakhstan. The Kazakh Sports Federation is hoping to establish a means of organizing that will enable the Central Asian countries (Uzbekistan, Tajikistan, Afghanistan, and Kazakhstan) to compete in such traditional sports as *bushikazi* (known as *kokpar* in Kazakhstan) in regional festival games.



Correspondence

Collar & Elbow Wrestling

Dear Sir;

I refer to the article by Ken Pfrenger on Collar and Elbow wrestling in the Year End 1998 issue.

A great deal of misinformation circulates about the various styles of wrestling and I am sorry to say that Mr. Pfrenger is unwittingly a victim of this phenomenon.

The book, *The Magnificent Scufflers* is in my opinion unreliable for any historian of wrestling, it is also unknown to me that any area in Ireland indulged in ground work in the Collar and Elbow style. I cannot speak for any developments in the USA, but caution is required as there was so much faking in early professional wrestling.

The native wrestling of Galway and the West of Ireland is exactly the same as in Scotland and Northern England. It is a variation of Backhold wrestling sometimes known to Americans as Cumberland & Westmorland style and is still practised in Connemara and Donegal although its survival is fragile.

Mr. Pfrenger states that, "It is said that a combination of Collar and Elbow and Catch wrestling was the basis for modern Free-style." Not so. He also states that his main interest these days are, "The indigenous wrestling styles of British isles as well as other European combative traditions." I can help there.

I am President of the International Federation of Celtic Wrestling, the FILC (Federation International des Luttes Celtique). We have just reprinted and updated the papers from a seminar we held in association with the European Institute of Corporal anthropology. In it is a brief survey by me of the indigenous wrestling styles of Europe and in my opinion it is essential reading for any student of wrestling. At least 53 European styles have been researched by me, the difference between many is slight technically and often only a minor rule interpretation. There are only 44 pages in my chapter as space was limited, it includes a bibliography of 120 books which I used for reference. To my certain knowledge it is the most comprehensive survey of its kind yet attempted and will be reprinted in a further but more detailed version when further funds become available. Naturally it contains a great deal of very pertinent information about the indigenous styles of the British Isles and Iceland which are culturally related. Backhold after all was probably one of the basic martial skills of the Vikings.

The book was published in France and can be obtained from:

M. Yves Le Clec'h
Ar presbital, 29390 Leuc'han
BREIZH
France

Incidentally, I was British Olympic wrestling coach at the 1972 Olympic Games, and am not a mere Academic or dilettante. My personal experience includes, Catch-as-catch-can, Olympic Free-style, Greco-Roman, shooting, Backhold, Judo, Sombo, and Gouren.

I trust that Mr. Pfrenger will not be offended by my comments, I realise that it is not easy in the US to research European wrestling (nor in Europe either as there are 52 different languages to deal with). Also in any combat sport/activity we always must be on the look-out for charlatans and fantasists which our activities seem to attract in great numbers.

William Baxter



International Hopology Society

Board of Directors

Hunter B. Armstrong	Director
Maj. George Bristol, USMC	Administrative Director
Liam Keeley	Staff Hopologist
Pat Lineberger, Ph.D.	Staff Hopologist
David Hall, Ph.D.	Web Master

Law Enforcement Liaison

Dep. Nick Nibler

Contact Information:

tel: 520-204-2867
fax: 520-204-2394
e-mail: hoplos@aol.com
Web address: www.hopology.com
www.hoplos.com

* * *

INTERNATIONAL HOPOLOGY SOCIETY

MEMBERSHIP APPLICATION INFORMATION

Membership in the IHS, which includes subscriptions to *Hoplos The Journal Of The International Hopology Society* and *Hop-Lite*, the IHS newsletter (one issue per year of *Hoplos* and at least 3 issues of *Hop-Lite*), are available for US\$30 per year in the U.S. and Canada. Overseas membership is US\$40. Photocopies of back issues of *Hoplos* and *Hop-Lite* are available at US\$7.00 and \$5.00 per issue respectively. Individual articles may also be ordered at US\$2.50 to cover postage and handling. Please send fees in U.S. funds only.

<u>USA and Canada</u>	<u>Foreign</u>
1 yr \$30.00	\$40.00
2 yr \$50.00	\$70.00

Please make checks or money orders payable in U.S. dollars to the **International Hopology Society**.

Mail membership application to:

**International Hopology Society
315 Foothills Dr.
Sedona, AZ 86336
USA**

Enroll the person named below in the IHS.

Enclosed is US\$ _____ for a ____ year membership.

Name: _____

Address: _____

City: _____

State: _____

Post: _____

Country: _____

