HOP-LITE

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Combative Syndromes

Training the Approach: Rough Terrain Movement Conditioning for the Arms-Carrying Professional

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When asked about the difference between military combative training and modern civilian-based martial arts, I always reply that, in large part, combative conditioning separates the two disciplines. Hoplologically speaking, the end state drives basic function. The end state of military combative training is systematic destruction of an enemy. To get to that end state, we have to approach and close. That approach rarely occurs on a polished, level dojo floor; rather, it will occur over rough, uneven ground where time-on-target and unit effectiveness on the mission sight are relative factors. Additionally, the ability to close with the enemy with ruthless intent is in direct proportion to the fitness level exerted during the approach. To achieve the necessary level of conditioning, there is no alternative in combative training for the professional other than to conduct rough terrain movement conditioning.

In this issue...

Rough terrain movement is, in reality, a combination of running, hiking, and scrambling. It is neither the approach march nor formation running, although both of these long-standing aspects of military training can contribute on a supplemental level. The very nature of rough terrain movement is uncontrolled; this factor above all makes it difficult to structure and unappealing to the non-professional. It is far easier to ride on an exercise bike or run a standard-ized course, and for most modern martial arts training, that type of conditioning will suffice. Further con-straints in this type of conditioning include mission-essential equipment (loads up to 80 pounds), adherence to tactical formation due to security considerations, and efficient weapons carry for ease of deployment.

Rough terrain movement requirements include upper body strength for obstacles and equipment carry, lower body strength for transportation of the combat load, and extensive aerobic endurance. These requirements must be both cultivated and "callused" – that is, trained and pushed to far limits to be able to withstand not only the physical stress, but also the mental strain of the combative realities that await the exponent at the conclusion of the movement.

In my current assignment as Director of the Marine Corps Martial Arts Program (MCMAP), combative conditioning plays a large part in the close-range combat techniques that we teach to Marines worldwide. I offer to *Hop-Lite* readers these training reflections for consideration.

Our primary goal at the Martial Arts Center of Excellence, Marine Corps Combat Development Command, Quantico, Virginia, is the training of Martial Arts Instructor Trainers (MAITs). These MAITs serve in units throughout the Corps, and train Marines in the various techniques and principles of the program. Our six-week course-culminating event is an extensive field evolution. The MAITs – deployed in 10-13 man squads – move over rough terrain with time-on-target parameters while fighting in close-in

engagements to include live assault fire, rifle and bayonet, bladed weapon, and unarmed combat, both standing and on the ground. This evolution is roughly 8 hours and tests both the mental, character, and physical disciplines instilled in these Marines in the conduct of the training.

The rough terrain portion is approximately 6 miles in partially to heavily wooded, undulating terrain with water obstacles. A standard Marine Corps Obstacle and Confidence Course run and a 300-meter swim precede the movement. The squads must negotiate this terrain with several stress factors to include being roped together during portions of the course, light "misting" of pepper spray at various intervals, and combat carries with their designated "buddy" to simulate casualty evacuation.

This training, combined with the stress of fighting at close quarters in a fatigued state, is invaluable. Many Marines who come to the course with previous training in civilian martial arts–many of whom held high rank–are amazed at the difference in our training emphasis. Many are neither physically ready nor mentally prepared to execute the most rudimentary combative technique after a difficult traverse of terrain in less than optimal weather conditions. The ability to negotiate the rough terrain saps the refined skill capabilities, and the Marine is left with only two "weapons" - his combative intent and gross motor skills.

Our combative conditioning approach in the MCMAP is two phased. First and foremost, the basic mission of the Marine Rifle Squad–"to locate, close with, and destroy the enemy..."–is stressed with repetition of combative techniques in full gear. Marines who train in the gear they will fight with become accustomed both to the weight and to the idiosyncrasies of the equipment. Once basic mastery is gained, the techniques are conducted under fatigued conditions. One excellent conditioner is to have Marines swim in their utility uniform prior to combative execution. A series of striking techniques conducted after a 200-meter swim is physically demanding. This factor builds aerobic endurance, physical toughness, and confidence in individual skills and in fellow Marines who are enduring the same event. Other events include undulating terrain drills in which Marines conduct techniques on hills and ditches; low light drills in which techniques are executed in periods of darkness; and multiple runs of the Marine Corps Obstacle Course with combative techniques at various obstacles.

The second phase is supplemental conditioning. In this phase core strength is built to endure the various aspects of movement to contact. Rope climbing, abdominal work, bodyweight squats, wind sprints, and buddy carries are conducted to supplement the fighting techniques. This program is progressive, and is geared to the individual Marine to develop him to his fullest capability. While weight training is discussed in lectures and demonstrations, the conduct of this endeavor – though encouraged when the Marine returns to his unit – is not conducted due to time constraints.

This training–combined with the actual fighting–assists the Marine in readying himself for the rigors of the rough terrain approaches he may face in a combat environment. However, nothing takes the place of the rough terrain itself. Our Integration Drills combine the two. In two instances prior to the final evolution, Marines will negotiate a 3 mile course with easy to intermediate obstacles en route to a fighting engagement series. The fighting engagements themselves are quick - the Marine approaches, closes with intent, and executes a basic technique. Remediation and technique correction is made during a debrief, and in many cases, the Marine himself knows if he has made a grievous error. He is tired, forced to function fully in an uncontrolled environment, and he is a part of a team that he depends on and depends on him.

Results of this training yield major benefits to the professional. First, it solidifies in his own mind the need for it; regardless of how well or poorly the exponent does, he knows instinctively that he needs to do more. Secondly, it streamlines both the mission-essential gear carried and the combative techniques used. There is no place for the non-essential "nice-to-have" outdoor camping gizmo or the "wrist twisty number 5" in this environment. Lastly, this training is the ultimate "calluser." A Marine who can endure rough terrain movement, arrive at his target, and execute in an efficient manner will be more right than wrong in his ability to solve problems, whether in a full-scale combat situation or in a peacekeeping endeavor.

Combative history is replete with examples of remarkable rough terrain movement exponents. The Spartans were able to sweep in on several opponents with rapid coverages of difficult terrain and devastating combative spirit at the arrival. In World

War II, the First Special Service Force–a combined U.S. and Canadian unit–used their rigorous training in rural Montana to great advantage in several mountain engagements in Europe. The Marine Raiders traveled fast and light throughout the Pacific Theater. In one instance, Second Raider Battalion covered a distance of 150 miles in a month long patrol behind enemy lines, resulting in over 400 Japanese killed with the loss of only 16. Their pre-deployment training included fast hiking in all conditions of distances of 30 or more miles. More recently, the British Royal Marine conducted an extensive cross-country movement in abysmal weather during the Falklands War, arriving to take the Argentines by surprise and securing a critical objective.

Much attention is paid in modern combative training to economic movement and weaponry. In many cases, even in extant classical systems, the value of combative conditioning is ignored or cast on the back burner. However, the ability to cross obstacles and arrive on-sight "fit to fight" is elemental to a warrior's skills. The famed Australian running coach Percy Cerutti once remarked that "only the fit are fearless." His words echo volumes to the professional.

Three pillars anchor the combative engagement: approach, close, and entry. Equal intent must be paid to each. The greatest exponent in the last two or three feet of an encounter may dominate in fragmented training scenarios. But in reality, failure to train the approach–and in particular rough terrain approaches–will build a shaky foundation for any combative system. The stark realities of combat offer no guarantees to time or place. Simply put, it is always rough terrain - there is no easy way.

The Exercise of Comportment

Function Over Display, Part 2 of 2

Hunter B. Armstrong

In the first part of "Training the Use-of-Arms Professional: Effect - Not Display: Performance Characteristics," presented in Hop-Lite No. 10, the topic dealt with the need to develop performance capabilities that are functionally effective. While that portion concentrated on the performance side of combative behavior and performance, it did touch upon the behavioral concepts of display both in demeanor and action. The bottom line of that discussion was that most forms of display are anathema to the use-of-arms professional. This is not to say that the professional shuns the display that designates or symbolize his profession or his link and connection to the group to which he belongs. However, the professional does avoid the display that attempts to proclaim his capability (real or self-perceived), or even his practice of professional skills. In this portion, we'll see that comportment deals very closely with display.

Here again it is important to distinguish between the use-of-arms professional and the amateur. Not in reference to occupation, the single biggest difference between professional and amateur is in the end goal or function of their pursuit of combative capability. In this regard, it is pertinent to quote Donn Draeger's remarks about the distinction between *bujutsu* and *budo* Here, training in *bujutsu* represents the pursuit of the professional and *budo* the pursuit of the amateur:

> So, there are two differences: *Bujutsu* is solidarity, not the individual... not self-protection... not for myself. *Budō* is not combat... but spiritual cultivation for myself... not the group (Donn Draeger - *Bujutsu and Budō*, pg. 8.).

The *warrior* arts were/are "designed for group protection through emphasis on fighting skills and concern for combat results." They were/are *not* designed for "self-perfection." The simple difference here is one between group and self. The professional ultimately is not developing capabilities for his own individualistic or ego driven ends, but for the sake of the group. In the era of the classical Japanese battlefield warrior, the "group" might have been his clan or whatever group entity to which he had pledged himself. Parallels can be found with martial cultures in virtually all parts of the globe, from the Mongols to the Apache, from the Zulu to the Vikings. In the industrialized world, the professional will likely find his strongest loyalty to the group entity with which he is professionally active. This is the unit upon which his survival is based and/or within which his functionality operates. In the military, the group might be a squad or platoon unit; likewise in law enforcement it could be whatever team or group within which the law enforcement officer's survival is based. For those not in such occupations, the group is probably less clearly defined, and perhaps not consciously realized by the

individual, but is there at least at a sub-conscious level. The lone professional who works only for, by, and of himself exists only in fiction.

In its most idealistic form this group orientation is societal. The warrior's and the professional's ultimate responsibility was/is to the society at large. Here is the basis of the European code of chivalry, Japanese *bushido*, modern law enforcement's "to serve and protect," and the code behind which our military operates. This is at least part of the foundation of the professional's comportment.

Comportment

Perhaps the best description of the professional's comportment is "unassuming awareness." *Unassuming* refers to an outward presentation of posture/movement that neither draws attention for its bravado (swaggering, for example), nor for its meekness (eyes averted, shoulders slumped). As in combative action, non-display is the driving factor. The professional should present neither a boast of capability nor an offer as a target for assault.

Inseparable from "unassuming," and even more important is "awareness," or more realistically, "dominating awareness."[1] This is an active awareness that allows the professional to not only be aware of possibilities, but also able to act in a manner that dominates or even preempts the possibilities. In a well known classical Japanese battlefield tradition there is the admonition:

> *...unpreparedness is an enemy that shouldn't be forgotten in day-to-day activities. ... continually maintaining a six-foot space while walking; one's decisive actions when passing a* [corner of a] *building; in these the constant mind is not forgotten.*

This awareness at first glimpse might seem similar to the color zones of alertness utilized by the Marine Corps and popularized by Jeff Cooper of handgun shooting fame. However, the color codes are more a reactive type of awareness. The classical warrior's and modern professional's awareness is an active and intuitive one gained through training and experience as versus a conscious and analytical alertness. It is a dominating awareness that is capable of preempting and forestalling as versus reacting and defending. This awareness is the intuitive ability of knowing when to be ambient and when to go focal, of when to act and when to avoid. And here is the obvious, intrinsic link to posture/movement, to comportment.

Comportment is the enabler of dominating awareness. For example, the posture-and-movement of swaggering is a self-absorbed activity. Even subconsciously done, such a display is the outward manifestation of a mind inhibited by its interest in what others think, rather than open to objective observation of what's going on around it. Often connected to the swagger is "challenging" eye contact, as the swaggerer looks to see the reaction of others - "are you lookin' at me?". This is a focal activity that only further limits objective observation.

The other side of the coin is the "mugger's target" - the individual who walks in a slouch, shoulders slumped, cowering, eyes averted or downcast. Where the swagger challenges, the cower invites attack. In place of challenging eye contact, eye contact is avoided, yet still is not used for gathering information. The posture as well doesn't challenge or boast, yet is equally dysfunctional in its invitation to assault as well as its lack of readiness for either flight or fight.

The professional's comportment is upright, fluid, and aware, presenting neither dare nor weakness, neither ability nor weakness. The posture is one that provides a foundation for action or avoidance of action. Vision is ambient, looking and seeing without challenging or inviting. In a sense, comportment is the foundation of professionalism. Ultimately, comportment represents the professional's combative capability before, during, and after the fighting.

[1]See **Dominating Awareness** in "Function Over Display, Part 1." *Hop-Lite* No. 10, p. 3.

The "Re-Creation" of Traditional Fighting Arts

Liam Keeley

Prompted by Ron Beaubien's review of Mol's book on *jūjutsu* and more particularly by his account of the recreation of Katayama Hoki Ryū *jūjutsu* by Nakashima Atsumi, I'd like to say something about the recreation/reconstruction/revival of combative technique. Following suggestions from Ellis Amdur, I

will also deal with "creation or innovation" in Part Two of this article. I would welcome opinions and examples from all members.

First, let me put my cards on the table. I don't think it is possible to recreate *koryū* (Japanese classical combative traditions), or, for that matter, any traditional fighting art, entirely from scratch, with any degree of accuracy. Even given that Mr Nakashima of Katayama Hoki Ryū has a background in related Japanese fighting arts, other *koryū*, kendo, judo/*jūjutsu* etc, he is still much in the same position as those with a background in fencing who are attempting to recreate the fighting arts of Medieval and Renaissance Europe. (For further background on this issue see the recent article in *Hop-Lite* by HACA's John Clements and Dean Koropatnicki's reply/opinion piece in the following issue.)

Use of a standard terminology, will, I hope, enable us to talk about these matters with the minimum of misunderstanding. I do think a valuable distinction can be drawn between the above type of "recreation" and what I would call "revival" and/or "reconstruction." I will distinguish between three different cases, using this terminology, and illustrate them with examples from Japanese *ryū-ha*, two of which I have had personal experience in.

Revival

The Revival is the best case scenario. Techniques that, for whatever reason (lack of students, interest, opportunity to practice, etc.), have not been practiced for a period of years are revived by the headmaster or senior students of the tradition. These are people who had previously received direct instruction in those very same techniques. Ideally, recollection is backed up with surviving documentation (text, photographs, old film, etc.), and the person or persons attempting the revival are highly competent practitioners of the tradition and its systems. Here, direct transmission of technique has not been lost, even though it may have been a close thing. I think this is a situation that is probably more common than one might think, particularly given the small number of people typically practicing a given *koryū*.

An Example of Revival - Tatsumi Ryū

It is my understanding that during and after WWII, Tatsumi Ryu was not practiced on a regular basis for several years. Kato Takashi Sensei told me that prior to the war, his father had a group of about a dozen strong students. Unfortunately, aside for Kato Sensei's father, none of them survived the war. The active practice of a large part of the syllabus of this very comprehensive *sogo bujutsu* ("integrated system of martial arts") shrank as a result. This was due to a number of contributing factors, including lack of skilled exponents, the U.S. Army of Occupation's ban on martial arts training, social disorganization resulting from the war, and so on. By the time that the U.S. military ban on martial arts training was lifted, only Tatsumi Ryū's *iai* (sword drawing) and *kenjutsu* ("sword arts" - two-man sword exercises) were practiced on a regular basis. However, after Kato Takashi Sensei succeeded his elder brother as headmaster, he gradually revived those portions of the syllabus that had not been regularly practiced. He did this once he felt his students had a sound grounding in *iai* and *kenjutsu*. The present curriculum of Tatsumi Ryū is most definitely not a reconstruction. Rather than the syllabus shrinking, it was actually the number of people who were training in the syllabus that had shrunk. There was only one man who knew and had actually physically practiced all the techniques. With Kato Sensei's reviving of the syllabus, it was once more taught to an extended circle of students. It should be emphasized that Kato Takashi Sensei did not rely solely on memory, but utilized surviving documentation, including the very extensive and detailed notebooks of his father. His father, from whom he had originally learnt the techniques, had been headmaster prior to Kato Sensei's elder brother.

Reconstruction

The term "Reconstruction" is applicable to the situation in which a portion (e.g. techniques featuring a particular weapon, or perhaps a particular combination of weapons) of a particular tradition has fallen into disuse, and there is an attempt by the headmaster (and/or senior members of the tradition under the direct supervision of the headmaster) to revive the lost portion. Direct transmission of these particular techniques has been lost, but the tradition is still viable with much of the original syllabus intact. The people involved in the reconstruction are highly skilled senior exponents of the tradition. Thus, their experience and background in the tradition allow them to extrapolate from living characteristics of the tradition.

An Example of Reconstruction - The *Betsuden* of Toda-ha Buko Ryū

In Toda-ha Buko Ryū, the techniques now known as the *betsuden* ("separate transmision" - *kusarigama* vs *tachi*; *bō* - actually a broken *naginata* - vs *tachi*; *nagamaki* vs *tachi*)[2] were reconstructed by senior student, Ellis Amdur under the direction of the headmaster, Nitta Suzuyo Sensei. Others involved were Kini Collins, Meik Skoss, and Zama Shoko. The reconstruction was done drawing upon surviving documentation.

I would argue that for this kind of "reconstruction" to be of any value at all, one needs as a bare minimum the following conditions:

- The reconstruction should only be done with the consent of and under the supervision of the current headmaster.
- It should only be undertaken by very senior students who have studied the tradition for long enough to have internalized the teachings of the tradition. This must be to the point that they have come to embody it, and to act, and indeed, react, based on their study, physical practice, and understanding of the tradition.
- It should be made clear to all that this reconstructed portion is separate from the main curriculum that has been passed down directly.
- The reconstructed techniques should not comprise the major portion of the tradition.
- The reconstructed techniques should be an extrapolation of the traditional techniques of the tradition, reflecting the variations and experience gained in all the participants' previous experience in the tradition. In other words, if the "reconstructed" techniques take one off in an entirely new direction, I would be suspicious.
- The reconstruction should be based on a combination of remaining evidence that may comprise such material as recollections by of members of the tradition, old film, photographs, and written documentation.

[2]*Kusarigama* - chain-and-sickle; *tachi* - sword; *bō* - staff; *naginata* - long glaive; *nagamaki* - short glaive.

The key point here is extrapolation. Based on their training in the tradition, exponents are able to build on and extrapolate their experience of training in the ryu, to produce something that is congruent with the techniques that have been passed down directly. Furthermore, I would caution that one needs to use a certain amount of common sense here. There is a limit to what one can extrapolate. Just as possession of a black belt does not automatically qualify one as a marriage counselor, a knowledge of a given Japanese *ryū*'s *kenjutsu* does not automatically mean one may be therefore equipped to recreate the long lost *jūjutsu* portion of the *ryū-ha*'s syllabus.

Recreation

"Recreation" would be utilized when the transmission of the tradition has been broken. Here, direct contact with someone who actually trained in the techniques of the tradition has been lost. Again, refer to the various arguments in *Hop-Lite*, and to Ron Beaubien's review of Mol's book.

Example: The *jūjutsu* of the Katayama Hoki Ryū as recreated by Nakashima Atsumi

In modern development of the *jūjutsu* techniques of this tradition, it seems clear that there was no direct transmission from classical exponents. The recreation was based on Mr. Nakashima's interpretation of extant documents. There are several related problems here, such as the issues of the reliability of the documents, the problems involved in interpretation of the documents, and, since *ryū-ha* do not exist in a cultural vacuum, the extent of the interpreter's knowledge of the social and cultural background.

I do not intend to go into the question of whether the documents themselves are reliable, but obviously this is an issue. However, let me point out that even *makimono* (scrolls) that are unquestionably authentic are not that easy to interpret. It seems that in the case of Katayama Hoki Ryū, the documents drawn on were more detailed than is usual. Generally *makimono* tend towards brevity and are rather cryptic. Very often, they are only lists of techniques with many sections marked "*kuden*," i.e. to be transmitted orally, master teacher to student. Illustrated *makimono* with clear and detailed instructions are extremely rare.

It seems to me that the whole question of interpretation is a tricky one. Quite apart from the technical difficulties involved in "recreation" and "reconstruction," differences in social and cultural attitudes,

lifestyle, gender, diet, exercise patterns, and so on, make any interpretation a tricky affair. The American anthropologist Clifford Geertz has con-vincingly argued that it is the unspoken assumptions shared by a group that go to make up a culture. Thus, an outsider faces a formidable task indeed; by defini-tion the outsider is not privy to the implicit assump-tions of the group, and is further separated either by the centuries and/or by culture.[3] It is arguable that any attempt at "recreation" is inherently flawed, and the primary value of "recreation" lies in the research involved and the insights gained therein, rather than assuming that a truly realistic replica of the system has been recreated.

References

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IHS Members Corner - Comments and Opinions

Response To Koropatnicki's Comments on "Researching Medieval and Renaissance Martial Arts."

[Editor's note: Clements' comments, though a response to Koropatnicki's letter, should be read with the perspective of Keeley's article above.]

John Clements

Mr. Koropatnicki states the singularly obvious when he reminds us "there are no extant schools to pass on their knowledge." If there were, the article in question would not have needed to be written. While the view that "kinesthetic understanding of any combative art simply cannot be learned from a book" is valid in one regard, it is hardly our sole approach. We do not believe we can "learn" these arts, only approximate them. Interestingly, the view of the value of learning from books is one not shared by many of the very masters who are our sources. The Italian master Fiore Dei Liberi for just one example declared in 1410 "this art is so complicated that it can hardly be remembered without the help of books or treatises and there will be no good learners if they do not use a book to study upon". This has always been the case historically with European martial culture throughout the centuries. In his 1805 treatise on Scotch broad-sword Lt. Mathewson wrote, "the perusal of [books] from time to time must also serve to recall the princi-ples to mind, and enable the reader to arrive as near perfection as possible; for it is not enough to preserver equality in an exercise, and to practice it now and then; the memory must also be refreshed by frequent revivals and by frequent examination of the principles; theory being as necessary as practice." In contrast, Asian cultures may not have shared the West's tradi-tion of learning sciences through Liberal Arts and Letters or its emphasis on extra-somatic information. While study of Medieval and Renaissance martial arts cannot be properly be understood without exploring the historical fighting manuals, the subject certainly is not limited exclusively to reliance on them. Consider-able hands-on experience is necessary. And for the rapier, even knowledge of Euclidean geometry, by which so many of the masters grounded their systems, is also useful. In a way, this subject is equivalent to the modern study of old manuscripts by classical composers. In the 19th century many previously lost works of great European composers were discovered. As best they could interpret, modern experts struggled to arrange and perform them for the first time. The musicians had not heard the pieces before, had no way of knowing exactly how they should be conducted, or how for sure they were even meant to sound. They could not always use antique instruments or identical conditions, but they forged ahead. The result lead to even more knowledge and a greater appreciation for the masters and classical music. What they did not do was seek immediate opinion from musicians of other cultures and instruments on the reasoning that human beings all have the same ear and all music is essen-

[3]Thirty years ago, Don F. Draeger was very much aware of these problems, as shown by his insistence that the hoplologist be as emic an observer as possible.

tially just rhythm and melody. Discovery of the numerous European martial volumes is recent and earnest interpretation of them only in its infancy. Thus, it makes sense for us to first reconstruct a valid foundation of understanding of their content -with careful regard to its cultural context -prior to seeking outside comparisons or insights from those who have not done so.

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The Štehvanje Custom

Primoz Hohnjec

Introduction

Štehvanje (pronounced: SHTE-hwa-nye) is a horsemanship game in which riders, using an iron club, endeavor to break a barrel put on a wooden post to pieces. Although a folk custom, it most certainly originated from some form of military lance exercise - similar to running at ring or tilting at quintain - or as an imitation thereof. I believe that *štehvanje*, due to the fact that there are no Slovene fighting traditions, is the only Slovene custom which might contain some traces of Slovene martial culture.

The custom is practiced by Slovenes of the Zilja valley (Ger. Gailtal), a part of the Slovene ethnic territory in Austrian Carinthia (Sl. Koroska, Ger. Kärnten). While running (or tilting) at barrels is relatively widespread in the European North, a similar practice in the Alps can only be found in Bavaria (Baumgarten and Starenbergsee)[1]. According to a document from 1617, Kueffenstechen ("stabbing" the barrel) was also known in then already German part of Carinthia[2], but was already lost around 1810.[3] Today the *štehvanje* custom of Ziljans is unique among the Slovenes and their German neighbors.

Štehvanje is practiced as part of the festivities of *žegen* (annual festival around the day of the village's patron saint) which is the most important Ziljan holiday. It is not only a contest of horse-riding skills and hitting the target, it can also be viewed as a rite of passage. It is organized through the local company of boys (young unmarried men) called *konta*, and participants can only be those who have the *konta's* permission. *Štehvovci* (riders, tilters) must usually be at least eighteen years old, but if they prove of merit, they can participate as young as sixteen years of age.

It is unknown when the custom began or what was its original form. There are a few theories about its origin which will be discussed later. The earliest known accounts of the *štehvanje* custom can be found in Urban Jarnik's letter to Janez Primec of 1811 or 1812 and in *Züge aus den Sitten der Gailthaler* which was published in 1813 in Celovec (Ger. Klagenfurt) paper *Carinthia*. The latter, although published anonymously, was also written by Jarnik. Since then, few authors have written about the custom, the most important of them being Niko Kuret whose 1963 book *Ziljsko štehvanje in njegov evropski okvir (The Štehvanje Custom in Zilje and its European Framework)* can be considered as the classic work on *štehvanje*.

Štehvanje As Practiced Today

Štehvovci start their runs at the village's linden tree[4]. About 200 to 250 paces slightly uphill, a wooden post called *štebeh* is erected on which a wooden barrel is placed. The barrel or *bariglica* is 50 centimeters in height, it has nine rings made of hazel-wood and is wider at the bottom. *Bariglica*, which has been soaked in water for greater resistance to the blows, is put on *štebeh* through holes in its bottom and lid. The thickness of *štebeh* is that of a telegraph pole, its length above the ground is about 3 meters. The upper part of *štebeh* (about 60 centimeters) is thinner in order to serve as an axis for the barrel to spin around it.

The "weapon" used by *štehvovci* for striking at the barrel is an inch thick, 40 to 60 centimeters long, hammer forged iron bar called *štehvan* or *kuvleč*. It has a round pommel and is forged to a rectangular point at the other end. *Štehvan* weighs about 1500 grams.

The horses *štehvovci* mount for *štehvanje* are usually heavy Ziljan mares or *moare*. The use of saddle is not allowed, the horse's back may only be covered with a blanket. The bridle is allowed, but usually not used.

The beginning of štehvanje is announced by live

[1] Niko Kuret, 1963, p.69.
[2] Bogo Grafenauer, 1982, p. 261.
[3] Niko Kuret, 1989, p. 356.

[4] The linden tree is one of the Slovene national symbols. There is a linden tree in the center of every Slovene village.

music. *Štehvovci*, one at the time, gallop toward *štebeh* with their *štehvani* raised in their right hands. When the barrel is within their reach they hit it hard. A man called simply *mož* (man) or *skušen mož* (experienced man) stands by *štebeh*. His job is to turn *bariglica* around and pick up the rings which have fallen off the barrel. It usually takes five *rajže* (runs) for eight *štehvovci* to break the barrel to pieces. When splinters of wood lying under *štebeh* is all what remains of *bariglica*, tilting at the rings begins. *Štehvovci* now aim with their *štehvani* at the barrel rings, which are held up in the air by *mož*. When there are no rings left anymore, *štehvovske dečle* (*štehvanje* maidens) decide the winner. He receives a garland (*krancl*č) and becomes new *štehvovski mojster* (master of *štehvanje*).

Possible Origins of Štehvanje

There is a local legend about a battle with Turks. Ziljans won, captured the Turkish commander and lynched him at *štebeh*. It is thus said that the barrel represents a Turkish head with a turban.[5] While this story has some historical background[6], *štehvanje* was most certainly not instituted in commemoration of this event. We could look at it as a vague memory of the times when people had to fight to protect their homes.

N. Kuret suggests that Ziljans most probably witnessed a form of quintain of the nobles somewhere in their vicinity[7] and adopted it for themselves. Ziljans were breeders of horses and carters so they must have been very interested. They invented a quintain of their own, using a barrel as target and replacing the lance with an iron pole (later with an iron stick/club).

There is also a theory that štehvanje could be a remnant of the Hunnic or Avaric heritage of the Ziljan Slovenes. There is some archaeological evidence of Avaric settlements in Carinthia. Because Avars were equestrian people, the theory would explain the Ziljan tradition of horsemanship, which cannot be found among other Slovenes, but it is plain conjecture with no firm evidence to support it.

As already mentioned above, there is evidence that tilting at barrel was also known to the German Carinthians of the 17th century. It is possible that Ziljans learned *štehvanje* from them.

Irrespective of its true origins, there are some facts about *štehvanje* which in my opinion indicate strong horsemanship tradition and even its martial or quasi martial character: In its very essence, *štehvanje* is a military game. This assertion can be reinforced by the fact that the original Slovene term, which was still in use around 1810, was *sod pobijati* or *ubijati* (to kill a barrel).

- *Štehvanje* is corruption of the German word *stechen* (meaning to stab or to stick) and it clearly indicates what was the original method. Before 1870, much longer (about 1 meter) and heavier (about 10 pounds) *štehvan* was used[8]. Štehvovec threw it at *bariglica* or tried to thrust it between the staves of the barrel. The role of *mož* was to pick up *štehvani* which slid off the barrel. When *bariglica* was enough damaged, *štehvovec* took *štehvan* in both hands and swung at it. If he missed, it could be very dangerous for the horse and spectators.

- *Štehvovci* have to be very skilled horsemen (no saddle, galloping on the very narrow path through the crowd, a good eye-hand coordination needed to successfully land a strike on the barrel...). Obviously some training is required.

- Ziljans are breeders of horses. *Moare* which do well at *štehvanje* can be sold for a good price.

- Ziljan children have fun with their own version of *štehvanje*. Mounting beanpoles, armed with a wooden stick, they beat a pumpkin fixed on a wooden stake.

Conclusion

Notwithstanding whether we look at it as a rustic imitation of knightly games or as a lost memory of times when the Ziljan ancestors fought as horsemen (if they ever did), *štehvanje* is a very interesting custom. In any case, it is the most "martial" of Slovene customs. The sad thing about it is that it is dying out. At the same time, the rites that accompany the tilting are being steadily germanized. The only two places that have retained the Slovene character of *štehvanje* are the villages of Zahomec and Spodnja Bistrica.

In the end I would like to point at another problem

[5] Niko Kuret, 1963.

[6] Turkish raid in Zilje in 1478. (Niko Kuret, 1963).

[7] The last reported quintain in Videm (It. Udine) was held in 1762. (Niko Kuret, 1989, p. 356).

[8] It was originally an iron stake used for making holes in the ground in order to facilitate driving fence posts.

concerning *štehvanje*. Up to the present, only the ethnologists have researched the custom (or better: written it down). I think it would be very interesting to hear what the historians and anthropologists have to say on the subject.

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Niko Kuret, "Ziljsko štehvanje" in *Praznično leto Slovencev* (Ljubljana: Družina, 2nd ed., 1989), pp.347-357.

Niko Kuret, *Ziljsko štehvanje in njegov evropski okvir* (Ljubljana: Inštitut za slovensko narodopisje, 1963)

Helena Ložar-Podlogar, "Štehvanje" in *Enciklopedija Slovenije* (Ljubljana: Mladinska knjiga, 1987-), Vol. 13: Š-T (1999), pp. 138-139

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Report: 50th Anniversary of All Japan Classical Swimming Arts Research Society

Tony Cundy

On the 17th and 18th of March, 2001 in the ancient Japanese capital of Kyoto, the All Japan Classical Swimming Arts Research Society celebrated their 50th anniversary with a meeting, demonstration, and memorial publication of a two volume, limited edition book on the 12 extant swimming traditions of Japan. This society is the central organization for the preservation and promotion of Japan's classical aquatic traditions. It functions in a similar manner to the Kobudo Kyokai and Kobudo Shinkokai in their work regarding the other classical martial arts. The swimming society is also directly linked to the All Japan Swimming Association where it has its own promotional section.

Approximately 500 practitioners gathered at the ANA Hotel in Kyoto, for the first day's lecture and panel discussions. The event began with various speeches and a brief talk on the two-volume text by Editing Committee Chairman Mr. Yoshikawa Takehiko. This was followed by a lecture on the birth and role of the All Japan Classical Swimming Arts Research Society by Committee Chairman Yamaguchi Kazuo. Mr. Yamaguchi shared a number of interesting anecdotes regarding experiences and figures from the past five decades.

A panel discussion followed, with the theme of "Japanese Classical Swimming Arts in the 21st Century." Among the subjects considered were topics such as the development of the new ranking systems (from a three level system modeled on Kendo, ie. Renshi-Kyoshi-Hanshi to a four leveled system Yushi-Renshi-Kyoshi-Hanshi), the numbers of practitioners since the society was founded in 1952, and the pass/fail statistics for examinations, which are held annually.

The second day saw participants move to the Kyoto Tosuikai Pool for the demonstration portion of the event. Due to time restraints, only six of the 12 extant schools were able to demonstrate their arts. These were the Shinden Ryu, Kobori Ryu *tosui-jutsu*, Iwakura Ryu, Suinin Ryu, Mukai Ryu, and Suifu Ryu.

Each tradition took one area of research into their own teachings, and presented that information to attendees. The Shinden Ryu focused on a discussion of the styles of swimming that differentiate honorific, standard, and practical swimming techniques. These styles are suggested in the names, "Shin-Gyo-Sou," which are familiar to practitioners of Japanese calligraphy and other traditional arts.

The Kobori Ryu *tosuijutsu* demonstrated the strong connection between the four basic swimming styles of the school. This connectivity allows the practitioner, after mastering one technique, to be halfway to mastery of the next.

The Yamaguchi Ryu presented research on comparisons of their schools impressive leaping techniques, *Inatobi* and *Kakiwake*, in comparison with other schools of the Kishu area of Japan.

In the second section, the Suinin Ryu led with a demonstration of the training needed to be able to affect the most difficult technique of the school *Hiji Nukite Oyogi*.

The Mukai Ryu presented demonstrations of the

characteristic techniques of their system, pointing out differences between the Tokyo and Otaru lineages.

Finally, the Suifu Ryu presented differences between the lineages in their *ryu*–Jyomachi and Shitamachi lines–that are taught to the upper and lower rankings of samurai. They also gave a presentation of variations of thei *Kata Nukite* swimming technique, which looks something like the crawl stroke.

Finally, a free practical training session was offered in which techniques were compared. Others took this time to study with their own teachers, who in many cases live some distance from the students.

The limited edition of the book, *Nihon Eiho 12 Ryuha Souran*, was certainly a focus of attention, representing the most up to date and comprehensive resource regarding the remaining martial swimming arts. Each tradition is detailed, both in history, curriculum, ranking requirements, and philosophy. It is undoubtedly the most comprehensive text of its kind yet published.

The All Japan Classical Japanese Swimming Arts Research Society meets once a year to discuss and present practical and theoretical research. Their activities are also supplemented by the All Japan Classical Swimming Arts Exhibition, this year to be held in Kobe City, Hyogo Prefecture on the 25th and 26th of August. This event contains side-stroke swimming trials, exhibition swimming competitions, rank examinations and demonstrations of all the characteristic techniques of the extant traditions by their most senior practitioners. For those interested in traditional aquatic arts their activities present a rare example of a highly organized preservation and promotion society, accessible to all who show interest.

Why The Bayonet?

Hunter B. Armstrong

Bayonet training has always had its detractors, and certainly in today's high tech world, this is especially true. As the military historian, Paddy Griffith put it, "...the history of the bayonet has been the history of its premature obituaries (Griffith, 181)." The detractors' claim today is basically the same as their predecessors of a century ago:

> The day of the bayonet charge is long over. At best it's now a glorified can opener, only taking up space and adding weight. The modern fighting man has much more effective weapons now than the old low tech bayonet.

In general, there are two primary arguments that are most commonly used against the bayonet:

- the bayonet itself is obsolete in modern combat

and by extension:

- training with the bayonet serves no useful purpose

I don't think there's much argument against the claim that there is little opportunity for the classic bayonet charge in modern combat. However, lack of bayonet charges does not mean a lack of bayonet fighting. Again and again we hear that there was no bayonet fighting in Vietnam, Korea, the Pacific, Europe... pick your war or battle area. While I can agree that bayonet charges are a rare event, the individual and small group use of the bayonet is more widespread than many would seem to assume. It's obsolescence, it seems, is exaggerated. Indeed, the development of "new and improved" bayonets is ongoing around the world.[9]

Because of the work the ICS is currently doing with the bayonet, the weapon and its use stand out in the reading I've been doing recently. In Stephen Ambrose's excellent narration of a paratroop company in World War II, *Band of Brothers*, there are a number of instances of bayonet use from individuals to platoon and larger:

> They ran into Bull Randleman, who had a dead German at his feet. Randleman related that the moment he had gotten free of his chute he had fixed his bayonet. Suddenly a German came charging, his bayonet fixed. Randleman knocked the weapon aside, then impaled the German on his bayonet. "That Kraut picked the wrong guy to play bayonets with,"Christenson remarked (Ambrose, 71).

[9]Homer Brett has recently published an encyclopedic tome on modern bayonets - *The Military Knife & Bayonet*, available from the author: PO Box 111 Alexandria VA 22313.

As well, Ambrose mentions the seemingly mythical bayonet charge:

> Only one man per division was to be given that ultimate medal for the Normandy campaign; in the 101st it went to Lt. Col. Robert Cole for leading a bayonet charge... (Ambrose, 84).

Later, in an incident in Holland when the paratroopers were outnumbered in the Market-Garden salient, a company commander by the name of Winters led a platoon of 35 men in assault with bayonets, grenades, and rifle fire, routing two German companies of about 300 men.

In Vietnam again, there are numerous incidents that can be cited to show that the bayonet is not as obsolete as many would have us believe.

Utter's Battalion: 2/7 Marines in Vietnam, 1965-66, a book published last year, details the events of the battalion's tour of duty in Vietnam. In a major ambush by the Viet Cong, the battalion was close to being annihilated by a unit to their rear:

> After telling the colonel what was happening, he accompanied Company F westward against the enemy that was shredding the battalion. Both he and Captain Nolan were shouting, "Fix bayonets," as the two platoons of Company F roared westward to take the fight to the Viet Cong (Lee, p. 209).

> With their bayonets fixed, first walking then running, the shouting Company F Marines smashed into the Viet Cong, blasting their leading troops and knocking them back. Nothing the enemy could do slowed this violent assault, and they fell back, leaving seventy-nine dead scattered throughout the battalion area (Lee, p. 210).

However, it's not my aim here to prove the efficacy of the bayonet in battle by listing the many incidences in which the bayonet has been used effectively in combat from World War II through Vietnam, the Falklands and to the present. Suffice it to say that, indeed, major bayonet charges are not likely in the current approach to warfare. However, close combat is still an important aspect, particularly with the expansion of "peace keeping" duties being assigned to combat troops. As long as combat troops have to face armed adversaries on the ground, it's likely that there are going to be times when they will have to come to grips with the enemy.

Which leads to the second point of argument - "training with the bayonet serves no useful purpose." The premise of the anti-bayonet training school of thought is that bayonet training is unnecessary because high tech weapons provide more than enough efficiency to render the bayonet obsolete. The argument that technology compensates for human nature has some veracity in some areas of human social behavior. However, technology is at its weakest when used by humans in high stress danger/threat situations, particularly weapons technology. It's not the technology that is at fault, but rather the lack of understanding of how best to train the human who must use that technology.

The best way to train man for as stressful an ordeal as combat (perhaps the most stressful of human endeavors) is in a manner that most closely follows the natural performance-behaviors for which humans evolved, particularly in and for combat. Humans spent the great majority of their evolutionary period hunting dangerous animals and fighting against other humans armed with a spear or one kind or another. The behavior and performance of human hunting and fighting is closely tied to the use of the weapon. By extension, that behavior and performance capability is easily trained for and by the use of that weapon. A bayonet-mounted-rifle–a spear by another name–is perhaps the best means available for training the most basic aspects of human combative capability. S.L.A. Marshall perhaps stated it best:

> Ever since the close of World War II, we have pressed research on how to develop greater power in the more decisive weapons. As I see it, this is the lesser of our two problems... The greater is how to develop stronger and more willing power in the man behind the gun." (Marshall, S.L.A. *The Soldier's Load And The Mobility of a Nation*, p. 117.)

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The Hoplite's Bookshelf

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Classical Fighting Arts of Japan: A Complete Guide to Koryu Jujutsu by Serge Mol

Reviewed by Ron Beaubien

Serge Mol's *Classical Fighting Arts of Japan: A Complete Guide to Koryu Jujutsu* is a hardcover book and it runs for 3,800 yen in Japan or $35.00 in the United States. The book was published by Kodansha, and as with most Kodansha books, Mol's was well written and designed. As Kodansha is the publisher, the book will probably remain in print for a very long time. There are 242 pages in the book.

To begin, Mol dispels the definition of *jūjutsu* as "a soft art," and defines it as, "A method of close combat, either unarmed or employing minor weapons, that can be used in defensive or offensive ways, to subdue one or more unarmed or armed opponents (p.10)." He then goes into a discussion on the naming of *jūjutsu* and *jūjutsu*-like systems (*yawara*, judo, *aikijūjutsu*), minor weapons (*kodachi*, *kobuki*, *shuriken*). He proceeds into talking about the bugei and bugei *ryūha densho* (licenses and other documents of historical importance). Mol follows that with information on primary *jūjutsu ryūha* (Takenouchi Ryu, Fukuno Ryu, Yoshin Ryu and many of their derivatives), other lineages and schools (e.g., Bokuden Ryu, Sekiguchi Ryu, Yagyu Shingan Ryu, etc.), and other "combined" lineages (Kiraku Ryu, Shinto Yoshin Ryu, etc.). He finishes with a short conclusion.

Mr. Mol apparently reads Japanese or had many of the texts translated as he cites many different Japanese textual sources. *Kanji* (Chinese characters) were provided in the book for the names of the *jūjutsu* schools and some of the Japanese terminology as well. As there are many *koryū bugei ryūha* with similar names that are written with different characters, the inclusion of the *kanji* improves the clarity of the text and are a welcome addition.

One problem I have with the book is that I would have liked to see more attention given to the *koryū* systems that have verifiable lineages and systems rather than schools that have unverified and/or problematic lineages. Here, Mr. Mol and I differ on what constitutes a "classical" martial art. In the introduction of the book, Mr. Mol states:

> "...the book's discussion is limited to those jujutsu styles that were founded before the Meiji period, or to those schools that are legitimate continuations of pre-Meiji schools (p. 2)."

Apparently the latter part of this definition gives him the leeway to include his school, Katayama Hoki Ryu *jūjutsu*, which is essentially a very recent recreation. Furthermore, Mr. Mol believes that because Katayama Hoki Ryu *jūjutsu* was recreated based on old documentation, it has even greater legitimacy than traditions that have continued unbroken. With questionable logic, he argues that,

> "[the techniques, which were recreated from written descriptions]...are probably more authentic and closer to the original concept of the school's founder than those techniques of certain systems which were effectively continued in an unbroken line, but in many cases were modified by later generations of headmasters (p. 113)."

Now I applaud Mr. Mol's and Mr. Nakashima's

(Mol's teacher and the main individual behind the re-creation of Katayama Hoki Ryu) honesty about the recreation of their school. They should be commended, particularly because other people have not been so open. However, while I am aware that some classical martial traditions have reconstructed portions of their respective curricula, in most of the cases that I'm familiar with, there were still extant techniques within the schools' curricula that were directly transmitted from the previous generations. Although Mr. Mol states that Mr. Nakashima was recognized as the *soke* of Katayama Hoki Ryu by a descendent of the Katayama family (who has never practiced the tradition, by the way), the fact remains that Katayama Hoki Ryu was completely recreated in 1992, approximately 70 years after the tradition had died out (p. 112-113). This certainly precludes it from fitting my definition of a "classical" tradition. This is particularly true as there were neither direct transmission nor any license or rank awarded by a person trained and licensed in the legitimate system. In addition, using Mol's rather vague definition, there are probably many other *jūjutsu ryūha* recreations based on earlier documentation that also should have been included.

Although he briefly describes many *koryū* systems, I also would liked to have seen more pictures on the different schools described in the text by their leading exponents. Half of the technical photographs in the book were of Nakashima Atsumi performing everything from Katayama Hoki Ryu *jūjutsu* and Fudo Chishin Ryu to Takenouchi Santo Ryu and "classical *jūjutsu*." Although nice photographs, a large number of them were showing techniques of Katayama Hoki Ryu, in other words, recreations of what the original techniques of the school *may* have looked like. If I were to buy a book on antique vases, for example, I would expect to see photographs of the original vases, rather than modern replications. The rest of the photos were of Tanaka Fumon (another of Mol's teachers), various *densho* (written documents) Mr. Mol has acquired, and a few unfortunately blurry photographs taken at the annual *koryū* demonstration at Shimogamo shrine in Kyoto. In this regard, I don't feel that the book lived up to its subtitle as being a "complete guide to *koryū jujutsu*."

As there is very little in English about *koryū jūjutsu*, I'm sure the book will get great reviews, especially by people who have never studied *koryū* in Japan. The book, although vague at times, was well written. I do believe that Mr. Mol did try to accurately explain the terminology and concepts associated with *koryū jūjutsu* to the best of his knowledge. As a general overview of all the *koryū jūjutsu* systems in English, the book is not bad, but limited in its scope. Although possibly of use to people without access to Japanese sources, I would not recommend the book be used as a main source of information about *koryū jūjutsu*.

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Recent IHS Library Acquisitions

Staff

"Star"code refers to hoplological value:

★★★★★	Must reading
★★★★	Recommended reading
★★★	Resource Value
★★	Questionable value
★	No value

★★★★Fehrenbach, T. R. 2000. ***This Kind of War***. Washington, D.C.: Brassey's. 483 pp.

Considered the best history on the Korean War.

★★★★ Hanson, Victor Davis ***The Wars of the Ancient Greeks***. 1999. London: Cassell. 224 pp.

Good overview of Greek warfare with excellent illustrations.

★★★★ Zarrilli, Phillip B. 2000. ***When the Body Becomes All Eyes.*** New Delhi: Oxford University Press. 310 pp.

An excellent text on the Indian fighting system, Kalaripayattu; its only weakness being a lack of a strong combative perspective.

★★★ Brett, Homer H. 2001. ***The Military Knife & Bayonet***. Tokyo: World Photo Press. 391 pp.

Excellent resource on the title subject, with outstanding photos.

★★★ Gal, Reuven. 1986. ***A Portrait of the Israeli Soldier***. Westport, Connecticut: Greenwood Press, Inc. 273 pp.

Interesting institutional profile of the combative behavior within the Israeli military.

★★★ Kikuchi, Kristina P. 1995. ***Lua: The Sacred Fighting System of Hawaii.*** (MA Thesis, Univ. Hawaii, May, 1995). 116 pp.

Some good research in the background history, but unfortunate use of a single-source perspective for current activity in Lua.

★★★ Mol, Serge. 2001. ***Classical Fighting Arts of Japan: A Complete Guide to Koryū Jūjutsu***. Tokyo: Kodansha International. 242 pp.

Somewhat flawed survey of *jūjutsu* systems/traditions in Japan.

★★★ Sun, Lu Tang, Dan Miller, Ed. 2000. ***Xing Yi Quan Xue The Study Of From-Mind Boxing.*** Burbank: Unique Publications. 312 pp.

A translation of Sun's Chinese language treatise, this book provides insights generally missing from Western authors.

★★★ Yokose, Tomoyuki. 2000. ***Nippon no kobudo*** **("Classical Martial Ways of Japan")**. Tokyo: Nippon Budokan. 445 pp.

This is a Japanese language directory of 30 Japanese classical martial traditions. It provides a good background on each with many decent to excellent illustrations.

★★ Crawford, Steve. 1999. ***Deadly Fighting Skills of the World.*** NY: St. Martin's Griffin. 192 pp.

While containing some decent material on modern military mayhem-capable weapons and their uses, the "empty-hand" portion covers the questionable battlefield techniques of kick, punches, joint locks, etc.

★★ Nicolle, David. 1999. ***Arms & Armor of the Crusading Era 1059-1359: Islam, Eastern Europe and Asia.*** Mechanicsburg, PA: Stackpole Books. 576 pp.

A disappointing tome that essentially is a catalog of poor illustrations taken from various artifacts of the area covered.

★ Keegan, John. 1998. ***War and Our World.*** New York: Vintage Books. 87 pp.

Keegan waxing philosophical on horrors of war.

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Hoplological Happenings

- Hunter Armstrong spent several weeks at the Quantico Marine Corps base over May and in June working with Lt. Col. George Bristol on the Marine Corps Martial Arts Program (MCMAP). Commandant of the Marine Corps General James L. Jones reviewed the program, and stated that he was very impressed with what had been achieved in such a short time.

- During the June Quantico trip, Armstrong arranged for Pavel Tsatsouline to be introduced to the program. Pavel is a noted Russian specialist on physical conditioning. While Tsatsouline is becoming well known in both the popular strength and body building areas of interest, his specialty is combat conditioning. As a former member of the Soviet special unit, Spetznatz, he was heavily involved in training troops for the rigors of battlefield combat. Tsatsouline is now a citizen of the United States, and is currently living in Southern California.

- Meeting of the Japan Combatives Research & Discussion Group, Tokyo, Sunday 24th June, 2001:

  Mike Ashworth, Ron Beaubien, Tony Cundy, Liam Keeley, Zac Smith, and Derek Steel were present. Ron and Derek presented previews of their

respective essays for the forthcoming book, *Keiko Shokon*, which will be the third and final volume in the *Koryu Series* edited by Diane Skoss. Derek has written a technical overview of Daito Ryu *aikijutsu*, and Ron has written an essay on the difficulties involved in observing and understanding *koryū*. Tony, just returned from a visit to the Phillipines, gave a report on his training in Kalis Ilustrisimo, followed by a hands on session.

Zac Smith gave a presentation on the use of *wakigamae* ("side posture" - an engagement posture in which the sword is held at the side), as seen in the *kata* of the Kogen Itto Ryu. Discussion followed, focusing on blade and hilt length, and the similarity of some of the Kogen Ito Ryu techniques to the *hikiotoshi* technique as seen in Shinto Muso Ryu *jō*.

After the meeting all adjourned to a nearby Italian restaurant for refreshment and a Sayonara party for Liam Keeley.

- The ICS held an Instinctive Combat Shooting (Handgun) Course 14-15 July in Sedona, Arizona. This was the first course to be held in Sedona, and the second course to be held outside of the institutional setting. The course was instructed by Nick Nibler and Hunter Armstrong. The next such course is scheduled to be held in Seattle on the weekend of 29-30 September. For more information see the ICS web site (www.icscombative.com) or contact Hunter Armstrong (hoplos@undeedspeed.net) or Nick Nibler (niblerrn@home.com).

- Uriah Barsel sent this link for arms manuscripts offered by the Royal Armoury in England:

http://www.aemma.org/onlineResources/manuscriptsSources_royal.htm

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