HOP-LITE

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Evolving Combative Systems

Modern *Kobujutsu*

The title of this article is, of course, an oxymoron, a contradictory phrase. *Kobujutsu* is a Japanese term consisting of three characters - "old" (*ko* 古) and "martial arts/techniques" (*bujutsu* 武術).[1] In other words, the title is "modern old martial arts." This is my own arbitrary and artificial coining of phrase.

In Donn Draeger's three volume series, *Classical Bujutsu*, *Classical Budo*, and *Modern Bujutsu & Budo*, published in 1973, Draeger made many people aware for the first time of the distinction between the arts of *budō* (martial ways) and *bujutsu* (martial arts):

> The *bujutsu* are combative systems designed by and for warriors to promote self-protection and group solidarity. The *budō* are spiritual systems, not necessarily designed by warriors or for warriors, for self-perfection of the individual (*Classical Bujutsu*, 19).

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This has come to be over simplified in the minds of many to mean that the *bujutsu* are for fighting,[2] and the *budō* are for more spiritual purposes. Since that time, there has been an ongoing dilemma to many as to whether the particular "art" they were practicing was *budō* or *bujutsu*. Not so clearly defined–though there is a difference–is the distinction between old (classical) martial arts and modern. In *Modern Bujutsu & Budo*, Draeger states that,

> the intrinsic nature of classical *bujutsu* is manifested by the threefold relationship: 1) combat, 2) discipline, 3) morals (*Modern Bujutsu*, 56).

He goes on to say that,

> The major purpose of many modern *bujutsu* is to provide officially approved methods of hand-to-hand combat for people authorized by the government to deal with offenders against the social order. Other modern *bujutsu* are purely for use by average citizens as methods of self-defense and spiritual training (58).

Examples of modern *bujutsu* are *keijō-jutsu* ("police short staff arts," aka riot baton), *taihō-jutsu* (police close-combat arts), *jūken kakutō* (bayonet fighting as taught by the Japanese military), etc. However, as Draeger points out, the modern *bujutsu* are modern developments, i.e., while they might have some basis in classical traditions, they have at best only minimal roots in the techniques and even less in the principles of the *koryū bujutsu*. These modern *bujutsu* were developed for the most part by people with relatively little experience in classical martial traditions. They were mainly military and law enforcement personnel who primarily had experience in *budō*, modern and classical, but still *budō*.

Now, for perhaps the first time in history, we have a combination of factors that allows us to approach the *kobujutsu* from an entirely new perspective - hoplology. By utilizing a growing understanding of the factors involved in aggression and combative behavior, in combination with a broad base of

[1] Another term commonly used to refer to the same types of combative arts is *koryū bujutsu* (古流武術) - "old tradition martial arts," or traditional martial arts.

[2] To many people this then means (incorrectly) that the *bujutsu* are therefore without any spiritual component, though this is a topic for a whole other discussion.

experience in military, police, and civilian combat, we are gaining the ability now, if not to develop a modern "*kobujutsu*," then to evolve *kobujutsu* to expand to suit modern environments and contexts.

The key to this evolution is not simply taking over the physical techniques of the classical martial arts *ad hoc*, but the use of hoplology to analyze, extract, and utilize the driving principles behind the "arts" of the *koryū bujutsu*.

In a sense, this evolution, this expansion of classical martial arts into modern contexts is merely a continuation of a process that was, at least until the previous century or two, ongoing in many classical traditions. In the classical martial tradition of Shinkage Ryū *heihō*, for example, the training formats include not only instruction in a number of different weapons for the battlefield, i.e., while wearing armor, from *yari* (spear) to *ōdachi* (great sword), there are also training formats for non-armored, that is, non-battlefield combat. This reflects the evolution that the tradition followed in parallel with the social evolution going on around it. As the battlefield era of Japan gradually disappeared, so too did the need for battlefield armor and the weapon techniques for fighting against armor while wearing armor. In short, the tradition and its arts evolved to suit a changing environment. Interestingly, in many cases, in spite of the changes, little was thrown out. Even though there was little need for battlefield, armored techniques any more, the training for that application was maintained. This can be seen in many of the traditions that are still extant,[3] including the Katori Shinto Ryu, Maniwa Nen Ryu, Shinkage Ryu, Tatsumi Ryu, and others. It is these traditions' ability to adapt to new social environments and combative contexts that has allowed them to survive, and from which we must learn.

I believe that we now have a glimmering of that capability. It is a moral imperative upon us as hoplologists to expand and apply that capability in its appropriate social contexts. That is the meaning of "modern *kobujutsu*."

A Visit To the Tsugaru Toda Ryu

Liam Keeley

Most legitimate classical martial traditions in Japan–*koryū*–tend to belong to either the Nippon Kobudo Shinkokai, or the Nippon Kobudo Kyokai, or both. Both of these organizations are concerned with the preservation and promotion of the traditional martial arts of Japan. The Nippon Kobudo Shinkokai is the senior in terms of time, and is a private organization, while the Nippon Kobudo Kyokai is sponsored by the Ministry of Education. It is unusual to find documented historic traditions that are not members of either.

Most hoplologists have probably had fancies of coming across a hitherto unknown martial school or tradition of some worth, and in this case, the dream has come true. A bit of background might be helpful here. I currently train in the Toda-ha Bukō Ryū (戸田派武甲流), a *koryū* style which over the years has come to specialize in the use of the *naginata* (薙刀 - Japanese glaive), more particularly, the *kagitsuki* (鉤付 - "hooked") *naginata*. The *kagitsuki naginata* is a *naginata* with a metal cross piece that can be used to control or pull down an opponent's weapon. In Toda-ha Bukō Ryū, almost all the *tachi* (sword) and all the *kodachi* (short sword) techniques have been lost. While the *tachi* is still used against the *naginata*, there are no extant *kata* whose primary purpose is the development of skill with the sword. However, the Toda Ryū (當田流) and the related Chūjō Ryū (中条流) were famous for their *kodachi* techniques. It even appears that some *kodachi* techniques may have survived in our style as recently as one generation ago. Thus when I chanced to hear of a branch of the Toda Ryū that had survived and kept its sword techniques, I became determined to track them down. I was able to do this surprisingly quickly.

Guessing that kendo people in the region might be involved, I did some phoning around, and was able to make contact with members of the Tsugaru Toda Ryū ((津軽當田流). I then turned over the negotiations to my teacher, Nitta Suzuyo (新田寿々雄) Sensei, 19th Headmaster of the Toda-ha Bukō Ryū. As a result of the ensuing discussions, we were able to visit the Tsugaru Toda Ryū in Hirosaki, Aomori Prefecture, in September of this year (1998).

Hirosaki is a historic castle town, set in the heart of an apple-growing area in Northern Japan. It can boast of being home to three *koryū*: Tsugaru Toda Ryū, Bokuden Ryū (卜伝流), and Tsugaru Ono-ha Ittō Ryū (津軽小野派一刀流). It was the home town of the famous Sasamori family of kendo teachers, who moved to Tokyo to teach the Ono-ha Ittō Ryū. Sasamori Sensei, co-author with Gordon Warner of one of the early books on kendo, was well known in kendo circles.

Upon our arrival, we were all very graciously received by Takeuchi Hisa (竹内大) Sensei, who is a retired school principal, his son, and his student, Nakajima Sensei, also a kendo instructor. Takeuchi Sensei is reckoned the 16th Headmaster of Tsugaru Toda Ryū.

Takeuchi Sensei presented Nitta Sensei with three files of documents relating to the Toda Ryū. From those records, it looks like Toda Ryū and Toda-ha Bukō Ryū share the same founder, but that's about it; from the founding headmaster, the line diverges. However, while I can't point to anything specific, while watching them, I never felt I was looking at something entirely unrelated. Nitta Sensei seems to have shared that feeling as well.

Takeuchi Sensei and Nakajima Sensei took us to the City Juken Dojo (aka, the Sasamori Memorial Hall), near the

[3] See Liam Keeley's article on Tsugaru Toda Ryu in this issue for a good example of this.

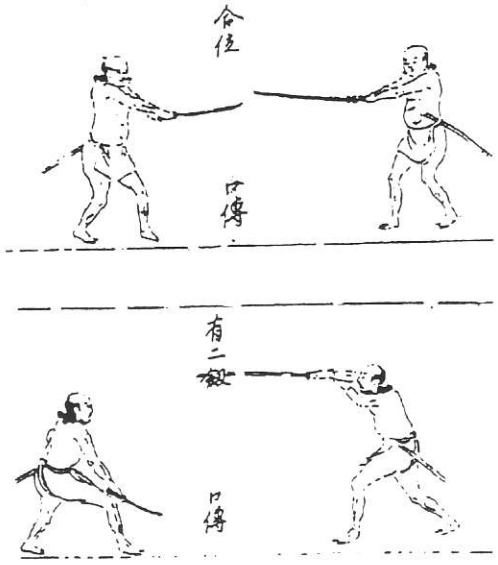
Otemon Gate of Hirosaki Castle. There, they performed for us the entire extant syllabus, which was much larger than I had expected with a total of 35 techniques.

5 *Omote* techniques - *tachi* vs *ōdachi*
5 *Ura* techniques - *kodachi* vs *ōdachi* (as in all the rest of the syllabus)
10 *Chugoku* techniques
7 *Tosabaki* techniques
8 *Chirashi* techniques

Shidachi (the doer/student) uses the *tachi* (long sword) in *Omote*, then *kodachi* (short sword) in all the techniques after that, so the *kodachi* is actually the main weapon. The *uchidachi* (lit. "striker," i.e., instructor) always uses the *ōdachi* (extra-long sword, somewhat analogous to the European two-hand "great sword"). The *tachi* used by Toda Ryū is of average size, but both the *kodachi* and their *ōdachi* are longer than usual. Interestingly, in some techniques the *kodachi* is used in both hands. Toda Seigan (戸田清源), founder of the Toda Ryū, is said to have used a *kodachi* that measured 1 *shaku* 8 *sun* (21.6 in., or 54.5 cm). This is the same size *kodachi* used by the Tsugaru Toda Ryū today. I would estimate their *ōdachi* to be about 5" or 6" longer than the average *tachi* (about 39-40") used in *kenjutsu* today. The *bokuto* they use are about 40 years old, thicker than average, no *sori* (curvature), evidently cut down from hoe-shafts. The *tsuba* (sword guards) are made of padded leather.

Perhaps the most interesting thing about this tradition's system of sword use and the thing that inclines me to class it as a genuinely old style is the targeting: throat, side of the neck, armpits, lower arms (*kote*), and side of the calf. This is typical of really old, battlefield systems. Takeuchi Sensei explained that the calf at the side wasn't covered by the *sune-ate* (greaves), and that while the hands and lower forearm were lightly armored, a strong cut with the sword could cut through. If I understood him correctly, it is felt that the calf is easier to get to than the thigh, so they don't target the thigh.[4] However, he did mention the groin as a target. He also mentioned using *kogusoku* techniques, but I am not quite sure what they involve. He did make mention of using an elbow strike, but emphasized that this was a kind of lead in, not a main technique. This again ties in with what I understand of armored styles. This is definitely a form of *katchu kempo* (甲冑剣法 - style of armored swordsmanship). Quite a find!

I'm not sure how long this tradition has been practiced only indoors, but judging by the initial *reigi* (etiquette), it looks more suited to *yagai* (outdoors) practice. I asked the Takeuchi Hisa Sensei about this, and he told me that his teacher taught him in the school gym, because they were both teachers at the same school, so it seems that it has been practiced mainly indoors for at least two generations now. About once a year they put on an outdoor demonstration at a local shrine.

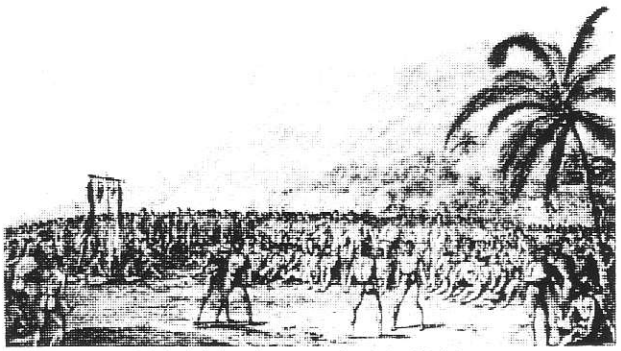


After the initial demonstration, we were shown the *makimono*. These were particularly impressive, one of them consisting mostly of some very interesting drawings of figures dressed only in loincloths, and demonstrating the starting *kamae* for the *omote* techniques. Of particular interest, in one of the *makimono*, there was a lovely painting of Marishiten (one of the three gods of war) riding a white wild boar with blue eyes. The colors are so fresh, it looks like it was done only yesterday.

The next day, we were treated to a tour of the city, including an entire area exclusively composed of old temples. Of particular interest was one temple that had a large room with a wood floor that was said to have been first used as a dining room for the *bushi* (warriors) stationed in the original castle. We were told that the scratches on the floor were from studded *bushi-waraji* (*waraji* - straw sandals). I had never heard of these before. I suspect that the studding was to keep one from slipping in the snow. Wearing footwear like that indoors would be unthinkable in modern Japan.

A very rewarding trip. I look forward to learning more about this tradition. I intend to examine it in greater depth. My more detailed analysis of Tsugaru Toda Ryū will be in a coming issue of *Hoplos*.

[4]Editor's note: Forensic evidence reported in J. Christoph Amberger's article, "Grim Harvest IV: Carnage at Wisby" in *Hammerterz Forum*, Vol. 4, No. 3&4, indicate that at the battle of Wisby, (Stockholm, 1361) 84% of injuries to the legs occurred below the knees.



Makahiki boxing scene by John Webber.

Mokomoko: Old Kine Hawaiian Style Boxing

Pat Lineberger

Boxing, or *mokomoko*, was one of the favorite "sports" of the early Hawaiians, and had a place of prominence during the festival activities of the Makahiki. The Makahiki was a special time to Hawaiians. It took place over a period of several consecutive months, usually from October to February. Campbell (1822) reported that during this time,

> Before the king entered the *morai* (temple, or *heiau*) at the start of the Makahiki, a singular ceremony took place in which he was obliged to stand while three spears were hurled at him. He had to catch the first with his hand, and with it ward off the other two. This is not a mere formality. The spear is thrown with the utmost force, and should the king lose his life, there is no help for it.

According to the noted 19th century Hawaiian scholar and historian, Samuel Manaiakalani Kamakau (1815-1876), the Makahiki festival was a time of rest, and a time to make great feasts of commemoration (*'aha'aina ho'omana'o*) for life and health of the body, and for the help received from the god Lono (Kamakau, 1964). Kamakau indicated that the Makahiki was divided into several periods. The first period was the *kapu* time when the whole country was sacred, no work or play was allowed, and it was forbidden to eat certain foods. During the Makahiki, boxing and wrestling tournaments and other competitions were held several days after the image of Lono had passed through the area and *hookupu* (offerings and gifts; a form of tribute or taxes in actuality) to him had been ceremoniously made and accepted by the *kahuna* (priests). These offerings consisted of such commodities as pigs, dogs, taro, poi, sweet potatoes, feathers, tapa cloth, mats, fish nets, ivory, adzes, and other kinds of property gathered, which had to then be offered on the altars of the god Lono. The *hookupu* were divided up by the king and his followers and by the priests. After these gifts were laid on the *ahu-puaa* (stone altars) that were set up at the boundary line of every district, the image of Lono was then carried around the island by the priests. At each *ahuu-puaa* the chief of that district presented the gifts to the image. This was important because Lono was the god who "gave plenty and prosperity to the country." After the offerings to Lono the priests would chant, "The land is free, gird yourselves for play." The image of Lono was carried to all of the island districts until the *kapu* on the land was lifted. It was at this time that the celebrations could begin and the time when the *akua pa'ani* (the god of play) came forth whose work was to promote the strengthening of the body. A place had been made ready before the *akua pa'ani* came, and the *maika* (sites) and level places (*pu'uhonua*) were full of people in readiness for competitive sports (*hakaka le'ale'a*). Those on the side of the god were trained for boxing (*mokomoko*), fist-fighting (*ku'iku'i*), lua fighting (*ku'ialua*), wrestling (*hakoko*), chest-pushing (*kulakula'i*), hand-gripping (*pu'ili*), spear-throwing (*'o'o ihe*), a pushing contest in a squatting position called "playing turtle" (*honuhonu*), wrist-turning (*umauma*), tugging with hooked fingers or arms (*loulou*), maika (*rolling*), dart-throwing (*pahe'e*) sliding (*koi*), turning somersaults (*kuwalawala*), noosing (*pa-helehele*), and other games that strengthened the body.

From what can be gathered in scattered eyewitness accounts and in the descriptions by Hawaiian scholars, *mokomoko* was a brutal event that severely tested the Hawaiian warriors' mettle. These matches would seem to be not much different from the bare-knuckle matches that were common in the U.S. during the late 1800's, in the days of the great John L. Sullivan, and before the advent of the organized boxing seen today. However, the manner in which the blows were delivered and the manner of "defense" seems to have been different.

The earliest description of *mokomoko* appeared in the accounts of the third and final voyage of Captain James Cook. Cook landed at a place known today as Kealakekua Bay, situated along the west coast of the Big Island of Hawaii. Fortuitously, they arrived there on January 17, 1779, during the time of the Makahiki, when Lono, the god of peace, was being worshiped. Some say that Cook was identified by the Hawaiians as Lono, partly because the square sails of his ship, the *Resolution*, resembled the standard of Lono, which was carried about during the Makahiki, and perhaps partly because his coming (the *haole*, or foreigner) had been foretold by the *kahuna nui*, Ka' opulupulu (Kamakau, 1964). Cook left Hawaii on February 4, 1779, but had to return to repair the main mast of his ship. He returned only to perish at the hands of the Hawaiians on February 14, 1779. He had unfortunately arrived the second time after the conclusion of the Makahiki, and it was said that the Hawaiians finally realized that he was a man just like them.

During their stay on Hawaii apparently some of the crew of the *Resolution* asked to be shown some of the Hawaiian "sport" activities. A Lieutenant King, one of the principal officers of the *Resolution*, described boxing matches which took place on January 28, 1779:

> As we had not seen anything of their sports or athletic exercises, the natives, at the request of our officers, entertained us this evening with a boxing match. Though these games were much inferior, as well in point of solemnity and magnificence, as in the skill and powers of the combatants, to what we had seen exhibited in the Friendly Islands (Tonga), yet, as they differed in some particulars, it may not be improper to give a short account of them. We found a vast concourse of people assembled on a level spot of ground, at a little distance from our tents. A long space was left vacant in the midst of them, at the upper end of which sat the judges, under three standards, from which hung slips of cloth of various colours, the skins of two wild geese, a few small birds, and bunches of feathers. When the sports were ready to begin, the signal was given by the judges, and immediately two combatants appeared. They came forward slowly, lifting up their feet very high behind and drawing their hands along the soles. As they approached, they frequently eyed each other from head to foot in a contemptuous manner, casting several arch looks at the spectators, straining their muscles, and using a variety of affected gestures. Being advanced within reach of each other, they stood with both arms held out straight before their faces, at which part all their blows were aimed. They struck in what appeared to our eyes an awkward manner, with a full swing of the arm, made no attempt to parry, but eluded their adversary's attack by an inclination of the body, or by retreating. The battle was quickly decided, for if either of them was knocked down, or even fell by accident, he was considered as vanquished, and the victor expressed his triumph by a variety of gestures, which usually excited, as was intended, a loud laugh among the spectators. As these games were given at our desire, we found it was universally expected that we should have born our part in them; but our people, though much pressed by the natives, turned a deaf ear to their challenge, remembering full well the blows they got at the Friendly Islands (Barrow, 1993).

Several other accounts are given by Hawaiian scholars who lived at a time when *mokomoko* was still practiced, and by some missionaries who were stationed in Hawaii during the early 19th century.

David Malo (circa 1795-1853), in his Hawaiian Antiquities (1951) wrote of *mokomoko* that,

> During the Makahiki season when the Makahiki god made his rounds, the people of the different districts gathered at one place and held boxing matches. The spectators were seated in a large circle, the backers of one champion stood forth and vaulted merits of their favorite, who thereupon came forward and made a display of himself, swaggering, boasting and doubling up his fists. Then the other side followed suit, and made boasts, and had their man stand forth and show himself. When the champions came together they commenced to beat and pummel each other with their fists. If one of the boxers knocked down his opponent, a shout of exultation went up from those who championed him, and they grossly reviled the other side, telling him perhaps to "go and eat chicken dung." The one who fell was often badly maimed, having an arm broken, an eye put out, or teeth knocked out. Great misery was caused by these boxing matches.

A footnote indicated that,

> The Hawaiians do not seem to have used the fore-arm, after the manner of modern practitioners of the "noble art." Each boxer sought to receive his opponent's blow with his own fist. This meeting of fist with fist was very likely the cause of the frequent broken arms.

John Papa Ii (1800-1870), in his *Fragments of Hawaiian History* (1959), described the events which surrounded the boxing matches of the Makahiki in the "royal town" of Honolulu. The "sporting" events began when the Makahiki gods went forth from the *luakini heiau* at Leahi (Diamond Head).

> The fun increased and first one group and then another shouted throughout the morning until the time the *akua pa'ani* (god of play) was set up on its site. Then, from about three to six in the late afternoon, the field was crowded with people. Anyone who was prepared to compete in boxing was chosen. When two were ready, they stepped in out of the crowd amid the shouts of the people and exchanged blows until one fell down. From the time of the first blow between them the crowd cried, "Ah!" with each blow; when one fell, the "ahs" were prolonged. The late-comers knew by the rising of the voices into a prolonged "ah-h-h!" when a boxer had fallen. The voices crying "Ah! Ah! Ah!" were like an invitation to hearers to come. None who could cry "Ah!" would remain at home or at the task that occupied him when two boxers stood before the spectators.
>
> The boxers sized each other up before striking. If they were both skilled and neither could knock the other

down, the spectators' cries indicated as much to the late-comers. The methods of one boxer differed from those of another; and it was said that they were like fishing shelters, one standing here and one there without being joined together, but both common sights. One might fall when the other was skilled in punching even without knowing any rules, and such people became famous for their punching ability.

Kamakau (1964) described *mokomoko* as such:

> The selected players (*moho*) from among the people has also been trained, and they knew how to "size up" a man (*'ike i na aouli o ka 'ano o na kanaka*) and knew what kind of bruises he could inflict. Their opponents did not escape the knuckles of the people's players, who had studied them well for signs of their weaknesses. Many a opponent would receive a punch in the chin breaking the jaw, and be left "floating on the water" (*ho'olana i ka wai*; semiconscious).

In the *Journal of A Residence in the Sandwich Islands, During the Years 1823, 1824, and 1825*, by C. S. Stewart, an etic account of *mokomoko* was described.

> At the present time, a favorite sport, *moko-moko*, or boxing, has been revived. It is a national game, regulated by established principles; to secure an adherence to which, managers and umpires are appointed, who preside over it, and determine points of dispute. The champions usually belong to different chiefs; and enter the ring inspirited by a "pride of clanship," as well as by the ambition of personal distinction. When one has been prostrated, so as to yield the contest, the victor paces the circle with an air of defiance, challenging another to a trial of strength and skill; and thus, in the course of half a hour, a dozen may successively lose an ultimate triumph, by being themselves knocked down by some combatant of greater tact, or muscular power, who at last clears the arena.
>
> A well directed "blood-letting" or "leveling blow," is followed by unbounded applause from the surrounding multitude, testified in the most appropriate manner, by "yells" and shouts of banality; while the tossing of thousands of arms into the air, jumping, dancing, clapping of hands, prolong the expression of delight.
>
> These boxing matches often lead to wagers among the spectators, and not infrequently end in violence and death. At almost every shout from the ring, the natives of our household claim, "*Taha! taha! mamuti make*!"–Ah! ah! by and by murder!–and inform us, that many are killed in the *moko-moko*; and that only a few years ago, forty men were murdered at one time, on the very spot now occupied by the exhibition.

Donn F. Draeger's notes described *mokomoko* in the following manner (exact sources unknown):

> Sparring (*Ka Mokomoko*) - The ancient Hawaiian fighting man gave much emphasis to his skill with a sparring art called *mokomoko*. This was a brutal art, as the name implies, involving the use of the bare fist; he who is not knocked down and out in this manner of fighting was given great praise. The *mokomoko* bouts were conducted as a test of strength and endurance and served as part of a warrior's martial education. Bouts were carried out in specially prepared areas or fields, the most famous of which was Hinakahua in Kapaau, Kohala, Hawaii. The fame of this field arose because it was the residence of great chiefs living there; fair climate and central location also increased its desirability for testing of skill.
>
> *Mokomoko* bouts begin in November, which is Welehu (Hawaiian New Year) on the Hawaiian calendar. This is also the time when the Makahiki deity took its customary journey. Lono was this deity and is represented by a carved image of small size surmounting a long joint-shaped pole near the head of which was a decorated cross- stick carrying a *kapa* banner. It is traditional among Hawaiians that on the day that any deity journeyed, a sacred day; no fires lighted, no cultivation performed, no fishing, no other work done. Merrymaking, and demonstrations of skill were the order of the day and so *mokomoko* became an approved and standard form of celebration. There are even reports of people following along behind the makahiki god "boxing" their way along until they reached the designated field on which professionals were to demonstrate their skills.
>
> Two combatants in *mokomoko* style hammered at each other attempting to knock the other down and out. In the process their bare fists quickly battered each other; the face was a prime target. Blows were delivered with great force and accuracy, and it was common for one or both combatants to gain discolored eyes, broken noses, split lips and swollen faces, even broken jaws. He who fell was subject to raucous jeers from his detractors who chanted "Eat chicken shit...eat chicken shit;" but even he who had remained on his feet might be verbally accosted by the excited watchers calling to the fallen: "let the maniac finish eating" they would roar. *Mokomoko* bouts continued until sunset at which time both participants and spectators returned to their respective homes.

According to Handy (1965), at the conclusion of the Makahiki, a ceremony similar to what took place at the beginning was performed by the king. The king (Kamehameha I) went off shore in a canoe, and when he stepped on shore, a group of men with spears rushed at him. Most of the kings had guardsmen with them to ward off the spears, but Kamehameha the Great stood the test alone. It was believed that unless the king was sacred enough to be superior to death, he no longer was worthy of representing Lono, the god of plenty.

It is of note that very little is said or described of any of the other "sports" mentioned by Kamakau or the others. For some reason boxing seems to have been the preferred spectator sport if we can rely on the eyewitness accounts. It could be that the *mokomoko* had some sort of religious significance connected with the Makahiki and the god Lono. However, perhaps it was just preferred by the Western observers as it most resembled something withn their own culture.

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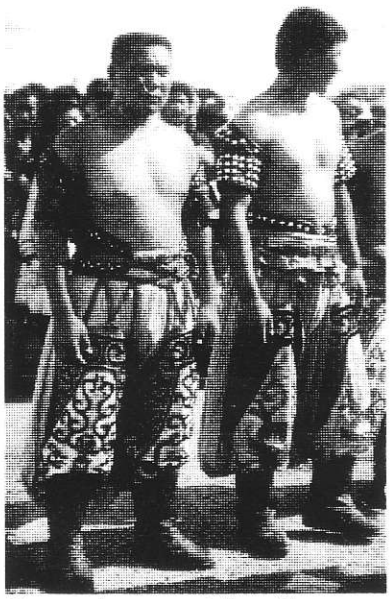
Wrestling On the Steppe

Aaron Fields



Photograph courtesy of Almaz Khan

During my previous stay in Mongolia I was able to take part in the traditional wrestling. The wrestling year reaches its apex during the *Naadam* festival, which begins in the second week of July. Though this festival historically has ties to traditional Mongolian celebrations, the popular idea is that it commemorates the Communist revolution in 1921. The *Naadam* festival is highlighted by the three traditional Mongolian sports: wrestling, archery, and horseback riding. These sports have obvious connections to the military tradition of this country. However, it is often overlooked that horseback riding and archery are also tied to the traditional requirements of the everyday life of a nomad.

In this article I will give a brief overview of the traditional Mongolian wrestling of both Inner Mongolia and Mongolia. The two forms of wrestling have some deviation, though the version practiced in Mongolia is the only version I have actively participated in.

Mongolian wrestling is held outdoors on grass with no time limits and no weight classes. The objective is to get the opponent to touch any part of his back, elbow, or knee to the ground. Each match is supervised by two men who act as both referees and "corner men"who prompt the individual wrestlers to action when necessary. These individuals are arbitrarily appointed to each wrestler prior to each match. They also direct the action away from the spectators and other matches in progress. There is also a panel of judges who are solely spectators, and not actively involved with the matches. They serve as the final word in disputes about takedowns, and handle the logistics of the tournament.

Each wrestler has a rank which is determined by the number of rounds successively won in each *Naadam* festival. A round for an individual is made up of one match with the winner moving to the next round, and the loser being eliminated from the tournament. The winner then waits for the remainder of the matches to finish before the next round commences. Rank can only be attained during the *Naadam* festival, and therefore it is not uncommon for a wrestler to wrestle his whole career without rank, though he may be

successful in other tournaments throughout the year. The ranks (in order from lowest to highest) are:

un-ranked
bird
elephant
lion
titan

The privilege of rank is that the highest ranked wrestlers choose their opponents in each round. In addition, after each match, the lowest rank wrestler passes under the right arm of the senior, win or lose.

Mongolian wrestling matches are started by each wrestler exhibiting a ritual dance of a great bird in flight. At the end of a match the victorious wrestler again partakes in a more elaborate version of the dance. The bird is often said to be a great falcon, while others say it is an imitation of a bird from Buddhist mythology. (I have heard both versions from different coaches.) If the dance is done correctly, it is supposed to exhibit the wrestler's power and technique, and also serves to loosen the muscles. In Inner Mongolia, the dance is one of a bird running before taking flight. The dance is a very important part of Mongolian wrestling. I often heard, "Your dance must be good in order to worry your opponents, and even if you lose, people will remember a good dancer." While performing the dance, the wrestler is supposed to mentally focus on *tengri* and *gazar*–sky and heaven–for skill and blessing, and earth for stability and strength.

The absence of ground work in Mongolian wrestling is grounded (so to speak) in history. The Mongol military was entirely composed of cavalry units except in the case of conscripts. Therefore a soldier fallen on the ground would likely be trampled by horses or killed by his opponent with a weapon. Therefore the sole focus in Mongolian wrestling is on the takedown.

The attire of each wrestler is the point of the most divergence between the Mongolian and Inner Mongolian versions of wrestling. The Mongolians wear a traditional Mongolian cap, which is removed by the referees prior to each match, traditional Mongolian boots, briefs, and a short tight-fitting top, both of which are made out of heavy cloth and silk. Today, though, rip-stop nylon often replaces the silk. The top has long sleeves, and comes midway down the back. The front of the top is cut away so that the chest is exposed. A rope attaches both sides of the top, and is tied around the stomach. This secures the top to the wrestler and is used as a grip point for the opponent.

Inner Mongolians wear a heavy leather top with metal studs. The top is short sleeved and exposes much less of the chest. In addition they also wear long baggy pants, and a less ornate boot. They do not use the cap at all, but do have the addition of necklace called *jangga* for wrestlers of rank.

Legend says that the increased exposure of the chest and the switch to briefs in Mongolia was the result of a woman wrestler, several hundred years ago, who achieved some success while disguised as a man.

In addition to the difference in dress, Inner Mongolian wrestling has several traditions and differences in rules from the wrestling practiced in Mongolia. The Inner Mongolian wrestler cannot grab an opponent's leg with his hands. In addition, any part of the body above the knee touching the ground signals a loss, whereas, in Mongolia, a wrestler only loses by touching the knee, elbow, or back to the ground. Another major rule difference found in Inner Mongolia is that in certain tournaments a time limit is employed. If there is no winner after the initial time period, a circle on the ground serves as a ring in the overtime period. In these cases, a wrestler stepping outside of the ring signals a loss.

In both versions of wrestling, a variety of throws, trips, and lifts are employed to topple the opponent. In both versions, strangles and striking are illegal.

Another feature shared by both forms is the emphasis put on participation. Winning is important. In Mongolia, a wrestler who wins the *Naadam* festival ten times becomes a national hero. Yet, in both wrestling traditions, participation is most heavily emphasized. In Inner Mongolia, every wrestler gets a prize, ranging from bars of soap and towels for the wrestlers who are eliminated in the first few rounds, to livestock such as camels, horses, or sheep for the successful wrestlers. In Mongolia, on the other hand, only successful wrestlers get prizes which are usually in the form of livestock.

The connection between Mongolian wrestling and various other folk wrestling styles can be drawn. It is often suggested that Mongolian wrestling is tied to both *ssirum* and *sumo*, as well as *shuai-chiao*, Russian *sombo*, and a variety of other forms found across the Eurasian continent. In some cases, these claims are supported by factual records or cultural similarities, such as the case with *sombo* and some of the other folk wrestling styles. But, most often the various forms are often too historically and culturally distant to offer dramatic proof. At best, in many cases there are only vague commonalties, such as is the case with *ssirum* or even more so with *sumo*. In the case of a possible relationship between Mongolian wrestling and *shuai-chiao*, the connection is difficult to trace due to political and cultural propaganda.

In closing, Mongolian wrestling is an exciting sport that exhibits and requires patience, technique, and strength. Some matches are over in a split second with an exciting throw, while others, in the advanced rounds, often last hours. Reputedly, some have lasted for days with the match stopping at dark, and being resumed the following morning.

Interviewing the Combative Man

Interview conducted by Major George Bristol, USMC

Combative Man: U.S. Army Ranger

IHS: What is your combative background?

Ranger: Hunted a lot as a kid... my dad was really particular that we learned to use weapons. I am from the Rocky Mountain area, so you see a lot more youth involvement with weapons. When I joined the Army, I was originally straight infantry, but I pursued the Rangers almost from the start, and I have never looked back. I will always consider myself a Ranger through and through. My combative background was formed and nourished by this group.

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

Ranger: Being mentally and physically ready for whatever comes. You can be afraid at times, tired at times, whatever - but ready to go on.

IHS: What is your formal schooling and do you feel that there is a benefit to any one particular school?

Ranger: Ranger School is the baseline, no doubt about that. It pushes you, makes you look inside yourself. Another school is Jumpmaster. When you become a jumpmaster, you take on a new level of responsibility. I have been to a lot of schools, and I have learned something in each. But I think that there is a danger in overdoing the school thing as well. I like op time more now. But as a young Ranger, I wanted all the schools!

IHS: If I said "preparation for combat," what would pop into your mind?

Ranger: Be prepared for the unexpected. As much as we plan, it almost never goes smoothly. That's why toughness also plays a major factor. One thing for sure, my guys will be pushed to develop toughness. I have seen other nations quit in exercises and combined training when it gets a little too cold, a little too wet, or a little dirty. The Ranger heritage is to go on until it is done. Combat is like that. I guess one other factor would be the trust in others. I like to know that my flank is covered, and I want that guy to know that his is covered.

IHS: What is your feeling on martial arts?

Ranger: I like to do them personally. Sir, you know I am a longtime judo man, so I guess I should say judo is the best. I love it as much as ever. What I like to do with my guys is a 30 minute session where we go at one move continuously, changing partners constantly. It's a good workout and keeps my guys aggressive.

IHS: How about conditioning for combat?

Ranger: Ruck marches. A lot of ruck marches. Keep the legs warm and strong. I lift a couple of times a week, mostly for general conditioning. A combination of calisthenics and weights keeps me fit for strength, and the ruck and some running keeps the rest. If you can carry your load and fight at the end, that is my idea of combat conditioning.

IHS: How do you feel about professional reading and study?

Ranger: Definitely. I am pretty well versed in military history, in particular the Ranger history. I am now really into the French and Indian War period and the Plains Indians - definitely some hard guys to tangle with. Looking at them as an opponent, they were hard physically and mentally tough. For lighter reading, I have enjoyed the Sharpe series you got me turned on to, and I am a big fan of the war fiction in general. A personal favorite is A. J. Quinnel's *Man On Fire*, the hero would've been a good Ranger! Seriously, we spend a lot of time deployed, so we pass books around. It's great: I am suspicious of anyone who doesn't like to read.

IHS: Any closing thoughts?

Ranger: Well, your pamphlet (IHS Information handout) has given me a few things to think about. I think that we do some of it (hoplology) when we analyze our enemy. Kind of makes you think maybe you should include it in our military schools. In closing, I would like to say that I believe that the military professional has to take personal pride in growing as an instrument of national policy. I know that in the small unit level there exists a tightness and cohesion that splinters as the level goes higher. For me, I hope to always feel that I have to bust my ass to be as good as the guy next to me... and I hope he feels the same way. If I feel that I know it or have it all down cold, it'll probably be time to retire and head for the local VFW.

Celtic Warriors

Ritchie, W.F.; Ritchie, J.N.G. 1997. Princes Risborough: Shire Publications.

Reviewed by Paul Winning, Ph.D.

Not long ago my mother sent me a small book on the Celtic warrior. Titled *Celtic Warriors*, it was written by William F. Ritchie and Graham Ritchie, both Scotsmen with

long interests in Celtic civilization. The book examines the weapons and battle tactics of the Celtic tribes of Britain and Europe from the 5th to the 1st century BC, using both documentary and archaeological evidence. The writings of several classical authors are quoted as evidence of the impact of the "barbarian tribes" on the Roman world. After reading the book in about an hour and a half I found myself dissatisfied, not at the content, which was extremely interesting, but at the length of the book...too short. I will quote verbatim some of my favorite passages from the book to give you a taste of this thoroughly recommendable book.

Who were the Celts?

> The people known to archaeologists as Celts lived to the north of the Alps in what is now Southern Germany and Eastern France, from about 500 BC. They spoke a language which was ancestral to the Celtic languages of today–Breton, Gaelic, Irish, and Welsh... Celtic society comprised a number of tribes, which were never fused into a unified nation... At the height of their expansion, Celts were to be found in the Iberian peninsula, in Gaul and northern Italy, down the Danube valley, through Greece and across the Hellespont to Galatia in Asia Minor. From 396 BC, they also served as mercenaries to local rulers in Greece, Asia Minor, and Egypt. They also enlisted in the invading armies of the Carthaginians, and served under Roman commanders in Italy, Asia Minor and North Africa (7).

My own family are of Scots-Irish descent, both my maternal and paternal grandmothers coming from Northern Ireland, and my grandfathers from Scotland. However, being lowlanders or Sassenachs, we spoke only English, whereas in the highlands and Island of Scotland as well as Southern Ireland, Gaelic is still an actively used language.

Physical Appearance: The Celts through Greek and Roman Eyes

> To the Greeks and Romans the Celts presented a terrifying sight because of their tall stature and their strange appearance... The Celts were by far the tallest race in the world, noticeable also for their white skin and fair hair (13).
>
> Although the Greeks and Romans had heard about the barbarian Celts, they first encountered them as warriors, and it was in battle that their enormous size and strange appearance first struck them. The Celtic chiefs who advanced to challenge their opposing Roman leader to single combat were men of great physique 'of stature greater than human' (13).
>
> Strabo, quoting an earlier source, makes a curious statement : 'they try to avoid becoming pot-bellied and any young man whose waist exceeds the measure of the normal girdle is fined.' But such a weight watching approach is contradicted by other writers who tell of the Gauls gorging themselves with food and drinking wine excessively so that their bodies soon become corpulent and flabby. Consequently when they excercised their bodies, they suffered quickly from exhaustion and breathlessness (14).

Well, I certainly haven't inherited the "great stature" being the shortest of all my cousins at a meager 5 foot 8 inches (the majority of my cousins are over 6 feet tall). However, I can claim to being the only red head in the family, which is a genetic marker of the Celtic tribes.

About 100 miles from where I was brought up is Hadrian's Wall, which was constructed by the Romans to keep the barbarian Scots at bay. I dare say this is solid evidence that the Romans required a barricade of some form or another to keep my ancestors away from the "Civilized" Southern Kingdoms.

Celtic Character

> To Polybius the Celts were merely a band of marauders who later became mercenaries ready to join whichever side suited them in the war between the Romans and the Carthaginians. They were brave and ostentatiously courageous but reckless, impetuous and easily disheartened. Hannibal was eager to make use of their enthusiasm before it wore off, however, it is reported that he so distrusted his new allies that he took to disguising himself to make it difficult for the fickle Celts to recognize and perhaps kill him (18).

The character of the people in Scotland tends to vary somewhat like any country. However, being from Glasgow, I have noticed a tendency towards hot-headedness in the people of that area. This was even more apparent upon returning home after living in Japan for five years. In accounts of Scottish battles with the English in the time of William Wallace and Robert the Bruce (the 13th century), it would appear that "reckless, impetuous and easily disheartened character" of the Scots has been in evidence for some time.

The Celts in Battle

> Polybius, who lived between 202 and 120 BC gives a full account of how the Celts fought at the battle of Telamon in 225 BC; "The Celts had drawn up the Gaesatae from the Alps to face their enemies on the rear ... and behind them the Insubres .... The Insubres and the Boli wore trousers and light cloaks, but the Gaesatae in their overconfidence had thrown these aside and stood in front of the whole army naked, with nothing but their arms ; for they thought that thus they would be more efficient, since some of the ground was overgrown with thorns which would catch on

their clothes and impede the use of their weapons" (25).

In regard to the Celts fighting naked, I have heard similar, though unconfirmed accounts of Highlanders dropping their kilts before doing battle. They supposedly tied their long shirts between their legs before wading into the thick of it. Given how cold Scotland can be, this must have been done in the "heat" of the "battle fervour." It was quite likely a sign of courage as well, since we are physically and psychologically at our most vulnerable when naked.

Single Combat

When the two armies were arrayed in line, the loud voice of the Celtic Chief could sometimes be heard. "For they were accustomed ... to come forward before the front line and challenge the bravest of the enemy drawn up opposite them to single combat, brandishing their weapons and terrifying the enemy. Whenever one accepts the challenge, they praise in song the manly virtues of their ancestors, proclaiming also their own brave deeds. At the same time they abuse and belittle their opponent, trying by their words to rob him of his boldness of spirit beforehand" (26).

I have also read of the Japanese custom of *nanori* in which Japanese warriors would similarly call their ancestors' praises. I suspect that this form of behavior in single combat was not simply confined to the Celts and the Japanese. It might be interesting to consider the parallels between the effects of the Mongol's mass battle tactics on the Japanese warrior during the Mongol invasion in the Kamakura period and group tactical warfare the Romans utilized against the Celts.

Noise

In their attempts to throw the enemy into confusion and terror, the Celts made great use of noise. They yelled their war cries as they advanced, howling and singing and brandishing their spears. Livy ... vividly depicts the noise accompanying their mad rush into battle. Of the Gauls in Asia he writes: "their songs as they go into battle, their yells and leapings, and the dreadful noise of arms as they beat their shields in some ancestral custom–all this is done with one purpose, to terrify their enemies" (27).

Noise making at the typical Scotland-England football match is also much in evidence as is the inevitable tribal warfare afterwards

Head Taking

Another Celtic custom, only very briefly mentioned by Polybius, was the decapitation of their enemies. "The consul Gaius fell fighting desperately in the thick of battle, and his head was brought to the Celtic king." ...On another occasion the Boii killed a Roman leader, cut off his head and bore it off to their most holy temple. Then the skull was gilded and used as a sacred vessel for libations or as a drinking cup by the priest and temple attendants (30).

Here is another battle trait the Japanese shared with the Celts. The taking of heads of an enemy by the Japanese *bushi* was a characteristic of Japanese martial culture during the battlefield eras in Japan (pre-Tokugawa).

Celtic Weapons

Diodorus Siculus has given us a com-prehensive description of Celtic armour and weapons: "For arms they have man-sized shields decorated in a manner peculiar to them. Some of these have projecting figures in bronze, skillfully wrought not only for decoration but also for protection. They wear bronze helmets with large projecting figures which give the wearer the appearance of enormous size. ... Some of them have iron breastplates, wrought in chain, while others are satisfied with the arms Nature has given them and fight naked. Instead of the short sword they carry long swords held by chain of iron or bronze and hanging along their right flank. ...They brandish spears which are called *lanciae* and which have iron heads a cubit in length and even more, and a little less than two palms in breadth : for their swords are not shorter than the spears of others, and the heads of their spears are longer than the swords of others. Some of these are forged straight, others are twisted and have a spiral form for their whole length, so that the blow may not only cut the flesh but also tear it in pieces and so that the withdrawal of the spear may lacerate the wound" (37).

Swords

The Celtic sword was good for a cut, says Polybius, but not for a thrust; he also implies that after the first cutting blow the edges became blunt and the blade so bent that unless the warrior had time to straighten the blade with his foot he could not deliver a second blow. The archaeological evidence shows, however, that some swordsmiths at least were producing weapons of very high order... Tacitus describes the British swords as long and unsuited to fighting in a confined space or at close quarters; here they could not swing their long swords (41).

According to the above article, the Celts were reputed to carry long swords on their right "flank." These swords were basically single-hand, long swords. I have seen the early, two-hand, Scottish "claymore" (*claidheamh-more*) carried on the back by Clan Societies members involved in reconstruction or reenactment in Scotland. The hilt of the claymore carried in

this manner protrudes over the right shoulder. This early claymore had no scabbard as such but would be held in place by a leather strap and released by pulling a string. The sword now commonly known as a "claymore" is a one-hand, basket-hilted, broad sword, which is worn on the left side.

I chose to review this book because I was asked to by the IHS Director and because being of Scots-Irish descent the book specifically relates to my own cultural heritage. However, in reading through more carefully what I had written, a couple of interesting points have come up:

1. A comparison of the Roman legionnaires and their reputation for iron discipline and training as compared to the Celtic tribal warrior is worth further study. In the Roman legionnaire we may find the origin of the modern army and its fighting man, the modern soldier. In the Celtic warrior, we are more likely to see a reflection of our tribal heritage.

2. Such "trophy rituals" as the head taking of the Celtic tribes, which apparently didn't occur in the more civilized Roman soldiers would also be an interesting subject of study. How does head taking by the Celts compare with that of the Japanese, or, for that matter, with scalp taking by American Indian warriors?

3. Another possible subject of study is the posturing of the Celtic warrior before battle as compared to his more disciplined Roman counterpart. Again, the parallel with the posturing of the Japanese warrior and similar behaviors in other cultures is also worthy of study.

In my own case, the comparison of social behaviors between the "tribalism" of the Celt and the "civilized" behavior of the Roman was the most compelling reason to sit down and read this book. It has, however, left me with a thirst to find out more about my own Celtic origins as well as the Roman Empire, which so strongly influenced much of European history.

Books - Celtic Martial Culture

Green, Miranda J. 1995. *The Celtic World*. NY: Rougledge.

Newark, Tim. 1985. *Celtic Warriors*.1986. London: Blandford Press.

Powell, T.G.E. 1980. *The Celts*. London: Thames & Hudson.

Roberts, Timothy R. 1995. *The Celts in Myth and Legend*. NY: Friedman/Fairfax Publishers.

Ross, Anne. 1986. *The Pagan Celts*. NY: Barnes & Noble.

Wilcox, Peter. 1985. *Rome's Enemies: Gallic & British Celts*. London: Osprey.

Celtic Resources on the Internet

1. The Wallace Clan Homepage:
   http://ourworld.compuserve.com/homepages/andersons/cwallace.htm
2. Clann MacIntyre Page:
   http://earth.vol.com/~peaceagl//
3. Kirby Wise Homepage (American sword maker):
   http://www.primenet.com/~cherie/kirby/
4. The Celts and Saxons Homepage:
   http://www.primenet.com/~lconley/index.html
5. Valley of the Ancients - Gods & Goddesses & Myth:
   http://www.eliki.com/ancient/myth/

The Hoplite's Bookshelf

Liam Keeley

In my column in the last issue, I somewhat rashly promised to give an overview of the literature of the Second World War this time. Faced with the mass of material available, I am reminded of George MacDonald Fraser's amusing scene in *Flashman at the Charge* depicting the attitude of the British Military in 1854 after declaring war on Russia. I can just imagine the Generals staring blankly at a map of Eurasia:

> Well, here we are, the French and ourselves, at war with Russia, in order to protect Turkey. Very good. What shall we do, then? Better attack Russia, eh? Hmm, yes. (Pause). Big place, ain't it? (page 51 of the paperback edition of *Flashman at the Charge*)

I now find myself in a similar position, having taken on a major operation without much thought.

So, what I propose to do is take things one step at a time, and look at some of the different theaters of operations in turn, with occasional articles focusing on a particular theme.

In my column last issue, the emphasis was on trench warfare. This time, I'd like to start by introducing a few books dealing with the campaign against the Japanese in South East Asia, focusing primarily on Burma. As a high school student I can remember reading John Masters' two magnificent accounts of his life as an officer in the old Indian Army, *Bugles and a Tiger* (pre-war) and the *The Road Past Mandalay* (covering the war years). The title of the latter is a reference to the refrain Kipling's poem *Mandalay*, which for many sums up the fascination of the East:

> On the road to Mandalay,
> Where the flyin'-fishes play,
> An' the dawn comes up like thunder outer China
> 'crost the bay!

It is a tribute to these books that after reading them, I could imagine no greater happiness than being a lowly second lieutenant in the Gurkhas, and no greater honor than to lead my regiment in battle. Actually, I still can't.

Bugles and a Tiger gives us a fascinating glimpse of a world now lost, the pre-Second World War Indian Army, including accounts of Master's education at Sandhurst (the British military academy), joining a Gurkha Regiment, his first experiences in the field, fighting on the North-West Frontier, and a brief trip to Japan and America just before the outbreak of the Second World War.

The Road past Mandalay covers his experiences from the outbreak of the Second World War, including his part in the invasion of Iraq, as well as his time in the legendary Chindits, who parachuted in to fight behind the lines in Burma. It covers his part in the Battle of Imphal, which marked the high tide of Japanese military expansion, when they reached almost to the border of India.

For the Japanese perspective in Burma, the only book that I can think of is Gerald Hanley's *See you in Yasukuni*. However, I'm cheating a bit here, as this is not a first person experience, but a novel, an imaginative effort to reconstruct the experiences of a Japanese soldier in Burma. It is not completely successful, but it does make one realize that this war was in some ways a clash of conflicting cultures, of completely different world views, in a way the war with Germany was not. It is a salutary reminder of the incredible brutality of the old Imperial Japanese Army, not only towards their enemies, but within that Army itself. It is also a moving tribute to men who fought to the bitter end with little or no logistical support, in circumstances that defy the imagination. Hanley gives us a picture of the savage fighting at Imphal, the Japanese troops at the end of a long line of communications, starved of food and ammunition, desperately trying to win through sheer fighting spirit. Imphal, Hanley tell us, is what tore out the guts out of that hitherto victorious army.

Masters later emigrated to the United States, and I was intrigued to come across a reference to him in James Salter's fine autobiography, *Burning the Days*, which, among other things, covers Salter's experiences as a fighter pilot in Korea. *Burning the Days* is a fascinating book, with its insights into the mind of the fighter pilot, though not one to pass on to your mother-in-law (nor perhaps to your wife) if you are a pilot, with its accounts of casual sex. No milktoast himself, Salter says of Masters,

> He was tall and stern of appearance as benefited a former English Officer. High on his cheeks were clumps of long, untrimmed hair, a mark of caste. "Bugger tufts," he explained without elaboration. He had served in the British Indian Army. Eventually, in a history of war in the Pacific, I came across an account he had written of a battle in Burma, his battalion in defense of a hill in the jungle against overwhelming Japanese attacks, an episode, like many others, of which I never heard him speak. They were part, perhaps, of his authority. It was to his house one would hurry in case of grave danger. He would know without hesitation what to do (*Burning the Days*, page 312, hardcover edition).

There is also a short reference to the Burma campaign in a fine autobiography by Hilary Hook. Entitled *Home From the Hill*, this is a fascinating account of an adventurous life lived to the full, campaigning, hunting tigers in India, playing polo, pigsticking, hunting buffalo and lion in the Sudan, fishing the Nile, hunting and yet more hunting in the far corners and last days of the British Empire. The section on the war in Burma is brief but interesting. Hook served in the Royal Deccan Horse, one of the Indian Cavalry regiments that converted to tanks.

By a happy co-incidence, when I visited Hunter Armstrong in Arizona earlier this year, he recommended a book dealing with the same campaign to me, George MacDonald Fraser's *Quartered Safe Out Here*. If you think the reference in the title sounds familiar, you're right, it's taken from the first few lines of another of Kipling's famous poems, *Gunga Din*:

> You may talk o' gin and beer,
> When you're quartered safe out 'ere,
> An' you're sent to penny-fights and Aldershot it:
> But when it comes to slaughter
> You will do your work on water,
> An' lick the bloomin' boots of 'im that's got it.

While its conversational tone will be familiar to anyone who has read any of Fraser's Flashman series, *Quartered Safe Out Here* is military reminiscing at its best. John Keegan, doyen of military historians, calls it "One of the great personal memoirs of the Second World War."

Fraser's book covers the Burma campaign from the eyes of a young private in a regiment from north-west England, a very different perspective from Masters or Hook. Fraser deals with the sights and sounds of military life in his own inimitable manner, coming up with some fascinating stuff, for example, there's an intriguing reference to Cumberland wrestling. He's got a brisk, no-nonsense manner, and a conversational style that makes it seem as if he is talking directly to you. I found of particular interest a scene where he talks about how a fallen comrade's equipment was divided up among the members of his squad. Each person takes something as a keepsake. They didn't take his personal effects, what they did was to exchange items of military gear with the dead man. I can easily imagine this custom throughout the centuries, be it among Roman Legionaries, Vikings or Mamluks. Indeed, this seems to be quite a common custom, a kind of universal military phenomenon, though it might take different forms in different cultures. We know that in the Royal Navy, at least in the Napoleonic period, that a deceased officer's personal effects were auctioned before the mast, and there is a reference to this same custom among the present-day British S.A.S. in Andy

McNab's *Bravo Two Zero*, an account of McNab's experiences behind Iraqi lines during the Gulf War.

> Bob had a big Mexican sombrero in his locker at work, a typical tourist souvenir that I knew for a fact had only cost him ten dollars because I'd been there when he bought it. I took the piss out of him on many occasions for wasting his money on such a bit of tat. At the auction, however, some idiot parted with more than a hundred quid for it. I kept it at home for a while, then took it to his grave with some MM ribbon for him and Legs (page 408, paperback edition of *Bravo Two Zero*).

Reading personal accounts like these we can learn things about the nature of human behavior and particularly the nature of the individual's response to combat, that large scale histories are unable to convey. The small group, the personal level, the individual's response: this is the raw material of hoplology.

I urge readers to send in recommendations for books dealing with first person accounts of combat in any period. We would like to establish lists for a wide variety of periods, places, and themes. I also would like to feature members' comments regarding the core reading list, which is now available on the IHS web-site. The period that I am currently working on is the Anglo-Boer war, the 100th anniversary of which is next year. I hope to introduce a representative selection of the literature in Hop-Lite no7.

Recommended Books

Eliot, T.S., ed. 1963. *A Choice of Kipling's Verse*. London: Faber & Faber.

Fraser, George MacDonald. 1995. *Quartered Safe Out Here : A Recollection of the War in Burma*. London: HarperCollins.

Hanley, Gerald. 1969. *See You in Yasukuni*. London: Collins.

Hook, Hilary. 1988. *Home From the Hill*. London: Penguin.

Masters, John. 1956. *Bugles and a Tiger*. London: Michael Joseph.

——— 1961. *The Road Past Mandalay*. London: Michael Joseph.

McNab, Andy. 1993. *Bravo Two Zero*. NY: Bantam.

Salter, James. 1997. *Burning the Days: Recollection*. NY: Random House.

Col. Rex Applegate's Final Combat

Col. Rex Applegate with his fighting cane (seated front row, left) at the first Instinctive Point Shooting Instructors Course, July 1997, Hocking College, Ohio. To his left are Steve Barron and Clyde Beasley, initiators and chief instructors of the ongoing program.

Hunter B. Armstrong

It saddens me to announce that one of the most important names in the study of modern close combat, Col. Rex Applegate, has passed away. He suffered a fatal heart attack on July14th of this year, at the age of 84.

"The Colonel" was truly a man of a bygone era, a man who had both witnessed events and experienced actions, and for whom the phrase, "been there, done that," might well have been coined. Perhaps best known to most for his 1943 book, *Kill Or Get Killed*, Applegate was involved in modern close combat training of one type or another from the time he left college for the Army in 1939, to the very end of his life, a span of 59 years. Assigned to the Coordinator of Information (COI), the predecessor of the OSS, which was the foundation for the CIA, he worked with the British Commandoes, where he met and worked with the legendary William Fairbairn and E.A. Sykes. From his work in close combat training during the war, Applegate came to be considered one of the foremost authorities on the use of the combat handgun and military close combat in general.

I had been corresponding with the Colonel for a short time when I was fortunate enough to meet him in July of 1997 at Hocking College where he presided over the first Instinctive Point Shooting Techniques instructors course. This was the first such course to be certified by him. He was 83 at the time, and walked with the aid of his "fighting" cane. He had only recently come back from consulting with anti-terrorist and law enforcement officials in Germany. Indeed, he was constantly on the go. In fact, he was in California at a law enforcement conference when he suffered the heart attack.

Unlike many in his field, the Colonel was an open minded individual, whose only hard set requirement was function. He was strong contrast to those more narrow minded who only

advocated one method or one weapon. Col. Rex Applegate covered a lot of ground in his 84 years, much of which it behooves us to look into. Even though the Colonel is gone, there is still much he has to show us.

Recommended Applegate Reading

Applegate, Rex. 1962. *Kill Or Get Killed*. Harrisburg, PA: Stackpole Books.

-------- Janich, Mike D. 1998. *Bulls Eyes Don't Shoot Back*. Boulder: Paladin Press.

-------- Melson, Chuck. 1998. *The Close Combat Files of Colonel Rex Applegate*. Boulder: Paladin Press.

Miscellaneous Martial Melange

Aaron Fields recently returned from another field trip to Mongolia. He spent part of his time there looking into Mongolian combative culture. He also spent a good deal of time training in *sambo* with military and law enforcement teams. Fields is an experienced grappler, having trained in judo, sambo, and Mongolian wrestling among others.

* * *

The second book from **Koryu Books**, *Sword & Spirit: Classical Warrior Traditions of Japan*, is due out in the next few weeks.

* * *

The IHS received a glowing mention in the acknowledgments of an impressive new novel on the Greek/Persian battle of Thermopylae - *Gates of Fire* by **Steven Pressfield** (Doubleday, ISBN 0-385-49251-0). Pressfield has done some fine research not only into the military and social history of the period and the peoples, but he provides an unusually perceptive insight into a uniquely martial people, the Spartans. In *Gates of Fire*, Pressfield has set a standard of hoplological understanding and excellence that few specialist non-fiction writers achieve, never mind novelists. We congratulate him on an excellent piece of work on the Greek warrior, the *hoplite*.

* * *

Meeting of the Japan Budo Group - 12 July 1998. Present: Tony Cundy, Liam Keeley, Mike Komoto, Mitchell Ninomiya, Derek Steel, Mance Thompson, Scott Vogley, Paul Winning.

Paul Winning, Ph.D. spoke on the physics of *kiai* in relation to the concept of the soleton. Discussion followed, ranging from accounts of small birds being stunned/killed, opera singers breaking glass, and killer whales stunning salmon with sonar, to comparisons with the phenomenon of river bores.

Scott Vogley spoke on the relationship between *zanshin* and *zazen*. Discussion followed, exploring the relationship between *zenshin*, *sushin*, and *zanshin*, and the connection with hunting behavior, e.g. waiting in ambush, and the sixth sense phenomenon.

Mike Komoto, staff member at International Budo University, spoke on "Whither the International Budo University?" Some discussion on the future projected demography of Japan. Mike is a kendo man with a background in judo and wrestling as well.

* * *

The Anglo Zulu War Historical Society is offering two history degree programs: B.A. and M.A. in South African and Zulu History, including the Anglo Zulu War of 1879. Contact Trinity College, Columbus, USA. B.A. and M.A. Degree Programs in South African and Zulu History for more information.

* * *

There is to be a series of programs and events as part of **Kwa-Zulu-Natal 1999-2002.** The program of events is to mark the one hundred years since the first shots of the war were fired at the Battle of Talana. It will commence in October 1999 and close on 31st May 2002. For more information:

Fax: KZN Battlefields Route - National: (0341) 22376, International: +27 341 22376

Mail: The Co-ordinating Secretary, Anglo Boer War Centenary, Private Bag 2024, Dundee, 3000, South Africa.

Tel.: Pam Mcfadden, National: (0341) 22654, International: 27 341 22654.

* * *

Nippon Kobudo Kyokai Demonstration which is usually held in February will be held instead on the 6th of December in Miyazaki in Kyushu, a welcome change for those living in Southern Honshu, Shikoku, and Kyushu.

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Liam Keeley was able to interview **Hirose Sensei**, a senior advisor to the International Budo University, on the 31st August. **Mike Komoto**, who kindly arranged it, sat in. Hirose Sensei is concerned with the overemphasis on the sporting aspects of judo as opposed to the practice of judo as a *budo*. Hirose Sensei is very well connected, especially in the university and judo world, though he doesn't seem to know much about *koryū*, but he did remember Draeger well. For many years, he was Vice-President and a senior advisor to the All Japan Judo Federation, and acted as liaison with the World Judo Federation, with which he is still involved. He speaks

English quite well, and his Japanese is very polite, as you might expect from a scholar and a gentleman of his generation. He is very friendly, open minded, and knowledgeable. Those of our members who are interested in judo history would find him a very useful source of information.

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INTERNATIONAL HOPLOLOGY SOCIETY

MEMBERSHIP APPLICATION INFORMATION

Membership in the IHS, which includes subscriptions to *Hoplos The Journal Of The International Hoplology 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.

USA and Canada	Foreign
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 Hoplology Society**.

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