

VOL 1.

Nos. 1-4



J U D O

QUARTERLY BULLETIN

APRIL, 1945

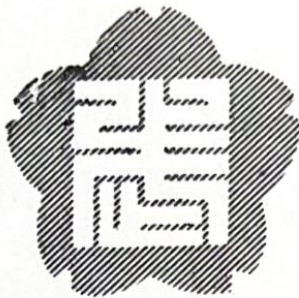
TO

JANUARY, 1946

THE BUDOKWAI

15, LOWER GROSVENOR PLACE, LONDON, S.W.1

TWO SHILLINGS AND SIXPENCE



EDITOR'S NOTE

The first four numbers of "Judo", the quarterly bulletin of the Budokwai, were produced in a neostyled form in limited quantities and stocks have long since disappeared. There is a continual demand for these back numbers by students of Judo and those interested in the literature on the art, both in this country and abroad, and so the principal articles have now been gathered together to form a single book. Much that was of topical interest at the time has had to be left out, to save space, but it is hoped that this book contains everything of permanent value with enough of the contributions in a lighter vein to give a picture of the less formal activities of Club members during the year 1945.

The original sequence has been retained under the dates of appearance, except that two instalments of Mr. E. J. Harrison's article "The Kiai in Japanese Martial Arts" have been united in Vol. I, No. 3.

The opportunity has been taken to reproduce a portrait of Mr. Yukio Tani, the famous "Pocket Hercules" of the early 1900's, who was so closely associated with G.K. in the development of the Budokwai. Portraits of G.K. himself and of the late Prof. Jigoro Kano appeared in the special Anniversary number of the Bulletin in April, 1948.

E.R-S.



MR. YUKIO TANI.

CONTENTS

VOL. I, NO. 1. APRIL, 1945

	Page
FOREWORD TO THE FIRST NUMBER, by G.K.	3
DOJO DOINGS, by E. H. Mossom	4
JUDO, by G.K.	5
JUDO IN AMERICA, by P. Keelaghan	7

VOL. I, NO. 2. JULY, 1945

" BUDOKWAI," by G.K.	8
DOJO DOINGS, by E. H. Mossom	10
JUDO : BALANCE, by G.K.	11
JUDO IN GERMANY, by E. Dominy	12
ON FORMING A JUDO CLUB, by J. McKenna	15
RECOLLECTIONS OF A FORMER SECRETARY, by E. J. Harrison	16

VOL. I, NO. 3. OCTOBER, 1945

MENTAL JUDO, by G.K.	17
DOJO DOINGS, by E. H. Mossom	18
JUDO : MAXIMUM EFFICIENCY AND THE BODY MECHANISM, by G.K.	20
THE LIGHTER SIDE OF THE SUMMER SCHOOL, by H. H. Holman	21
THE KIAI IN JAPANESE MARTIAL ARTS, by E. J. Harrison ..	23
NOTES FOR THE PHILOSOPHICALLY-MINDED, by D. L. Wood	28

VOL. I, NO. 4. JANUARY, 1946

JUDO AND THE AESTHETIC SENSE, by G.K.	31
DOJO DOINGS, by E. H. Mossom	33
JUDO : THE DIRECTION AND TIMING OF THROWS, by G.K.	34
JUDO IN EGYPT, by Len Hunt	36
FAMOUS JUDO MASTERS I HAVE KNOWN, by E. J. Harrison	37

FOREWORD TO THE FIRST NUMBER

The idea of an organ for the Judo movement was conceived in the early days of The Budokwai, but the first, called "Budokwai", did not appear until April, 1929. This however, after 12 months' trial, had to be discontinued, owing to financial difficulties.

The Judokwai, since it was formed as a temporary measure in 1941, in spite of the hazards of war conditions, has enjoyed a satisfying existence and promoted the recovery of the Judo movement from its drooping state. And early in the last year it has re-assumed the original name—The Budokwai—and resumed its functions. It may be of some interest to mention that the foundations of the original Budokwai were laid under the bombing and shelling of the last war. Now increased membership, added affiliated clubs, and so many members scattered widely over the world demand an organ which will provide a means for exchanging views and ideas, personal news and experiences, and also circulate Club and Judo news. So, here we are again—"BUDOKWAI BULLETIN".

Under the pressure of war-time economy—not necessarily of our Treasurer—we have taken cautious measures. The Bulletin will be issued quarterly—April, July, October and January. This may be a humble start, but let us entertain ourselves with the vision of "Things To Come!"

Miss Russell-Smith, an old member—not personal by the way—1st KYU, has kindly undertaken the task of editing the Bulletin. So, I say, let us back her up with abundant material—news—interesting and informative. Proposals and criticisms may be bold and striking, but be constructive and practical—above all, be progressive. However, the space being limited, let us prepare for her "Blue pencil"!

G.K.

DOJO DOINGS

Dear Fellow Members,

In compiling these notes it is hoped that they will help to bridge the chasm between all those members at present unable to attend the Club and the members who are still active.

Firstly, it is with a great sense of pride that I am able to tell you not one week has passed since the outbreak of War when practice has not taken place in the dojo, in spite of the blitz on London, the black-out, the fly-bombs and the inconvenience of travel. The members of the Club carried on, and not only carried on but reformed the Club, increased the membership, gave many displays, and put the whole structure of the Budokwai on a new and sounder basis. The tower of strength during this period of trial was, as you will all know, Mr. Koizumi, whose calm fortitude and sound judgment were an inspiration to us all.

The outstanding visitor to the dojo during the war has been our old friend Trevor Leggett, now 5th DAN, who during his short stay placed his vast store of knowledge at our disposal, before leaving us all too soon to take up a position in India. Many other old members have returned to the fold during their leave periods. To name only a few, we have seen Phil Amey, R.N., Len Hunt, Colin Jacobs, Jim Higgins, Rue Hollman, George Grundy and many others too numerous to mention, and I should like to place on record here it is a great tribute to the spirit of Judo that so many of its students should freely give of their limited leisure to practise the art.

On the display side of the dojo things have been booming, and and Judo has been taken into many new venues, including the Stage Door Canteen, the Nuffield Centre, the U.S. Army's Rainbow Corner, as well as a number of military hospitals, and again I am glad to report that at no time has the Club failed to provide performers when asked. Jack Turner has borne a great part in display work and has, I am sorry to say, sustained an injury which has curtailed his activities in the last few months. Two other men must also come in for a word of praise in connection with displays; they are Messrs. Friedman and Hobson, now both black belts, and I should like to thank them for the very hard work they have put into the show side of Judo. It is not my intention to speak of the work of the Club Committee, whose sterling work will be reported elsewhere, but I would mention that Mr. Stokes and Mr. Hoare both find time to visit the mat regularly in spite of other official duties they have both shouldered so gallantly.

In the provinces Judo has been steadily gaining ground and a number of Clubs affiliated to the Budokwai are now flourishing, one of which is at Birkenhead. In the R.A.F., Sgts. Chew and Kauert have proved their mettle by forming the Kubukwai, and several hard-fought matches have taken place with the Budokwai. Sgt.

Chew, by the way, is now 2nd DAN. Wing-Commander John G. Barnes (now in France) and Flying Officer Cyril Millward are also doing service for Judo in the R.A.F. While on the subject of the R.A.F., I must mention that we are about to lose the valued services of Sid Lyons who, by the time these lines appear in print, will be in India with the R.A.F. Sgt. Chew is getting ready to fly out to the same destination, and I'm sure all members will join me in wishing them *bon voyage*.

Grading has, of course gone on as usual every three months, and the last session had a really splendid attendance. Mr. Koizumi presided, and the bouts were judged by Mr. Stokes and my humble self. At the finish of the bouts, G.K. had his little joke by asking the attending black belts to take on a number of lower grade men; and an enjoyable time was had by all.

And on this cheery note I will conclude my "Dojo Doings" for this, our first Bulletin. I hope to be with you again in our next issue, so for the time being may I wish you all the best of luck and a safe return to The Budokwai in the very near future.

Yours sincerely,

EDWARD H. MOSSOM.

JUDO

"Why don't you write a book on Judo?" This has been said to me more than once.

Sometimes, I recollect with a sense akin to envy those young days when the mind was simple enough to be satisfied with dictionary definitions and when I thought I had mastered chemistry as soon as I had learned the chemical compound of water.

At the age of 25 I could write with confidence, but after 40 years' experience I have that confidence no longer, and I am more convinced and appreciative of the saying of Laotze, the Chinese philosopher of ancient days—"When you say it is, it is not."

Reality is so vast yet so rarified it eludes all human words, so vague, and the mind so finite. No wonder those great teachers of the past left no writing and mostly taught in parables. What one acquires cannot be described; it can only be realised through personal experience

I have made attempts and laboured to describe the complex movements and actions involved in Judo. But it seems the more I try, the more I am entangled in the forest of paragraphs and semi-paragraphs, phrases and para-phrases. At the end it looks a perfect pickle! Yes, a perfect pickle, indiscernible in its ingredients or the part to be played by each part of every part of the body. Even with a simple action, such as a push or pull, one must to attain maximum efficiency obtain the rhythmical co-ordination of every muscle, and the toes, heels, ankles, knees, hips, spine, shoulders,

elbows, wrists, fingers, all must work in unison. Then the posture, distribution of the body weight, the direction and line of movement, etc., must be fitted into each other. Then the whole amounts to but a mere suggestion—understandable only by those who have had common experience.

Judo, mere knowledge of it, is inclined to give one indigestion, and makes one "repeat" as a book-stuffed philosopher. When it is digested and assimilated by diligent practice, it becomes a power that makes things grow, that gives self-reliance and self-confidence.

Judo, like any other art, cannot be taught, but a master can help to develop one's innate potentiality. Therefore, one cannot deal out Judo as a commercial commodity over the counter.

Judo is a principle, an active principle and it manifests itself in many phases. That is the reason why, while it appears to some as cute tricks of self-defence, some can enjoy practising it as a sport and a means for physical exercise, and some get inspiration from it for mental, philosophical and spiritual attainments. In fact, Judo has not yet been subjected to a searching scientific study, for it has been developed on the plane of natural and dynamic laws, "maximum efficiency and minimum expenditure" as a guiding principle without those dogmatic restrictions which hamper natural progress. One day it will be recognised as the best form of mental and physical education and health-giving exercise.

No doubt there were some forms of fighting ever since life appeared on the Earth, but it is quite obvious that the art of Judo started to develop into the present form in the days when the Samurais held to their high sense of honour the principle of fighting on equal terms, so that in the battlefield if one's opponent loses his sword one would throw away one's own, and continue the combat unarmed. Such Samurais had to prepare themselves to meet all comers by inventing new methods of attaining skill in unarmed combat. This was in the 10th century when the feudal system originated in Japan, but schools teaching this form of fighting were not established until the 18th century. Whatever the origin and the original aims of Judo might have been, we derive to-day more benefit from the training for skill than from skill attained.

Attaining the grade of black belt really means one has become "teachable". Before that it is like preparing for matriculation. To be qualified as a teacher one must reach at least 6th DAN.

The art of Judo, in short, can be said to be based on the laws of physics which govern "balance and leverage". Firstly, the aim is to unbalance the opponent; secondly, by using one's body as a lever, to overcome him with a throw or lock. This is called Tsukuri and Kake or "preparation and application". I will deal with this matter more in detail in the next Bulletin.

G.K.

JUDO IN AMERICA

By P. KEELAGHAN

“. . . In August when I had my week's vacation I and another lad went up to the Relocation Center (pardon me, Centre), some 250 miles from here, where the Japanese or Nisei are interned (they are the American-born, loyal element), and there we stayed the week in the nearby town, drove out every day for about an hour's Judo with the internees. However, on the second day we decided to go fishing during the afternoon when there was no Judo, and nothing would satisfy us but we would do some sunbathing. I think we were out for about two or three hours, and since the camp is near the desert you can imagine how hot it was. Naturally, I got sunburned, and had to give up the Judo. When my blisters had somewhat subsided, I tried a go at the Judo and nearly got my back torn off, so I had to give up altogether. On the Sunday we were to go home a group of the club members drove up and they held a Shiai, to grade us all, and of course I didn't want to miss that. I had myself all tied up in bandages like a mummy, and when the time came who did I get to murder me but the fellow I met the last time I was there in contest, and he had thrown me, so you can imagine how happy I was !!! Anyway it wasn't as bad as I thought, because after a little bit of rough housing I got him with the Inner Thigh throw, unintentionally I must add, for I tried for Haraigoshi and he side-stepped into it. Then they gave me another toughie and he got me in a hold-down, just when I had forgotten about the sunburn and was getting really warmed up. However, they gave me a 1st KYU to keep me quiet, and when I looked at my shoulders, which had lost all the skin, I was going to ask them for more, but I am well pleased with what I got. So I am since August a Brown Belt, and strut around now fit to kill. . . .”

[He takes part in a film "Blood on the Sun"]

“ In one of the Dojo scenes they wanted some Judo men to fill up the background, doing breakfalls and Randori, as you get in the real thing, so they have a lot of Koreans and Phillipinos who know a little Judo, but Sergel spoke to the casting director and what do you know, 'Patrick' himself is asked to come along and give a hand. So over I went to the studios, they darken my hair (temporarily), put a whole lot of goo on my face, fiddle around with my eyebrows, and before long what do you know, you have another Japanese, with the one incongruity, out of the midst of the yellow skin and black hair there looms the biggest pair of bright blue eyes you ever saw in the whole of Ireland. A Japanese with blue eyes, it will make medical history. The part we had was the background to the scene, where Cagney comes from a neighbouring studio to give a demonstration of some throws with another Japanese and he does the Seoenagi three times. Then we rise and do Randori.

Whether they cut it out or not I don't know. All I might add is that for my three hours' fooling around the studio on a Saturday afternoon when I should have been doing nothing anyway, I received the sum of \$35, and that was not to be sneezed at!

"As for the other members in the scene, the big Police fellow is not there—he's our teacher and is a 3rd DAN. The Japanese fellow that Cagney throws is really a Japanese and is now in the Army; he is a 3rd KYU, but very strong and has only been at it for a short time. The other blue-eyed fellow in our scene, who heads our row with a Black Belt, is Cagney's double in the film; he is the 1st DAN I spoke of and is very good. The fellow between him and myself (when we were seated) had on a Black Belt, but he is only a 3rd KYU and is from some other Dojo; I don't think he is so good. Then there was myself. On my right were a number of Koreans and the others are young lads and not very good, but they seem to be able to do the forward rolls very well. In the rolling part of the scene you may see an older man seated on the edge of the mat—he is supposed to be a 3rd DAN and got graded in the Phillipines, but he never was at our place, so I do not know; anyway he is too old to work at it by now and he could not do the rolls, so he sat on the corner and watched. The senior instructor who introduces the exhibitionists is not a Judo man nor is he a Japanese. He had to learn the words from Sergel, but he is a character actor and is around the picture all the way through. So now, when you see the picture, you will know what the people are like and you will see how much trouble we have to throw our teacher, who weighs around 220 lb. or so."

VOL. I.

JULY, 1945

No. 2

" BUDOKWAI "

I wonder if you ever have given a thought to the psychological side of so-called tradition, prejudice or white and black magic, and what part they have played in human history.

Consciously or unconsciously human conduct is influenced by these mental factors to an immeasurable extent.

By nature we are interested in matters which stimulate our imagination and afford it a chance to run wild. Traditions stimulate our imagination and cultivate the mentality that is ready to face even mortal sacrifice. The warmth of our hearts rises at the sight of symbols or signs, the national colours, old school tie, religious emblems, especially when we are away from home. Politics and religions find common ground in this field of the imagination. Whispered scandals or rumours stain our mind and set up prejudice.

The name " BUDOKWAI " may mean little or nothing to most of you, but to a Japanese it produces at once a mental picture of those noble characters, the SAMURAI or knights of the old feudal

days, in their shining armour with honour-treasured swords, who lived and died for their principles—courage, honour and chivalry. And it brings to him vividly the colourful stories of his boyhood heroes, of which he never used to be tired. Their disciplined power and privileged and stoical training in Kendo (fencing) and Judo are the height of inspiration for all Japanese boys.

BU-DO-KWAI is a compound of three Chinese characters. BU means martial or military, DO—way or road, KWAI—society or meeting. Analysing further it is found that BU is composed of two characters, one meaning spear or fighting; the other, stop. This fact gives an insight into the mind of the inventor of the character who lived many centuries before the era of Christ—the property of what is martial or military is to stop fighting, not to promote fighting, as shown in the proverb that the best way of using a sword is to sheathe it. (5,000 years seems long to us, but perhaps not long enough for man to learn!) DO is also composed of two characters, one meaning head or neck; the other, sleigh. A sleigh with a traveller (whose head alone is showing) is on the way or road. This DO, however, has been used by teachers and philosophers to denote an ethical or moral code, termed Heaven's Way, so it carries with it an added meaning. Thus BUDO means a military code or martial ethics, the way of the Samurai.

DO in Chinese is pronounced TAO. The philosopher and teacher Laotze used it to denote "reality", superhuman power, law of nature or God, and he founded Taoism. He says TAO which can be described is not true TAO. TAO is neither good nor bad. Man should be in unity with Tao and rise above duality and contrast. The best way to cure evil is to abolish goodness.

KWAI is constructed of three characters, roof, rain and day, graphically, a rainy day under a roof, suggesting congregation, meeting, society.

"JUDO" and "JU JUTSU". JU-DO, two Chinese characters: JU meaning gentleness, soft, weak; DO as already described. JUTSU means technique, or art. Thus JUDO implies the way, or doctrine of gentleness; JU JUTSU, gentle art.

JUDO is in a way a study of a negative principle and how to apply it to life to produce a positive result. The working principle of it is based on the laws of balance, and cause and effect. Fundamentally it is on the same lines as the teaching of Taoism.

In order to be gentle you have to acquire power, to overcome force you have to yield, to live and let live you have to learn how to kill, to keep the peace you have to learn how to fight. Through physical training you derive mental and spiritual training. Automatic unconscious action (skill) is attained by conscious practice. No strength without resistance, no offence without defence, etc., etc.

In the practice of JUDO you learn how the laws of balance and cause and effect work, first physically, then mentally. The know-

ledge of a circular existence of duality or opposites will lead you to the way to the higher plane where unity or oneness is found. Understanding or realisation will give you better light to see life and the world more clearly, even the reality of yourself, which is the foundation of all wisdom.

“Dojo”. The hall used for practice of JUDO is called the Dojo. Literally, Do, as described above; Jo, place. The term was originally applied to the hall for meditation and Buddhistic training, where very strict discipline is observed. You enter it as you enter a place of worship or sacred chamber. Cleanliness is a very important item in the rule. You are expected to clean your body and mind before you enter it. For clear thinking or the cleansing of the mind from prejudice or the effect of regimented education is the first step in mental training. The practice of Judo, even the contest, is for self-training, in the sense of meditation. No thought is given to the audience. Contest in Japanese is called SHIAI, meaning trial match. It is to try out the result of training, not solely aimed at defeating the opponent as in competitive sports. Therefore, loud comments or applause are out of order in the Dojo. Only privileged persons are invited into the Dojo, even for contests. These distinctions should be observed for the sake of the underlying principle.

G.K.

DOJO DOINGS

Dear Fellow Members,

I feel I can safely start this quarters “Dojo Doings” by giving a real Budokwai “KIAI” of joy to celebrate the cessation of the war in Europe and to say how keenly we are looking forward to the return of all our members. Quite the most important event of this quarter has been the return to the Club of Percy Sekine, 1st DAN, who has been a prisoner of war for nearly four years. Welcome back, Percy, we’re very glad to see you! Another old member to return to the fold is Mr. F. G. Codd, 1st DAN, who has been serving with the N.F.S.

Again this quarter I am happy to record that the show side of Judo is booming, and for the first time, at least since I became a member of the Club, a team of Judo men went out on tour at the invitation of the American Red Cross. Friedman, Hobson and my humble self made a week’s tour of some of the 8th Army Air Force bases in Norfolk. We left London on 1st May, and I must say we made a very bad start. Due to catch the 2.20 from Liverpool Street, we waited until 2.15 for the mats which did not arrive, and, having duly placed Friedman and Hobson in a carriage, I rushed out to make sure they were not hidden in some odd corner; but, failing to unearth the said mats, I rushed back just in time to see the train pulling out. As I had the tickets and a car was to meet us

at the other end, it was time for desperate measures, so, jumping the barrier and running (running, mark you!), I just managed to scramble into the last carriage, with the cheers of Friedman and Hobson ringing in my ears. After the inglorious start, the rest of the tour was a terrific success. In all truth I was amazed. Never in all my experience have I performed before such appreciative audiences. At the end of our first show, the audience was so keen for us to give them lessons that we cancelled our hotel and stayed on the base for the whole week, giving lessons in the morning and travelling to the various other bases for our evening shows. On 6th May we returned to London, only to leave again on 9th May to give our services in the first American post-war school of physical education, where we lectured and demonstrated Judo to 150 sergeant instructors. As we were the only British athletes invited, I think Judo scored a nice point here, don't you?

May 17th saw Friedman and myself performing in a show for our old friend Gardiner, 1st DAN, who I'm sure a lot of you will remember—he's now a Flight-Lieutenant in the R.A.F.—and here again the Judo demonstration stole the show, the bright spot of the evening being provided by a W.A.A.F. sergeant, who insisted on being neck-locked, and, as we aim to please, was duly obliged.

Week-end 26th and 27th May, again brought Friedman, Hobson and myself into touch with the American Air Force, when we travelled to Long Melford in Suffolk to appear in a Victory Celebration party.

So for the quarter I shall close my "Dojo Doings", hoping that you find my news entertaining and up to the moment, and, as usual, wishing you all the best of luck.

EDWARD H. MOSSOM.

JUDO

BALANCE

The word balance is simple enough, but it denotes a big matter. Everything in the universe, from infinite to finite, depends for its existence on the balance of opposing factors. However, our immediate concern here is the balance of human bodies. My last article concluded with the words: "Firstly, the aim is to unbalance the opponent; secondly, by using one's body as a lever, to overcome him with a throw or lock."

Before we go into the methods of unbalancing we should study the conditions of the body being balanced. In the standing position, roughly the trunk of the body is in an upright posture, held directly above the feet. Then in order to sustain this condition more easily under the stress of the opponent's effort to disturb it, the muscles of the body are kept rather relaxed, the feet about 12 inches apart, and the knees and ankles slightly bent. This will enable you to

neutralise the opponent's force by yielding and to retain quickness and freedom of movement of the body. This, however, is only possible when your mind is relaxed or deconcentrated. "Mind over matter." Here you will find difficulty. When you are apprehensive of being thrown you cannot relax your mind. The only thing you can do is to go on practising and taking falls. Increased skill will promote self-confidence, which will gradually resolve this self-consciousness. This also applies to the mental process. Knowledge based on fact cannot be shaken. Uncertainty or a strained motive makes you sensitive as a sore finger.

The mind and body as they are interdependent are also inter-influential. The bearing or poise of the body may be taken as tangible evidence of the mental state. Judo training enters through the physical gate, and many are attracted by the excellence of its construction, but comparatively few pass the second gate into the inner court.

The balanced body and unstrained upright poise will give you the right angle for a balanced vision of all things in life, even moral attributes.

The unbalancing of the opponent, often taken as a pull or push over, to cause a fall, is in fact in Judo like the technique of tilting a box. It is done only to the extent of balancing the body on one corner. Imagine that the toes and heels of your opponent are the four corners of a box. If you pull or push too much the box will fall and you cannot apply a throw. And if you relax your hold the box will resettle itself on its four corners and regain its balance. So very subtle movements are involved in balancing and keeping the opponent on one corner while you move into the position to apply a throw. These subtle movements depend on how you use your body mechanism. This I will describe in the next Bulletin.

G.K.

JUDO IN GERMANY

By E. DOMINY

The organisation of any sport in Prison Camps in Germany presented great difficulties, chiefly owing to the long hours the prisoners had to work and, of course, the complete lack of equipment. Even more obstructions were put in the way of self-defence of any description, as anything of this sort, being a potential danger to the German guards, was forbidden. Later these regulations were relaxed and boxing, and in some camps even "Catch" and "Free style" wrestling, were permitted or at least not stopped. Judo and Jujutsu remained strictly forbidden.

In September, 1942, a special camp for W.Os. and N.C.Os. who had refused to work was opened in Bavaria and there fortunately was a very easy-going and obliging Commandant. Quite early in the life of this camp a large stable was put at our disposal as a gym.,

and at a meeting held to decide what was to be done about the organisation of indoor sports, Percy Sekine was elected to the committee with the intention of forming a Judo class.

So far everything had been easy, but now the equipment had to be provided. Boxing gloves were now being supplied by the Y.M.C.A., the "Catch" and "Free style" men wrestled naked, but what about Judo outfits?—and we had yet to obtain a mat!

A wrestling mat! Our first difficulty was that we had a brick floor, which, of course, gave far too solid a foundation for comfort. On this were placed thin wooden slats and across these wooden planks. On this plank base were laid about three layers of cardboard, from Red Cross food parcels, and on these two layers of empty canvas palliasses stolen from the German stores. Next an appeal was made for anyone who was interested in wrestling to supply a blanket, and finally we managed to obtain enough to permit a double thickness for a mat 12 ft. by 20 ft. in area. The top surface consisted of a canvas mat made from good quality, hard-to-obtain German palliasse canvas "found" by devious underhand methods. Volunteers were called for to stitch them, and finally the finished article, with smooth seams and stitched eyelets all round to permit it to be pulled tight with cords, was put down and our ring was complete—for "Catch" and "Free style". Later the ring was doubled in area, measuring about 24 ft. by 20 ft.

Now for the Judo gear! More palliasse canvas was obtained and the camp searched for tailors, who finally turned out some jackets looking somewhat civilian, but without pockets or buttons. Later, Sekine had his Japanese outfit sent out from England and all future jackets were based on this. Swimming trunks were worn and Sekine had the only pair of Judo trousers. Other jackets were made from mail bags, much to the detriment of our skin, as they were rather rough. Two jackets were plainly marked across the back "Royal Mail" and another "Deutsche Reich Post". The making and wearing of these jackets from German Army stuff and mail bags carried with it the danger of a court martial and conviction for sabotage and a possible penalty of ten years' imprisonment if any German officer had taken the matter seriously. Fortunately this never happened.

Now everything was ready for the class to commence operations, but where was the class to come from? The answer was conscription! The first pupils were a few unwilling victims, mostly R.A.F. from Sekine's own room in the camp, and to them goes the credit—they were the first Judo class in a German Prison Camp.

The class was allotted the mat from 12 to 3 o'clock daily and three evenings a week. Once practice was actually taking place interest was rapidly roused throughout the camp and new recruits rolled along. Within a few months the class numbered as many as

thirty and as we practised frequently the progress of the original members was fairly rapid and soon one or two of them were assisting Instructor Sekine with the novices, teaching them breakfalls and other preliminary work.

Early in 1943 a competition was held, but although this aroused great interest from among the class, from the Judo point of view it was a failure, as at the standard then reached the supporters of sheer physical strength defeated the numbers who relied on their skill at Judo. For that reason this was the only competition ever held. Later a six-aside team contest was held, with Sekine acting as referee, and this was more successful.

At this time another difficulty arose. Our jackets would not stand the strain and a volunteer had to be found to help keep them in repair—a full-time job. Also they had to be washed frequently. A second canvas was made to allow the old one to be cleaned—this was done and it was hung out to dry. The next morning we found that it had been stolen—hours of work had vanished. Later it was noticed that the camp theatre had a beautiful new canvas curtain about the same size as the missing mat.

Now that everything had been organised, the "Four Posts Club" was formed. Its name was devised from the four corner posts of a boxing ring, and it comprised all the members of classes using the gym. The club committee then commenced to produce shows consisting of boxing bouts, catch, free style, weight lifting, gymnastics and Judo. The Judo was only a demonstration and exhibition and not a contest. These shows made Judo even more popular in camp and gained us more advocates.

Later, Percy Sekine and his assistant instructor, Harold Bennet, gave a public theoretical demonstration of how the throws should be made, and later in the boxing programme two of the "star" pupils took part in a contest, and it is to be feared that there was a great contrast between Sekine's "How it should be done" and "How it was done" later.

Everything ran smoothly, the only exception being the difficulty of getting the Chief Instructor out of bed when the time came to practise. Then in July, 1944, the small Air Force contingent were sent to an R.A.F. camp. Thus we lost Percy Sekine and Second in Command Bennet at the same time.

The club carried on under the two most proficient pupils, but to add to the difficulties the Four Posts Club decided to put on a gym. show every Saturday evening to different sections of the camp each time. This was necessary, as the gym. held from two to three hundred and the camp was 5,000 strong. In each of these shows Judo was demanded and the two remaining "instructors," for want of a better title, obliged, putting on a five minute exhibition each week.

In September, 1944, the food position became so serious that the British Medical Officers closed the gym. and, although three particularly keen enthusiasts carried on with theory practice in a room, that ended Judo in the Prison Camps of Germany.

It had always been the ambition of Percy Sekine to bring a team to England with him from Stalag 383 to compete against a Budokwai team, but the breaking up of the camp prevented the fulfilment of his idea. However, when the ex-prisoners settle down again it is to be hoped that we shall see most of them making an appearance at 15, Lower Grosvenor Place.

ON FORMING A JUDO CLUB

By J. MCKENNA

Some time ago a few friends and myself who had previously practised Judo came together with the object of forming a club which would embrace the Merseyside area.

In this respect we were very fortunate because we had already the nucleus of an organisation. Our dojo consisted of a room measuring about 30 ft. by 15 ft. This was painted white and after having lined two sides with cork to about 4 ft. high we were successful in obtaining four mats totalling 15 ft. by 15 ft., approximately 3 in. thick. These have been covered with two sheets, and thus we are no longer obliged to undertake that rather irksome procedure "of putting out the mats" on each occasion when we desire to practise.

We are the first club which has been formed in this district to apply for affiliation to the Budokwai; clubs and teachers have existed here previously, but these were rather of a professional nature and thus did not operate in accordance with the tenets of the Budokwai.

Our first attempt at obtaining members was not so successful. Some did not have the subscription available; others stated that they had a grudge against someone at work and wanted to be able to settle scores; another type wanted to know would Judo be of any use if assaulted at a dance.

And so we met all sorts and conditions of men. The timid type who came once and then disappeared; those who had done a little wrestling and expressed entire ignorance of the subject, but hoped to "take us down" during an unwary moment; until at last we were able to separate the wheat from the chaff and settle down to real business.

We are not a large club, but five of us have been graded by the Budokwai, and following earnest discussion we decided upon missionary work.

Accordingly, over a period we approached the headmasters and headmistresses of all the leading schools within a radius of about 20 miles and enquired whether they would care to receive a visit from some of the members of our Society with a view to staging a display. The schools were of all types, Public, Senior and Junior Approved, Secondary and Preparatory, male and female.

Somewhat to our surprise the results have been very good, and these almost entirely on the boys' side. In most instances the headmistresses did not deign to reply. Some of the headmasters stated that the boys were already so busy with school work that they could not afford the time for any extraneous activities.

Our best receptions came from those schools where the boys are obliged to remain in residence, and this can probably be accounted for by the fact that their opportunities of entertainment are possibly rather less than for boys living at home.

At one very large and "exclusive" preparatory school we had the able assistance of Sergeant George Chew, R.A.F. (2nd DAN), and in three other instances the welcome presence of Mr. A. Delpiano (2nd DAN).

In particular would we mention Mr. Delpiano, because at one senior school a mutiny had taken place only two weeks previously; he had the pleasant job of "taking on" all comers after the interval and right well he did it. I can assure you that some of the lads there were both tough and rough.

Our displays last about two hours, and it is really surprising how quickly the time flies.

We have a programme duplicated which is suitable for any of the schools, and these contain the name of our club and a list of the leading books on the subject.

At each school we have offered to send someone along to give elementary instruction if a class can be formed, and so far we have been able to operate three groups. Others are likely to follow, and I present these ideas to those of you who may be considering the formation of a club.

Make sure of the schools in your own area; ensure that the pupils become really interested, and I feel certain that you will have gone far in making Judo known as one of the finest of all sports.

RECOLLECTIONS OF A FORMER SECRETARY

By E. J. HARRISON

[Mr. E. J. Harrison, 3rd Dan, the writer of the letter from which the following extracts are taken, and at one time Secretary of the Budokwai, which he has assisted almost from its foundation, has spent many years in Japan, and is the author of a number of books on Judo and wrestling—Ed.]

“ I must frankly confess that when reading the Bulletin I was acutely conscious of something not far removed from nostalgia for the good old days of my own strenuous Judo youth, now, alas, a thing of the past. It is no affectation to say that some of my happiest hours have been spent on the mats of the Budokwai and, still earlier of course, on the far more numerous mats of the famous Kodokwan of Tokyo, where I was privileged to win the coveted Black Belt of the Yudansha, included among the Montei of that eclectic school, although my original initiation into the mysteries of the cult took place at Hagiwara's small but excellent Dojo of the older Tenshin Shinro-ryu in Yokohama. In this context, too, I am confident that every active member of the Budokwai, irrespective of nationality, will understand me when I say that, war or no war, I cherish an abiding admiration, and even affection, for my old Japanese colleagues of both those Ryugi, than whom I have never met anywhere at any time a finer set of good 'sportsmen', in the colloquial sense of the term. Men like our great Founder himself, the late Dr. Jigoro Kano, the famous Yokohama, Nagaoka, Mifune, Toku, Mayeda and many other teachers of the Kodokwan, and, very specially in my opinion, Nobuyuki Kunishige, a veteran instructor of the Shinden Isshinryu, could and can safely challenge comparison with the best that any other country has produced in the domain of the so-called 'martial arts'. Champions of the Japanese form of swordsmanship, Kendo, whom I have been privileged to meet in Japan, were equally distinguished and in every way honourable men. And it is, I am convinced, perfectly safe to say that had the destinies of the people been left in the hands of such a national élite as I have inadequately described there would never have been war in the Far East. Very imperfectly no doubt, yet to the best of my ability I have, as you know, tried to do justice to these men in my book 'The Fighting Spirit of Japan'.”

VOL. I.

OCTOBER, 1945

No. 3

MENTAL JUDO

In the process of evolution man has been living now for centuries on the border line between the senses and the mental plane. In spite of many experiences and lessons from falls, pains and aches he seems still far from being able to pass over the line to the plane where the mind masters the senses. How like it is to the process of Judo training!

Judo is known as an art which enables one to overcome brute force with gentleness, and in the study of it one is taught never to resist force. Yet we all know how difficult it is to put the principle into practice.

When we are pushed, naturally, instinctively or through the force of habit, our automatic reaction is to push back, and to stand

JUDO

MAXIMUM EFFICIENCY AND THE BODY MECHANISM

The most effective application of the body mechanism naturally is governed by the dynamic law or the principles of leverage and balance. For convenience, I will dissect and tabulate here the general principles that apply to Judo.

Balance. I have already described the general conditions how to keep the balance of the body. However, in applying a throw, you have to risk weakening the balance and stand on one leg, so that you can free one side of your body which is chiefly used in performing the act of throwing. This stance may vary according to the nature of the action, but in the main it consists of bending the ankle and knee so as to increase the "base" and lower the centre of gravity. Then the balance is retained, through the changing conditions in the stages of action, by subtle co-ordination of the ankle, knee and hip joints.

Unity of Action. The side of the body freed for action should be used as a solid lever. Merely stiffening the joints is not sufficient; there must be co-ordination of all muscles. This co-ordination is more possible if your mind is concentrated on the abdominal action. When your mind is occupied with the action of the hands or feet the lever will disintegrate; so will the effectiveness of it.

Abdominal Power. The abdomen does not assume any importance in the Western conception of physical education, but in the East it is regarded as the centre and basis of all physical and spiritual power. Indeed, in Judo abdominal power is the foundation of all actions and movements. Therefore to cultivate fullness at the abdomen (not strained contraction nor enlargement) and firmness of the small of the back is a very important item in Judo training.

The Body-Lever. As our common experience demonstrates, the most effective way of using a lever or stick to pull or push an object is to use it lengthwise. However, the contact and stance of our body related to the opponent is such that the only way to conform to the above principle is to curve our body from the finger tips to the toes and use the body-lever in the line of that curve. This applies to the local use of arms, wrists or fingers. Another way of using the body-lever is as if it were connected to the hip joint of the leg on which you are standing with a swivelling hinge.

Two Wheels. If you assume that you have made a contact with your opponent in the usual manner and you have adopted the curved posture, you will find that you have formed with the opponent roughly two rings or wheels: one with the arms, another with the two bodies. To follow the principle of using the body-lever as described above, the way is to move the wheels as if they were rotated on a axis. According to the purpose of the action the

angle of the axis may change, but the forms of the wheels must be retained from the beginning of the action to the end of a throw.

These technical principles are the basis of and the vital factors in the efficiency of Judo. The skill depends on the ability to operate them in the right direction at the correct moment.

To incorporate these principles into a single action in a psychological moment is beyond mental control. Therefore through constant practice the body must be trained to act automatically. In general practice the sporting instinct certainly must be satisfied, but study of theory must not be neglected.

If in your effort you find your shoulders move upward the shape of the wheels changes and the balance is weak, the opponent's arms or body are in your way (assuming he is passive), and you should take this as the sign of wrong movement.

There is no dogma with Judo. Therefore a method cannot be said to be wrong or right, but by testing it against the maxim "maximum efficiency and minimum effort" it can be said that one is better than another. Thus Judo is progressive and each one of us is a potential contributor towards its further development. No one is perfect ; all are fellow pilgrims to unknown possibilities.

G.K.

THE LIGHTER SIDE OF THE SUMMER SCHOOL

By H. H. HOLMAN

The summer school started in good style on Monday, 6th August, with about sixteen aspirants under the charge of Mr. Koizumi and Mr. Friedman. Mr. Koizumi worked himself, and us, hard, while Mr. Friedman supported him nobly and added the role of senior comedian to his labours. The junior comedian (unpaid) was Mr. Houston, a physical training instructor from Edinburgh University. The pair formed a Nervo and Knox type of combination and there was never the least difficulty in knowing where they were. The weakest lines were put across with an enthusiasm that was hard to resist ; but all members of the summer school will remain allergic for some time to come to such phrases as : " Stupid, isn't it ? " and " You've got to get there fust, if yer see wot I mean." Houston bravely carried on by himself in the second week and included in his repertoire a humourless laugh, best compared to that of an hysterical mandrill catching sight of a reflection of its own backside for the first time. This laugh brought him to the height of his artistic triumph when a very small girl who had stood petrified the first time she heard it asked for the laugh to be repeated on her second visit ; he did.

The course was quite hard work and most people suffered a slight amount of ache and strain, but in addition we were dogged by

a fairly high proportion of ill-health unrelated to exercise; this included such odd ailments as gout, boils and food poisoning. Mr. McKenna had very hard luck, being a victim of some chronic and unusual form of "hangover", which he insisted was due to sitting in the sunshine. Hence, after all the hard work he had put in to make the school possible, he was himself forced to watch it all from the side-line.

The only female of the species judoka in the first week was a Miss Naylor. Like Friedman, she neither smoked nor drank, and was proud of it. Fortunately, the resemblance ended there and she mixed easily with the other sex without creating a disturbance or causing alarm. During the second week she was joined by Miss Dawson from Manchester.

Grading contests were held on the first Friday and a number of members of affiliated clubs came in to take part in them. On the Saturday, Messrs. Koizumi and Friedman gave a demonstration and this was followed by a tea, at which Mr. Friedman was thanked for the part he had taken in giving instruction. During this week-end some of us saw the sea for the first time and were able to visit Prof. X's Performing Fleas or follow our fancy in other directions. In view of the fact that out of about 30,000 visitors to Blackpool, 25,000 were girls, it was a great testimonial to the Summer School that everyone turned up as usual on the Monday morning.

In the second week there was some change in attenders. Cpl. Kauert stepped into the breach caused by Friedman's departure, and, while observing and imitating every demonstration given by Mr. Koizumi as though he had never seen anything like it in his life before and maintaining the attitude that he was extremely hazy on the whole subject of Judo, he succeeded in imparting during Randori far more instruction than one expects from the average Black Belt. During the second week we also lost Sgt. Rutherford, through whose hospitality we enjoyed the use of the equipment of the Blackpool Police Judo Club. I met Sgt. Rutherford before the school opened, at a time when, looking rather pale and with the aid of a comrade, he was carrying a mat up to the gym. Observing him through the succeeding weeks I concluded that the only reason that he had not carried all the mats up at one time, and without aid, must have been that at that time he could not have known his own strength.

The second week ended with another grading contest, in which I was drawn against a very likeable member of the Police Force. aptly named Pinch. The name was, however, a little inappropriate for his physique, for which the word Crush would have been more fitting. All that I remember of the contest, other than the constantly recurring fear of sudden death, was the idea that came to me that if my wife could have seen me I should never again have convinced her that I hadn't enough energy to mow the lawn. However, I was

delighted to find that I had graded as a Green Belt, when all I had expected was some sort of a truss.

After the contest, Mr. Koizumi made a short speech officially closing the school and cunningly inserted a plea to the effect that when we went away and showed our friends the wrong way to do a trick we should not insist that that was exactly the way that he had shown us. His speech was followed by an expression of thanks from the members of the school for the hard work he had done and for all the painstaking instruction he had given during the fortnight.

In view of the fact that the school paid its way, that every member improved his Judo, and that some who had previously been dependent on books and instruction that were not first class had the opportunity to observe the difference between Judo and what might be termed Catch-as-catch-can-do, it can be said that the Summer School was an undoubted success, and I think that everyone who attended it will—if opportunity permits—attend another year.

THE KIAI IN JAPANESE MARTIAL ARTS

By E. J. HARRISON

The subject of Japanese esoterics generally is notably extensive and intrinsically fascinating. In the words of that brilliant japanologue, the late Basil Hall Chamberlain, its study would shed a flood of light "upon some of the most curious nooks and crannies of the human mind". It is, however, outside the scope of the present article. I intend to confine my remarks to that branch of Japanese esoterics which belongs to what may generically be styled *bujutsu*, literally "martial arts", although the Japanese terminology has a far wider range than the English equivalent. And in this context I have every right to claim that I was the first non-Japanese who, several decades ago, discovered and revealed to the Western world the alleged source to which the Japanese martial "adept" traces his ability to cope single-handed with assailants, whether armed or not, greatly outnumbering him. That source is believed to be situated in the region of the lower abdomen, designated in Japanese "*saika-tanden*". More precisely it lies about two inches below the navel. An alternative and more colloquial synonym for this source is "*shita-hara*" (lower belly). Native teachers of the several military arts contend that the mysterious powers adumbrated above can be cultivated by assiduous and long-sustained deep-breathing exercises carried out in strict conformity with prescribed rules. Concurrently with the development of the *tanden* region the abdomen becomes prominent—not necessarily fat but solid and muscular. The possession of a swelling chest, beloved of Western athletes, is deemed to be of secondary importance. Recognition of this principle has found its way into current speech, as evidenced in the phrase "*tanden ni chikara wo ireru*" (to concentrate one's whole strength in the abdomen).

The part played by the brain in inspiring physical activity is not ignored, but just as concentration of will, according to Sandow's theory, is indispensable to the successful development of the surface muscles, which are thus enabled to discharge increasingly difficult tasks at the command of the brain, so does this same concentration, when intelligently and persistently directed, operate upon the *tan*, the strengthening of which is supposed to increase one's capacity for the performance of deeds of valour. By virtue of the well-developed *tan*, which has obeyed the impulse conveyed by a strong mind, an opponent inferior in this respect, although physically bigger and stronger, must give way—so the supporters of this theory contend. Thus, during the Russo-Japanese War of 1904-5, a prominent exponent of *bujutsu* once assured me that the Russians, notwithstanding their greater weight and equally effective weapons, were almost invariably compelled to retreat before their smaller and lighter adversaries, and that, moreover, not alone in long-range actions but in hand-to-hand encounters. In the opinion of this authority, the superior resolution of the Japanese was due to *tan*, which is highly developed among the *samurai* (now known as "*shizoku*") officers. My Japanese acquaintance also insisted that the courage needed for the performance of *harukiri* (more politely *seppuku*) could be found only among those that had strengthened the *tan* to the necessary degree.

Yet the importance of mental control is never really lost sight of. When, on the other hand, precedence is given only to physical strength, the ultimate result is bound to be highly disadvantageous inasmuch as the physical strength of an old man must as a rule be inferior to that of a young one who is equally diligent in the pursuit of *bujutsu*, whereas the veteran *bujin* (military man) skilled, say, in the esotericism of Jujutsu or Judo can always in the end vanquish his more juvenile antagonist, even though in exoteric wrestling he might be thrown again and again.

Closely associated with cultivation of the *saika-tanden* is mastery of the *kiai* (pronounced "kee-eye" and signifying literally "spirit-meeting"), a strange kind of shout supposed to emanate from the abdominal region. It is asserted that in olden times the *kiai* as practised by an expert exercised a mesmeric influence over the master's inferior adversary and rendered him an easy prey to the master's attack. It may, of course, be assumed that it was not the shout itself but the force dictating it that was really responsible for the phenomenon. On the other hand, it is a well-known scientific fact that a tone pitch which sets up certain vibrations in the surrounding atmosphere can accomplish remarkable results. In nearly all the *ryugi* or schools of Judo in modern Japan the *kiai* forms an integral element of the various systems of *kwappo* or esoteric art of resuscitation whereby a victim of strangulation, drowning or other misadventure can, it is claimed, be restored to consciousness and even to life after his heart has ceased to beat.

A recognised authority on *kiai*, Kumashiro Hikotaro, has described it as the potential force that governs the course of human life and the source of the energy inherent in the human race—the energy of all energies, in short. The existence of *kiai* and the ability to control it have been recognised from time immemorial, although hitherto that ability has been usually associated with the martial arts and regarded as a sort of monopoly of the *samurai* class, to which the common people might not aspire. This conception is nevertheless erroneous, for the presence of *kiai* may be detected in all human activities, from politics down to chess. For the matter-of-fact Occidental the most important aspect of the inquiry must be some indication of the method by which power to make use of *kiai* can be acquired, and here I shall try to place the curious reader in possession of a few general instructions, the efficiency of which he will be at liberty to test for himself.

The word *kiai* is a compound of *ki*, meaning “mind” or “turn of mind”, and *ai*, a contraction of the verb *awasu*, signifying “to unite”. As this combination naturally suggests, it denotes a condition in which two minds are united in one in such a manner that the stronger controls the weaker. Psychologically it is the art of concentrating the whole of one’s mental energy upon a single object with the determination to achieve or subdue that object. Physically it is the art of deep and prolonged breathing, as will be explained more in detail hereafter. Its practical application is, so to speak, to gain a start over an opponent with whom one may chance to be face to face. *Kiai* is sometimes spoken of as *aiki*. Although the two are one and the same thing when construed in a broad sense, they yet admit of distinction when more narrowly interpreted. Briefly, *kiai* implies the active side of one’s mind, whereas *aiki* has to do with its passive state. In other words, the former represents a condition in which one’s *ki* or mental energy is actively concentrated upon the object in view, whereas the latter indicates a state in which this mental force is quiescent. For practical purposes there is no need to distinguish between the two. They stand to each other in much the same relation as active to latent heat. *Kiai* is thus the motive power which prompts man to an action with the strong resolve to carry it to a successful issue; it is the force that furnishes the impulse to take advantage of opportunity.

We may consider first the utility of *kiai* as applied to martial arts. *Bushido* has its basis—ostensibly at least—in moral rectitude, and the latter is the essence of *kiai*. When one’s mind is unjust *kiai* will prove of little avail. Martial arts are divided into many branches, but *kiai* is the life of all; without *kiai* they cannot be carried to perfection. In the opinion of the Japanese fighting man, it is not the mere concrete art, if such an expression is permissible, that enables one to win the victory; it is in *kiai* that the secret of success lies. The combatant who secures the lead over his antagonist

will win, and it is not actually the art of fencing or wrestling but *kiai* which gives the combatant the power to secure that lead. Thus the late Yamaoka Tesshu, the most skilful fencing-master of his day, reveals the secret of the art of fencing in the following words: "Do not fix your mind on the attitude your rival assumes, nor have it riveted on your own attitude, nor on your own sword. Instead fix your mind on your *saika-tanden* (literally that part of the belly which lies beneath the navel) and do not think either of dealing a blow at your opponent or of the latter's dealing a blow at you. Cast aside all specific designs and rush to the attack the moment you see your enemy in the act of brandishing his sword over his head."

Jujutsu (literally "soft art", as its name implies) is based upon the principle of opposing softness or elasticity to hardness or stiffness. Its secret lies in keeping one's body full of *ki*, with elasticity in one's limbs, and in being ever on the alert to turn the strength of one's foe to one's own advantage, with the minimum employment of one's own muscular force. "The soft conquers the hard" is a saying which expresses the idea of the proper use of the *kiai*. Not only in fencing and *jujutsu*, therefore, but in all other branches of the martial arts *kiai* must be intelligently exerted if one wishes to attain the best results.

We may next consider *kiai* in connection with respiration. When one expels the air from the lungs one feels one's muscles and bones relax, while when one fills the lungs and abdomen with air one is conscious of the opposite phenomenon. In expelling the air one loses vigour, whereas in inhaling one gains strength. In the language of Japanese esotericism, the latter condition is called "fullness" (*jitsu*) and the former "emptiness" (*kyo*). To attack emptiness with fullness is a sure means to victory. If in the act of striking, one of the combatants has his lungs full of air and the other's lungs are empty, the former is sure to win. Such, at least, is the theory. Regarded in this light, *kiai* may be deemed synonymous with the art of breathing. The phrase often used by Japanese fencing-masters, "*Kiai wo kakeru*" (to utter the *kiai*), means to fall upon one's foe with a shout at the exact moment when the foe has exhaled his breath. The secret of *kiai* breathing lies in filling the *saika-tanden* already described, instead of the chest as we Occidentals are wont to do. What may be called deep abdominal breathing is spoken of in Japanese as "*fukushiki kokyu*". There are many methods of breathing in this manner, but one of the simplest is thus described:

"Take a piece of cotton cloth about six feet long; fold it twice and pass it twice round the stomach just below the lower ribs, and fasten it tightly in that position. Then try to inhale the air deep down in your stomach. Repeat the process three or four hundred times a day or even two or three hundred times, if you can get used to it. In so doing keep your body soft, hold your shoulders well

drawn down, your back bent forward, and sit in such a manner that the tip of your nose hangs over your navel (or *saika-tanden*). Accustom yourself when sitting to press the seat with your hips, as it were, and when walking to project your abdomen beyond your feet. These directions may be difficult to fulfil literally, but the idea is to regulate your movements as if you had the above-mentioned object in view. When facing an opponent, whether in a standing or a sitting posture, look him steadfastly in the face, but do not omit even for a moment to have your mind's eye directed to your *saika-tanden*, i.e., take care to breathe as already instructed, and in this way you will not be disturbed by foreign objects."

What is termed *munen mushin* or *munen-muso* (literally "without idea and without mind") is an essential factor in *kiai*, and can be acquired by regulating one's breathing. In this context the celebrated Buddhist priest Takuan may be quoted. He writes in his famous work "*Kitsuyoshu*": "*Munen mushin*—that is the name of Buddha. When you open your mouth widely to expel the air you get *na*, and when you shut your mouth in expelling the air you get *mu*. When next you open your mouth you get *a*, and when again you close it you get *mi*. When again you open your mouth you get *da*, and when again you shut it you get *butsu*. Thus the thrice repeated exhalation and inhalation is equivalent to the Buddhist invocation '*Namu Amida Butsu*', which is symbolical of the letters *a* and *um*. The sound *a* is produced by opening the mouth and the sound *um* by closing it. It may therefore be said that in the state of total absence of mind (*munen mushin*) you are always repeating the name of Buddha, even if you do not pronounce it aloud." It will thus be seen that the secret of Buddhism is embodied in this *a um*—i.e., the art of regulating one's breathing.

Next to deep breathing, the most essential physical condition of the art of *kiai* is the regulation of one's posture. The first desideratum is to keep the body soft, pliant and elastic, like rubber. To achieve this condition, again it is necessary to concentrate one's vigour in the *saika-tanden*, while keeping one's chest empty. The posture has an important bearing upon the breathing, and the two must be studied concurrently. The second point to be observed is to keep the mouth closed and the chin well drawn in towards the throat. In the system of *za-zen* the student is taught to keep his ears on a line with the shoulders and his nose on a line with the navel. Here we have precisely the position required. If you keep your mouth shut and your chin drawn back, the principal muscles of the throat are made taut and the spinal column is straightened. The latter in turn gives proper vigour to the lower abdomen. The effect which one's posture exercises over one's body and mind is great. Physically the correct posture stimulates the circulation of the blood and invigorates the muscles and other organs. The mental effect is no less considerable. In the training of both the *samurai* and the Zen priests it has been taught from the earliest

times that the mouth should be closed and the air inhaled through the nostrils so as to impart strength to the lower abdomen or *saikantanden*. Maintenance of the posture described refreshes the mind and imbues the subject with a dignified air, which is also an important factor in the art of *kiai*.

There is an old saying in the *Budo* or "Way of the Warrior", which runs, "First, eyes; second, alacrity; third, courage; and fourth, bodily force." In *kiai*, too, great prominence is assigned to the eyes for two reasons, the first being the necessity of cultivating clear and rapid vision, and the second the help these organs give in the assumption of dignity, already alluded to. Accordingly the habit of looking straight into things must be assiduously practised. The celebrated Chinese philosopher Mencius says that "the eyes are the best standards by which to judge men. When one's mind is dark the eyes are dull. Hear a man speak and look into his eyes; he cannot conceal the secret of his soul." The eyes are the mirror of the mental state, and few men and women with guilty consciences have clear and bright eyes. The student of martial arts and of *kiai* must therefore cultivate the habit of looking straight and steadfastly into the face of his *vis-a-vis*, and of regarding every other object in the same manner without blinking.

What is called *nigiri-katami* (literally "grasping tight") signifies closing the fingers firmly with the thumbs beneath. It is said that this practice will instil vigour and courage into the body and enable one to preserve presence of mind in the most trying circumstances. In all the martial arts the Japanese are prone to attach far more importance to the body below than above the waist line. It is advisable to put more strength into one's feet than into one's arms and hands. When one is startled one is sometimes deprived of the use of one's lower limbs and compelled to remain stock-still. In studying the art of *kiai* the feet must be carefully trained. A good plan is to stamp hard from time to time, to leap from side to side with the hands and arms held close to the waist; while in walking care should be taken to place the weight of the body upon the toes rather than upon the heels.

(Continued in Vol. II, No. 1)

NOTES FOR THE PHILOSOPHICALLY-MINDED

By D. L. WOOD

For those who are interested in the philosophic side of Judo I have attempted below to give a brief interpretation of this sentence from the Tao Teh Ching (Ch. XLII): "The One became Two, the Two became the Many". And at the same time I have tried to express in non-technical language something of the doctrine contained in the Tao-Teh-Ching as I understand it. The whole subject

is so vast that more than a brief outline is not possible within the limits of a few pages.

The whole doctrine of the Tao Teh Ching is directed towards a better understanding and realisation of the Trinity, TAO, Tao, Teh.

TAO is the Creator of all, therefore TAO is Himself uncreated : no Being created Him : therefore TAO is the Non-being whose potentiality is absolute.

Before anything can exist, it must first be capable of existing : or, in other words, potentiality-to-be precedes being. The unmanifested possibility of being can thus be called the Creator of all that comes into manifestation.

Unmanifested TAO (the Father) is beyond Time, before and after, beyond and unlimited by space ; TAO is changeless, unmoved, the Peace and Silence of Non-Being ; yet pervading all time and space. Potentiality is everywhere throughout all space, yet is not space nor time.

Potentiality must be greater than time ; since the potentiality to be was before time was : and when time ceases, Potentiality will still remain.

Thus TAO (Potentiality) contains Time and Space. The world of time and space is His ; it came out of Him ; He made it out of Himself. Time and space is the manifestation of His Will, and is governed and sustained by it.

TAO is the Un-uttered sound which is the totality of all possible sounds that can ever be uttered or remain un-uttered.

Thus " in His Name all things are possible " means that " In this One all-inclusive Silence (un-uttered Name) there is the latest possibility of all created sound. From potential light comes manifested light : from potential form comes manifested form. From timeless, spaceless Non-Being comes All-Being.

But while our awareness is in Time we cannot know TAO.

Teh is the Mother aspect of TAO. The Mother, Teh, Action, manifests the unmanifested. The Mother is " The Revealer of the mysteries concealed, who makes the secret known ".

Silence or un-uttered sound entering into Action becomes manifested or uttered sound. TAO is still, Teh is action.

Time, space and change are flowing. Potentiality become Active is Potentiality in Action : or Non-Being in Being.

In order to become manifested the One (TAO) became two, that is to say : the Two are the Positive and Negative polarities, or Male and Female aspects of TAO.

The Female Aspect is Teh, the Action principle in which the potential or male polarity can enter.

This Action principle pervades all time and space : with this Action any and all potential must unite for manifestation to be.

TAO is Life, Teh is Life Force or Power.

TAO can only be perceived when conceived. That is to say TAO is only perceptible to us through being born. That which gives

birth to TAO or makes TAO manifested is Teh, the moving Principle of Himself whom we call The Mother.

If different words are used the meaning may be more readily grasped—thus, for example, the word Energy instead of Life.

Science recognises that Energy has two distinct aspects, latent and exerted. I can be aware that within me is the necessary energy which, if exerted, would result in raising my arm above my head; but so long as I do not exert that energy it remains potential. If I do raise my arm above my head the latent (potential) energy has been exerted. While it is being used, energy is called Power or Force.

The sum total of all moving energy throughout all space and time is Teh.

When the movement has been completed there is no longer movement: the state of affairs at the end is the same as that at the beginning—stillness. What then is the difference between TAO who enters Action, and Tao who has been in action, but now returned to TAO to become One with Him? The answer is quite simple. None!

We are living in Teh; but while we are living in the Mother we are dead to Life: that is to say we are still in the process of being born. Living in Time is the process of gestation.

The condition that will arise when the process of being born is complete (*i.e.*, when we are born) is that we will have passed out of the Mother, out of Time and change to become One with TAO again. The Gateway out of Time is called Tao; the result of Perfect Union.

We came from TAO into Teh, and through Tao we must return to TAO. When the whole cosmos has been born in Tao, TAO will rest. The Mother will have done with her labour pains, and She herself will be one with TAO, *i.e.*, The Two will become One.

Movement is TAO in labour. We are literally a pain in the belly of the Mother all the time we hinder our own Birth: we are a joy to Her whenever we help the Birth towards Fruition. Lao-Tze teaches us the Way.

The Great Scheme is so vast that at our present stage it is quite beyond our comprehension: we tend to get bewildered in our attempt to visualise the greatness and duration of Time, or even of the small fraction of Time that is the life of a Solar System. Can we even begin to form a picture of the millions upon millions of years that this Earth, on which we are to-day, has moved through space?

Although Lao-Tze set the ultimate goal for us in these words, "Be ye therefore perfect, even as your Father which is in Heaven is perfect" in order to help a being to reach the grand Ideal there is a succession of ideals so arranged hierarchically that the next step ahead is within the reach of the seeker: each one of these is a perfect replica of the greater, up and up, to the Ultimate.

Each seeker is the pupil of his ideal and is also the teacher of those coming up behind him. He has therefore a duty to perform as a pupil, and a heavy responsibility towards those who look to him.

The human child is at birth a potential old man. But that is not the limit: for, looked at in a larger way, from the very first being that came into Time, and including all beings now in Time, All Beings are Potentially Divine; most of them, as yet, quite unaware of their potential divinity.

To be the Master for all stages of Development TAO threw out a Spark ahead of the others. This first Being to enter, go through, and pass out of the Womb is called Tao. This Being, at intervals re-enters the Cosmos as a human being, and re-enacts, in a single human lifetime, the whole journey, so that in Him we can see the Way, whence we came and whither we go. This Perfect Being is the incarnation of the United Polarities.

I hope these few notes will stimulate the desire to read the Tao Teh Ching: I have only been able to touch on the fringe of the sentence: "The One became Two, the Two became the Many", for I have not yet said a word about the Many; nor a word about the return journey.

VOL. I.

JANUARY, 1946

No. 4

JUDO AND THE ÆSTHETIC SENSE

The movements of highly skilled men in Judo are recognised to have a particular quality of æsthetic appeal. The whole body flows with the rhythmic flexibility of the willow swayed by the wind. The balanced poise floats unconcernedly over the turmoil of action. Then at psychological moments the actions flash with lightning speed and polished vigour. Indeed, they are the rhythm and expressions of art, music and poetry.

Man invents things inspired by their potential utility, but he does not rest until he obtains a design which meets the approval of his æsthetic sense. In fact, efficiency and the æsthetic quality are vital components of all creations and mutual support in their manifestations. Judo is no exception.

This æsthetic sense, according to the varied development of the faculties, may develop in different channels and different degrees, but is the basis of human culture and affects the mode of life in every detail, from the art of love-making to trimming the nails, so much so that one's æsthetic expression may be taken as the indication of one's culture and its quality.

The æsthetic sense may be divided broadly into three grades: colourful, technical and cosmological.

In the first grade, one is attracted by and appreciative of colours and colourfulness. Thus, the guiding stars of life are limelight, glamour and pomp. The light-heartedness of this standard is easily influenced to emotional actions by legendary stories, romantic tales, prejudice and superstition—an easy prey to gifted tongues or magics, either white or black.

In the second grade, one is critical and an admirer of technical skill, exquisite and minute workmanship, particular in details, dates of production, artist's name, historical associations, traditions, etc. In fact, the technical aspect appeals most in all things, in politics, law, economics, science, religion, literature, sport. Therefore this grade produces experts, scholars, collectors and technicians. The conditions of life and the world we see to-day are the results of their being moulded and dominated by the people of technical mentality—who sacrifice, through ignorance perhaps, the end (the ultimate object of life) to the means (wealth or power). All things are planned on the technical plane, with little or no thought for the reality. Thus, politics are reduced to a game of wits, economics to an endless cycle of bargains between capital and labour, theology sunk to a means for dogmatic division and sub-division. Wars, treaties, laws, regulations are piled to overweight their protégés, freedom and security, peace and progress. Objects and ideals become letter-bound and forced into narrow passes. Competition has been carried away to be enshrined as the gambler's god; science and art become commercial commodities in the hands of ruthless pedlars.

In the third grade, one's appreciations are found in the cosmic lines or forms. The æsthetic sense is moved by their simple grandeur, natural freedom, calm dignity, rhythmic grace, steady might of sublime power; above all by something that evades human words, only to be sensed, the expressions and force of cosmic life.

The sensibility of this sense, an institution, as it develops becomes a key that opens not only the door of the artist's mind, but the mental chamber of the creator of all things. From this chamber one is able, through the eyes of the creator, to perceive the subjective view of all things, from the sublime design and infinite plan to the infinitesimal unit, and that saints and sinners, good and evil, god and man all fit into each other to form the pattern in the cosmic jigsaw puzzle. This perception or realisation of cosmic reality opens for one a new realm, where understanding over-rules technical arguments, the spirit over-rides the letter, deeds precede words, reality reigns over formality, wisdom prevails over intellectualism, creation masters destruction, love demands no return, charity expects no reward, kindness is no virtue, man judges no fellow-man. The undeveloped, the uninitiated are tended with compassion and patience. Cosmic law is the only law and the law for all without discrimination, and it is administered not for justice and punishment but for education. The law of cause and effect is demonstrated with scientific accuracy and stern impartiality, pervading the three spheres of life—physical, mental and spiritual.

In Judo our interest is first stirred by its colourful presentation, the mystic power of the art, romantic tales of its exponents. Then in study and training the interest is centred on the technique of the art and bodily achievement. The chief inspiration is to attain higher grades and win contests.

If one does not drop off at this stage with either the glamorous imagination disillusioned or discouraged by the hard task of the "five finger exercises", progress is made to understand and realise the principles of non-resistance, balanced poise, oneness of strength and weakness. With that one becomes conscious of self-confidence and the sense of balance uprising within, like new young shoots of plants in the spring, and a new light on life in general. The enjoyment of the beneficial effects of the mental and physical exercise and relaxation which are involved in the training becomes the main attraction.

When one passes the stage of "five finger exercises" and attains the grade of the 1st DAN, one begins to appreciate the subtleness and fineness of the art. Then the interest is not so much in attaining efficiency in the art, but in mastering or manifesting the factors of efficiency, the movement of simple grace, rhythmic co-ordination of bodily parts, mental and physical balance, continuous flow of action which give satisfaction to one's æsthetic sense. Thus one becomes indifferent to be a winner or loser in the contest, and regards one's opponent as a co-operative partner in the effort of manifesting the art. In fact, being thrown skilfully becomes as pleasant and enjoyable as the sensation of satisfaction one derives in the skilful execution of a throw. Indeed, true skill is found to grow in this mental field.

So through all stages of progress the æsthetic sense asserts itself to stand side by side with efficiency and ready to advance together further afield mentally and spiritually, in search of the identity of the most elusive, self-centred and dominating "I", the key to all things.

G.K.

DOJO DOINGS

Dear Fellow Members,

By the time you read these lines the good ship "Budokwai" will be well away on her voyage into the uncharted seas of 1946, but with the strong hands of Mr. Koizumi at the helm and the help of all members the ambitious programme compiled for the year can be successfully carried out. It is proposed to have two Summer Schools this year, one at Easter and one in July, the first to be held at Liverpool and the second at Edinburgh.

The past quarter has seen the return to the Club of several DAN grade men, namely George Chew, Len Hunt, Syd Lyons, and the very famous Sgt. Stan Bissill. We extend a hearty welcome to them all. George Chew has returned to his job of keeping law and order and has already started a Judo section in the Metropolitan Police again. I hope to give him a hand with this in the near future.

On the show side of Judo, the last quarter has seen the Club make some five appearances and, as usual, Messrs. Friedman and

Hobson bore the brunt of the work, and so once again receive my sincere thanks. Two of these shows will, I think, be of interest to you inasmuch as they were held in Service Rehabilitation Centres: one for the R.A.F. at Chessington and one for the Navy at Bromley, and at the risk of being thought sentimental I should like to place on record that the almost pathetic gratitude of these wounded and sick men was very moving, and everybody in the show was happy to have had the opportunity of bringing at last a little cheer into what at the moment must be a dreary existence.

In November last I paid a visit to Manchester University Judo Club and a royal time I enjoyed. Met at the station by Mr. Stevenson and Miss Dawson, we proceeded to lunch and thence to the gym. While the mat was being prepared, Miss Dawson took me round some of the interesting buildings which comprise the College and I was duly impressed, both by the buildings and even more by Miss Dawson. On our return to the gym. we proceeded to work and I am very happy to record that the Judo standard is extremely high. One of the men who impressed me very much, apart from Mr. Stevenson, who is, of course, an excellent Brown Belt, was a Mr. Fred Tanvill, very vigorous, very keen and with a very sincere mental approach to Judo. I think we shall be hearing more of Mr. Tanvill in the future. So after three vigorous sessions on the mat (two on Sunday and one on Saturday), some very interesting talks with various members of the club and a lot of fun, I said "goodbye" to Manchester in the kind of weather one expects from there, very wet but very happy, and I hope to be able to visit them again soon.

So once again I close my "Dojo Doings" for this quarter, wishing you all the best of luck.

EDWARD H. MOSSOM.

JUDO

THE DIRECTION AND TIMING OF THROWS

In previous Bulletins I have dealt with the basic principles concerned with the conditions required for throws and how to make the most efficient use of the body mechanism, but in practice I fear you have found the opponent's counter-measures too quick for you, especially when your attempts were made when the opponent was defensive and in the state of "activity in non-activity". Unless your speed is much greater than your opponent's, your efforts are usually met by the opponent's reaction. In fact, when you see an opening it is too late for an operation. You must sense the coming opening to be successful. This is the reason experienced contestants often spend some time just moving about without making any attempt to attack. They appear as if they are doing nothing but are carefully and shrewdly observing their opponent's habitual or characteristic movements and studying how to synchronise their movements to their opponent's.

To overcome your opponent's guard it is essential to synchronise your movement to your opponent's. And to do so you must foresee the opponent's coming movement. This means that if your opponent is defensive or passive you must prompt him to make a movement with a feint or gentle push or pull.

In synchronising, great care must be taken to be exact in the direction of movement, in timing and in regulating your speed to his. If any one of these is out of tune, you will lose the smooth working of the machinery.

This synchronised movement must be only to the extent of balancing the opponent on one "corner"—the toes or heel of one foot. Then it is turned to a curve in such a way as to bring the opponent to the mat on his back.

The direction of the opponent's movements or weakness is indicated by the line he forms with his acting arm—that is, if he uses his body lever lengthwise. However, if he uses it sideways, the direction of his weakness is indicated by the body and its inclination.

The main difficulties for beginners I have found are to sense—not to say foresee—this direction of weakness, and attain co-ordination of the bodily parts. Therefore in practice you should pay extra attention to these points and shelve the thought of achieving throws until you have mastered these basic factors.

Break Falls. In order to avoid accidents and undue shocks to the body, and to make Judo practice enjoyable, you cannot over-practise breakfalls.

Backward Breakfall. To get the fundamental movements of the breakfall first squat on the mat, the knees and chin tucked in against your chest and the arms raised over your head, straight but not stiffened. Then roll on your back, keeping the posture adopted, and at the same time *swing* your arms to "whip" the mat. The action of the arms should not be that of patting or hitting with the hands, but more like swinging a weighted whip, the hands as the weight. In taking falls this "whipping" is done just before or at the same moment as the body touches the mat. The body and head should be curled up as described and the legs kept lifted up in the air.

Side Breakfall. The method is exactly the same as the backward breakfall, except that you fall on one side and whip the mats with one arm. When you get the correct idea and have mastered the technique you should call in the help of a friend and let him throw you and practise falls in all directions, increasing in speed and severity gradually.

Forward Breakfall. Practise this breakfall from the kneeling position as a start by letting yourself fall slowly forward. As you get near the mats bring your upraised arms sharply down and whip the mats with the hands and forearms. The position of the hands should be at about the level of the eyes. At the same time arch

your back and contract all muscles. When you are confident of these actions, practise them from the standing position. In this case the arching is done from the toes to the head. The body, except toes and arms, should not touch the mats. With practice you can train yourself to be able to take falls from jumping without feeling an undue jerk.

Rolling Breakfall. This form of breakfall must be learnt before you start practising the body throws, stomach throws and side body throws, etc. In order to cultivate the rolling sense you should first practise the following rolling movement. Adopt the attitude as if you were holding a ball which is too large for you to make your hands meet and has to rest partly on your knees. Then placing your right foot slightly in a forward position, gently roll your body "ball", starting from your right forearm to the right shoulder, then across the back to the left hip, finally, on to your feet again. If you retain the form firmly the "ball" should roll without any effort and be able to continue rolling without a break around the room.

The next step is to practise the way to clear the opponent's body, which is presumed to be lying in front of you as he performs a stomach throw on you. Keeping the general posture you formed for the "body ball", take one step forward with your right foot, presumably to the side of the opponent's body, your right arm stretched over and in front of your head, slightly curved, fingers turned inward. Then, with a little spring like a kick with your left foot, leap forward to come down on your right hand, clearing about 4 ft. or 5 ft., and roll on as you have practised. However, your right arm must be kept firm to protect your head and, as you roll on your back, tuck your left leg under the right so that when you regain your feet you can turn yourself easily to face your opponent.

As in all other movements of Judo, in rolling you should feel the weight of the body leading the movements, not a muscular effort.

G.K.

JUDO IN EGYPT

By LEN HUNT

In April, 1942, I found myself stationed near Cairo, in a large Base Workshops. Finding a large gym. available in the garrison my thoughts naturally turned towards Judo. So, having put the idea of starting a Judo school to my O.C., who seemed very keen on it, off I went to see the Sergeant-Major i/c of gym. to fix up about opening. It was agreed that I should instruct classes five nights a week, from 5.45 till 7.45 p.m. For the large mat, 24 ft. by 24 ft., felt 1 in. thick was obtained from the workshops and a large tarpaulin fixed over it, making a really fine job. Eighteen Judo jackets were also made to complete the equipment.

The class was started in May, 1942, with an attendance of about 20, this number quickly rising to 40. When you consider this

number and the fact that I kept the club going for nearly four years at five nights a week, you can guess the busy time I had. Altogether over 500 attended, ranging from Captains to Privates.

Shows were given to most of the Base Workshops in and around Cairo, where always we were received with great enthusiasm, the show consisting of demonstration of throws, ground locks, contest and "invitation to the audience" taken by "yours truly". One incident comes to my mind during "invitation to the audience". In answer to my offer a very large specimen of manhood came up. After warning him to give the submission signal as soon as a lock was obtained on him, I was somewhat surprised to find him attempting to struggle out of a neck-lock, the result being that he went out for a "sweet dream", much to the amusement of the audience. I learnt afterwards he was a professional wrestler.

I expect many old Budokwai members will remember "Hamdi", the big Egyptian wrestler, when he attended the Club. I ran into him in Cairo and he wished me to convey his best wishes to all members that he knew.

Arriving back at the Club last week it was a tonic to me to see so many old acquaintances still at the Club, and I would like to congratulate Mr. Koizumi and members for keeping the Club going throughout the war.

FAMOUS JUDO MASTERS I HAVE KNOWN

By E. J. HARRISON

If in the course of this veracious recital I am guilty of rather frequently obtruding the first person singular, I feel sure that readers of the Bulletin will be indulgent and not hyper-critical, seeing that the very nature of my subject-matter is indissolubly connected with my personal experiences as a zealous student of the art of Judo at the fountain-head long before the majority of the active members of our Budokwai were born. Incidentally, for the purposes of this incomplete record, it should be understood that unless mention is made to the contrary, the terms judo and jujutsu are used somewhat indiscriminately, although strictly speaking the former is of comparatively recent origin, being the definition preferred by the late Dr. Jigoro Kano, the founder of the famous Kodokwan of Tokyo, to designate the eclectic system he had himself perfected as the result of painstaking study of many older *ryugi* or schools of ju-jutsu and in which he always emphasised the ethical as well as the purely physical aspects of the art. This differentiation is indeed implied by the substitution of the character "do", meaning "way" or "path" for "jutsu", meaning "art" or "technique" as the final component of the disyllable. So much by the way of preliminary.

I made my way to Yokohama from San Francisco in the steerage of the Pacific Mail steamship *China* during the early summer of

1897, having been engaged at the latter port to join the staff of the *Japan Daily Herald* as sub-editor. At the risk of somewhat dimming the dignity that should hedge that office, but in the interests of truth, I am bound to say that the aforesaid staff consisted at that time of one other foreigner besides myself, in the solid person of the late J. H. Brooke, then over 70 years of age, but in his day and generation a power to be reckoned with by the Japanese Government, a stalwart opponent of Treaty Revision and a staunch defender of what he conceived to be the interests of all resident foreigners.

The talented and witty author of *Letters of a Self-made Merchant to his Son* speaks somewhere of an old reprobate who took normal sustenance now and then just to be sociable, but lived chiefly on tobacco. Somewhat analogously of myself I might say that although I was obliged to work as a journalist in order to earn my daily bread, yet during the first few years of my stay in the country I lived more particularly for the study of the language and the practice of the art of judo. As a boy in Lancashire I had always been fond of wrestling. Then for a year or more, while working as news editor of a local paper at Nanaimo, British Columbia, I studied catch-as-catch-can systematically under one Jack Stewart, a favourite pupil of Dan McLeod, otherwise known as "The Californian Wonder", although he was actually a native of Nova Scotia, and gained his first scientific experience of mat work at Nanaimo, which small coalmining town could perhaps produce among its collier population a proportionately larger number of skilful wrestlers than any other spot on the continent. With such strenuous antecedents, therefore, what more natural than that soon after my arrival in Japan I should cast around for some similar method of getting rid of my surplus energy? So with the help of the *Herald* translator I found a local *dojo* of the *ryugi* known as the Tenshin Shinyo-ryu. The proprietor and chief instructor of this school was a Japanese named Hagiwara Ryoshinsai, a wonderful little man in his way and the first of the jujutsu masters on my list in chronological order. Although in stand-up wrestling, known technically as the *tachi-waza* of *randori*, he would have been no match for the Black Belt brigade of the Kodo-kwan of Tokyo, yet in what foreign followers of the art designate "ground work" (*ne-waza*) he possessed remarkable skill and a neck of such indiarubber-like elasticity and strength as to defy my utmost efforts to strangle him, even when he deliberately exposed himself to my attack and choke-lock. One of his feats was to lie on his back and allow a long bamboo pole to be laid across his throat and then pressed down against it as forcibly as possible by two or three or more men at either end, when at a given moment he would twist himself free and in the process upset the equilibrium of his assailants. Similarly he would permit me to tie a Japanese towel round his neck and do my best to choke him by tugging hard at both loose ends of the single knot, but all in vain. Hagiwara was also an adept exponent of the various elaborate *kata* of the

Tenshin Shinyo-ryu, which include some decidedly effective methods of attack and defence, and from a purely spectacular viewpoint are most impressive. Incidentally, it was then that for the first time I heard the *kiai* or "spirit-meeting" shout vocally illustrated, as it was used during these demonstrations to punctuate, as it were, the culmination of each successive form of assault on the ostensible victim. It is no secret to members of the Budokwai that the repertoire of *atemi* or esoteric methods of attacking certain vital spots in the body includes kicking in a special manner. It is fair to say that although the *atemi* of the various *ryugi* reveal differences of detail, yet as regards general basic principles there is a marked family resemblance among them all. Thus kicking is an important branch of the *atemi* of the Tenshin Shinyo-ryu, and Hagiwara was assuredly a kicker *par excellence*, for I have seen him with the ball of his bare foot kick one of the wooden corner posts of the *dojo* with such force as seemingly to shake the house to its foundations. What is more, whilst squatting in front of another squatting *vis-a-vis* he could release one of his legs with lightning-like rapidity, deal his victim a kick in a vital spot but so lightly as not to hurt him, and almost as swiftly restore his leg to its original position. It should be added that in his personal character, Hagiwara was a man of honour and integrity and of imperturbable good nature, universally respected and admired in the neighbourhood. On my attainment of the *shodan* grade at this school, Hagiwara personally presented me with two manuscript text-books on his *ryugi*'s system of *atemi* and methods of resuscitation known to the initiated as *kwappo*. There can be no doubt that I am the only non-Japanese ever to have received these particular volumes, and needless to add I keep them now among my most treasured possessions; if lost they could never be replaced. In the circumstances their value to me to-day is perhaps more sentimental than practical, and they will always serve to remind me of a sterling Japanese whose memory I still cherish with feelings of affection and esteem.

With the outbreak of the Russo-Japanese War I moved to the capital and joined the one and only Kodokwan, whose 200 mats were in striking contrast to the humble 15 of the Yokohama wrestling haunt. Here, too, I soon found that I was a mere tyro in the art, and had to unlearn a good many bad habits engendered by the practice of relying too much upon mere brute strength in preference to skill. It was, too, during my long and profitable connection with the Kodokwan that I came to know personally many of the leading experts and masters of judo, including the illustrious founder of the Kodokwan, Dr. Jigoro Kano himself. As already intimated, Dr. Kano had perfected his school a good many years before my arrival in Japan, after training under the teachers of several of the older *ryugi* and thoroughly assimilating the best they had to offer. In the days following the abolition of feudalism a reaction had set in against the martial arts, and when the prominent German physician

Dr. Baelz urged upon the faculty of the Imperial University the necessity of improving the sadly deteriorated physique of the students of the day, he encountered strenuous opposition. One result of the tendency of the times was that the jujutsu *dojo* were almost deserted, and the starving teachers were only too eager to impart their knowledge to so enthusiastic a disciple as Dr. Kano then was. Thus in the end the latter was enabled to establish his own school, which has retained all that is really valuable from the repertoire of the older *ryugi*, while rejecting what the lawyers would call surplusage, adding largely to the list of *waza* or tricks and classifying the latter in a logical and scientific manner. From modest beginnings the Kodokwan by then had grown into an imposing practice hall, with a membership that in my day must have totalled at least 10,000. And among Dr. Kano's *montei* or disciples were included many of the most prominent military and naval men of Japan, not excepting even princes of the Imperial blood. The then young Prince Tokugawa, son of the last of the Shoguns and at that time head of the house, was a clever exponent of the art, with the rank of *nidan*. He was an attractive youth, absolutely devoid of "side", and in those days a fairly frequent visitor at my house in Tsukiji.

If, then, I am asked what was the human product of judo, speaking from my own experience and observations, I do not hesitate to declare that the teachers and students of the art in Japan constituted a body of men of which any nation and any epoch might well be proud. Dr. Kano could, therefore, with entire justice be regarded as a public benefactor, and that his motives were purely disinterested—in a pecuniary sense at least—must be patent to all who are familiar with the facts. Owing to the almost nominal charge for tuition it is doubtful whether the Kodokwan in those days did much more than support itself, and in many indirect ways it is almost certain that Dr. Kano was out of pocket for the board and lodging of the numerous *shosei* (a sort of student-dependant) who gathered round him.

Beginning, as is meet, with Dr. Kano himself: then on the verge of middle age his height could not have been more than, say, five feet four or five inches, but he possessed a thickness of neck and a depth of chest which denoted great strength. He could, had he listed, have told many a good story about himself, but at the moment I can recall but one. During a voyage to Europe he once engaged in a wrestling contest with a huge Russian, and greatly to the surprise of the spectators, who anticipated his speedy defeat, threw his opponent with ease by means of the *koshinage* or loin throw and, what is still more remarkable, saved the Russian's head from a nasty knock on the deck by placing his hand underneath it as the man fell.

(Continued in Vol. II, No. 1)