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Welcome to the inaugural edition of the JBBA Judo Journal. The Journal is the technical publication for the Judo Black Belt Association and will be published as often as possible and at least on an annual basis. It is one of the services provided to members of the JBBA, but the general judo public is welcome to read our Journal as well. If you have an article for publication in the Journal, please submit it to Steve Scott at stevescottjudo@yahoo.com in Word format. No financial compensation is made to authors submitting articles for publication. I hope you enjoy this first effort at our Journal.

This issue features articles by Gregg Humphreys, Tom Crone, Jon Semetko, Dr. Pavel Antonsson and Steve Scott. We hope you enjoy this first issue of our JBBA Judo Journal.

A BRIEF GUIDE TO GROUND FIGHTING, NEWAZA AND THE GUARD

By Steve Scott

For anyone who's watched Mixed Martial Arts (MMA), and that probably includes just about everyone reading this, the phrase "ground fighting" is well-known. It's a good description of what takes place in either an MMA fight or in a self-defense situation. The term "ground fighting" is actually a generic one and for the sake of clarity, needs to be parsed out and examined.

Ground Fighting and Ground Grappling

Ground fighting encompasses both grappling and striking. The "ground and pound" seen in MMA as well as in street fights is an example of this. Getting an opponent down on the ground and onto his back in order to hit him is something that most every schoolboy has done or seen in a school yard fight. This is a literal and practical application of ground fighting; fighting someone on the ground. But there's more to fighting on the ground than simply getting an adversary onto his back and beating him.

What is seen in modern wrestling and grappling sports is not so much ground fighting as it is ground grappling. Hitting and kicking an opponent while engaged in grappling on the mat aren't permitted in wrestling,

judo, sambo, BJJ or any other modern wrestling-based sports. While it may appear to be splitting hairs, it's necessary to understand the difference between fighting on the ground and grappling on the ground.

Western and Asian Perspectives on Grappling

In the western tradition of fighting or wrestling, getting an opponent onto his back is considered as having the advantage. So much so, that in both ancient and modern Olympic wrestling, a wrestler who is lying flat on his back on the mat for a few seconds loses the contest by a pin. In reality, being belly-up is much like a turtle who has been placed on his back-he's vulnerable. This has been the prevailing attitude in western wrestling and combat for centuries. However, this hasn't been the case in the Asian combat or fighting systems, especially the martial arts developed in Japan.

From the Japanese perspective, being on your back doesn't necessarily mean that you are losing. Let me explain. In the feudal martial arts of Japan, there was little, if any, grappling as we think of it today. The bujin (warriors) in Japan didn't view the martial arts as a sport. These fighting systems are called martial arts for a good reason; they were the military arts of war. Ideally, getting an adversary down onto the ground in what is called "utsubuse," or "belly-down" position gave the opponent a clear advantage. The fighter who was prone and flat on the ground afforded his opponent the opportunity to finish him off with his spear, sword, knife or club. Lying face down with his face in the dirt and an opponent positioned above him was the worst place to be for a warrior in a fight on the battlefield. Fast forward this use of utsubuse to today. This belly-down control is used by law enforcement officers when handcuffing an assailant. Getting the perpetrator onto his front in a prone position with his face looking at the floor is the most efficient and effective way of controlling and getting the handcuffs on him. Likewise, "getting the back" of an opponent in a judo, BJJ, sambo or MMA match provides a grappler an ideal opportunity for both control and applying a submission technique.

It wasn't until the development of Kodokan Judo in 1882, that the Japanese fighting systems embraced the idea of pinning or controlling an opponent with him lying on his back and belly-up. This belly-up position is called "aomuke" in Japanese martial arts. The tactic of pinning an opponent who is belly-up came into Japanese judo from western wrestling in the late 19th Century.

Newaza and the Guard

Fighting from a supine position while on the mat or ground has its roots in the Japanese jujutsu systems that developed in the late 19th Century, most notably the judo developed by Professor Jigoro Kano. Later, in the early 20th Century, a branch of judo that placed emphasis on ground grappling called Kosen judo gained popularity in Japan. Kosen judo exponents did much in the development of technical skills in the newaza position. This concept of "newaza" or techniques applied from a supine position was emerging and gaining popularity ("ne" translates to "supine" and "waza" translates to "technique"). This was so much the case that newaza became the dominant ground grappling position used in Kodokan Judo as well as Kosen judo. Later, in the 1920s, Mitsuo Maeda, a judo man who toured the world as a professional wrestler, introduced judo to the Gracie family in Brazil. From this start, the exponents of Brazilian Jiu-jitsu focused on ground grappling with a particular emphasis on fighting from the supine position. As described in the book published in 1973 called "Newaza of Judo" by Sumiyuki Kotani, Yoshimi Osawa and Yuichi Hirose, fighting from or fighting against an opponent in the supine position is called "newaza no semekata" or "attacking forms of supine techniques." What this means is that there was a methodical approach to the development of both tactics and techniques from this position. A key phrase here is "semekata" or attacking forms. This clearly indicates that fighting from a supine position is not only defensive and is in contrast to the western concept of wrestling where being on the back is considered as a disadvantage. Most likely independent of this development in Japan, the exponents of

BJJ in Brazil were developing their own methodology of this grappling position starting from the mid-1920s onward. Brazil has had a large Japanese immigrant population since the late 19th Century resulting in the popularity of judo in that country, so there may have been some influence from Brazilian judo to the newly developing hybrid grappling style that was eventually named Brazilian Jiu-jitsu, but even in this setting, credit should be given to the early BJJ exponents for their work in the development of what they term as "the guard."

With the popularity of MMA (and the early BJJ influence of it as it gained popularity in the 1990s), most people now refer to newaza as "the guard." Substantively, what judo exponents call "newaza" and BJJ/MMA exponents call "the guard" are the same thing. The use of this grappling position has different applications depending on the contest rules of the combat sport in which it is being used, but from a strictly technical context, they are largely the same thing (obviously, the contest of rules of judo and BJJ are different and from a tactical aspect, the technical skills may be applied differently, but in substance, the actual mechanical and technical skills of using this position are mostly the same).

Almost without exception in judo, the phrase "newaza" is used as a generic description of groundfighting or ground grappling. Today, it is rarely used in its original context as the description of working from the supine position while in ground grappling. Additionally, "the guard" is commonly used in all grappling sports (including judo) to describe the techniques and tactics of working from the supine position.

But, the word "guard" really doesn't adequately describe the physical activity taking place or the concept itself. The word "newaza" does a better job. Newaza describes the physical act of placing one's body in a supine position (ne) and describes the concept of the position where the judoka is applying techniques from that position (waza).

Because most people use the phrase "the guard" I often use it since most of the audience of the videos we produce for YouTube, Facebook and Instagram (as well as for my books in print) use this name to describe groundwork from the supine position. But, being the geek that I am for using descriptive words, I prefer using the phrase "newaza" over using "the guard."

Western Wrestling Influence

With the internationalization of judo as a sport, especially so after judo was introduced to the Olympic Games in 1964, different western influences in ground grappling gained popularity. Freestyle and Greco-Roman wrestlers were attracted to judo since it was now an Olympic sport and they brought their wrestling skills with them. Judo absorbed these varied and distinct grappling skills and tactics, adding and refining these skills and adapting them to meet judo's pragmatic approach to grappling. Other national and regional wrestling and grappling sports were also introduced into the diverse melting pot of international judo. Sambo, introduced by the Soviets in the early 1960s, is an example of this.

This western-style wrestling influence added to the newaza approach to ground grappling which brought about technical and tactical changes that continue to be seen today. Conversely, many judo athletes and coaches influenced western-style wrestling which certainly changed the technical and tactical nature of that sport. All of these changes in ground grappling were experienced in other grappling and wrestling sports as well. Cross-training became common and the grappling world became smaller. What is called "A" in one grappling sport may be called "B" in another. Technically, many movements are the same. It's usually the context that provides a difference (such as the contest rules of the activity or sport).

From a social perspective, most of this intwining of technical skill in the various grappling and wrestling sports, as well as in the martial arts, has been the result of the increasing technical advances in mass communication largely starting in the 20th Century. More can be said about that, but let's leave that for another day.

The Guy on His Back Is No Longer Losing

What we now see in today's martial arts that emphasize grappling (this is especially true in the "combat sports") is a diverse combination of technical skills, controlling positions, submission and pinning techniques as well as transition techniques from standing to the ground, ground to ground or ground to standing. If you asked the typical sports fan in the 1960s how he knew who was losing, he would most likely say "the guy on his back." This was mainly because of the popularity of professional wrestling where the victor pinned his opponent on his back with shoulders touching the mat for three seconds. This isn't the case anymore. With the development of judo as an Olympic sport and the emergence of BJJ that influenced the increasingly popular combat sport of MMA, fighting from a supine position (newaza or the guard) is recognized as being just as effective and fighting from any other position.

This incremental development was significant in the evolution of combat sports and martial arts in general. Finding oneself in a supine position on the mat or on the ground is no longer viewed as "losing" and this is the case in most every combat sport or self-defense situation. The grappling sports and martial disciplines, starting mostly in the early 20th Century onward, have a rich, diverse and technically skillful arsenal of tools that can be, and are, used.

CONFUCIAN CONTRIBUTIONS TO JUDO

By Jonathan Lawrence Semetko

Special Thanks

I extend special thanks to Colonel Stanley Henning- renowned scholar of the Chinese Martial Arts. Colonel Henning generously gave of his time to answer my questions, for which I am deeply grateful.

I. Purpose

I generated this analysis in partial fulfillment of the requirements of the Renjuku Academy. My primary objectives for this paper are:

1) To explain the Confucian contributions to Judo.
2) To provide some discussion and analysis of the cultural context.

While completing this goal, I have three special objectives:

1) To make careful use of academic citations.
2) To limit unverified sources of history or to properly label them as such.
3) To label my opinions as opinions.

At the time of my Shodan, I completed a paper on early cultural factors in Judo. My instructor offered praise, but also a critical question. He inquired "Why don't you have anything on China in here?" I am afraid I didn't have a good answer for him back then, except to say that I only treated upon subjects for which I had found detailed supporting documentation.

That was then, this is now. I could now answer my instructor's question by explaining that China's influences on Judo are often unrecognized. When the influences are recognized, the wrong specific factor is often cited. And when the right factor is cited, it is usually in the wrong amount. Citation material concerning

Chinese martial arts that are scholarly in nature, that lack gross myth making, and unreasonable amounts of political alteration, are hard to come by.

When I discovered Stanley Henning's excellent "Academia Encounters the Chinese Martial Arts" and "On Politically Correct Treatment of Myths in the Chinese Martial Arts", it was with a sense of palpable relief. It documented in clear terms the problems of scholarship in the Chinese Martial that I experienced. It also gave me the name of a quality researcher I could search out in the future. I agree with Lorge (2012) when he states that Henning's article should be required reading for anyone venturing into the historical analysis of the Chinese Martial Arts. However, I would go a step farther and say the East Asian Martial Arts in general. It's a model of lucidity. Henning (1999) writes "In academia, the Chinese martial arts have been conspicuous by their relative absence from scholarly discussion, but when they have made an appearance, it has usually been fleeting and in a muddle not much beyond what one sees in the bulk of martial-arts literature on the popular market."

If any should read this paper and ask "why" I am so interested in factual history, I would answer by quoting step-one of Buddhism's eight-fold path "You must see clearly what is wrong. I mentor University practicum students in my work as a special education teacher. And I supervise 12 other martial arts instructors in my role as Head Coach of our gym. I teach them that student errors are as important as student successes. Analysis of the errors provides us feedback as to "what" our students are thinking and sometimes "why". I would also argue that we learn as much, by analyzing why these errors were made in the first place.

In this paper I have made every effort to assign credit and citations where they are due. I have made every effort to provide correct paraphrasing of the cited authors. I have made every effort to ascertain that all facts are true. However, whenever a novice plods into thousands of years of history, some errors of fact and analysis are going to happen. All such errors are my own.

The story presented here deserves a factual and mature re-telling. I hope I can be the one to give that, if only in part.

"Customs will often outlive remembrance of their origin."

-Thomas Paine

II. Introduction

In the past, I have used the analogy of culture as an embroidered tapestry. I have explained that following individual threads take us to unexpected places. This is the case for Kodokan Judo Kata. A thorough examination of the cultural antecedents that contribute to Kodokan Judo kata, is well outside the scope of this thesis. Instead on I will focus on a single important cultural aspect, Confucianism. Specifically, I will explain the Confucian contributions to the development of Martial Kata. And I will provide historical analysis and cultural context to this analysis.

I am going to lens the early intersection of Chinese war history and Confucianism, as I have found the best sources concerning this material. As part of this process, I will devote some time initially, to addressing relevant popular myths and provide an updated history, so that it reflects contemporary scholarship. I want to be clear, that there are numerous other influences on the development of martial Kata in general and Kodokan Judo kata in particular. It is simply outside the scope the current project to address these factors. This does not dimmish their importance or relevance.

Taoism, Buddhism, and Neo-Confucianism take very different world views. However, they have long and sometimes syncretic histories where statements made by one will be echoed by another. But not always- over the course of history, bloodshed in the name of one and against the others is not uncommon. We are left with histories of interaction between these currents that are sometimes syncretic and at other times quite

antagonistic. If East Asian history is a river, then these are some of the important currents within that river. Identifying individual currents ranges from easy to quite challenging.

Tap Roots

The taproot of the East Asian Martial Arts is sometimes said to have been India e.g. (Draeger & Smith, 1980). According to a commonly repeated history Zen Buddhism and Chuan Fa (Kung Fu) were introduced to China at the Shaolin monastery on the slopes of Mount Shoashi, by an apostle of Buddhism from India named Batuo (Bodhidharma). Like Buddhism, Bodhidharma was Indian or perhaps Persian, and was blue eyed according to various traditions.

Shaolin Chuan Fa in turn is claimed to be the taproot for a vast array of other Eastern Martial Arts. Gracie, Gracie, Peligro, & Danaher (2001) writing on Brazilian Jiu-jitsu's relation to Japanese Jiu-Jitsu, via Judo, noted that Japanese Jiu-Jitsu is often claimed to have come from India. However, Gracie et al. (2001) also notes a lack of evidence for this claim. They are correct, as there is little evidence for such a connection. In my discussion with Stanley Henning, he was able to direct me to evidence of a Chinese martial artist, often referred to as "Chen Gempin," who emigrated to Japan in the 17th century. Chen Gempin taught the Rise-Fall school of Chuan Fa (Kung Fu), to three Ronin.

There is historical textual evidence and stone stelae carvings noting this history. It is therefore reasonable to assume that this Chen Gempin existed and that these events occurred as described. I note that the Kito Ryu has also been referred to as the Rise-Fall school, but the Kito Ryu predates Chen Gempin's arrival, so a point-to-point transmission is unlikely. However, it certainly shows a symmetry of thought. This appears to be one of those cultural threads I mentioned earlier. In the 1600s, martial artists in both China and Japan were using Taoist esoteric principles to describe their martial arts.

Kano himself, addressed the legacy of Chin Gempin. "The widely held belief that Chen Yuan Ping is the founder of jujutsu is questionable, because he came to Japan in 1659 and died in 1671. If Chen Yuan Ping brought jujutsu to Japan, then it was most likely only in the form of kempo and hakuda, martial arts that were practiced at the time in China, and not the native forms of jujutsu practiced in Japan. In fact, there are writings that show it was only Kempo that Chen Yuan Ping brought to Japan." (Kano, 2005). Kano had made a serious and scholarly study of jujutsu. He acknowledged a Chinese technical connection from Chin Gempin and other Chinese who taught in Japan (e.g., Akiyama in the Yoshin ryu). However, Kano was also clear that they were teaching Chuan Fa.

Jujutsu, in Kano's educated view, was a native Japanese art. I take s similar to Kano. Connections between Jujutsu and older styles of Chinese or Korean wrestling remain deeply speculatory. Further, every culture on earth, has one or more folk-styles of wrestling. The influence of one upon the other, needs to be treated with a degree of caution in the absence of additional evidence.

The Blue-Eyed Barbarian

According to the generally given history, Bodhidharma became the first Abbot of the original Shaolin temple in the 5th century CE. The problem here is that these events transpired 1500 years ago and that the early Cha'an (Zen) Buddhists had marked anti-textual leanings- a fact that caused some problems among their later biographers (Lorge 2012). In other words, the early facts are hard to document.

Not all the sources even agree concerning the basic facts of Bodhidharma. And the "facts" often seem interwoven with myth or with political points. Bodhidharma's disciple Huike was supposedly rejected from membership, until he proved his sincerity by cutting off his own arm. In a highly Confucianized society, such disrespect towards the body provided by one's parents would have been shocking. I suspect that this was rather the point of the story.

Simply put, Bodhidharma is not reducible into a historical figure with a single background and biography. Political needs and Ch'an (Zen) Buddhist conflicts with Taoists and Confucians shaped Bodhidharma's biography just as it did the biographies of other influential monks (Kieshnick, 1997). Most historians would agree that there probably was a Bodhidharma (Shahar, 2008). It is Bodhidharma's supposed connection to Cha'an Buddhism generally and the Shaolin specifically that is considered questionable. In words, most historians think there was an apostle of Buddhism from India whom history has termed "Bodhidharma", but do not agree that he founded the Shaolin or that he was a Cha'an Buddhist, so much as that he was influential among later Cha'an Buddhists.

The claim that Bodhidharma was the source of the Shaolin fighting methods seems to have been first given 1000 years after his purported time, by a Ming dynasty Taoist priest named Zining, using the pen name "Purple Coagulation Man of the Way" in a book he "re-discovered" entitled the "Sinew Changing Classic", supposedly having Bodhidharma as the author.

Zining used the book to lambaste the Buddhist monks for falling into heresy (failing to accept Taoist ideas). The book even has two forwards, written by famous historical generals. General Niu Gao's supposed foreword refers to the Qinzhong temple; but this is an awkward and marked anachronism. And this is just one of many odd mistakes that appear in the book. Historical mentions connecting Bodhidharma to the Shaolin Martial Arts do not occur again until the 19th Century.

The connection Bodhidharma and the Shaolin methods did not become popularized until "The Travels of Lao Ts'an" was published in Illustrated Fiction Magazine between 1904-1907 (Henning, 1994). In seems in retrospect that the Shaolin fighting arts was not introduced from India via Bodhidharma. And that the "Sinew Changing Classic" was a forgery perpetrated in the 17th Century by a Taoist seeking legitimacy for his own ideas by attaching his work to the Shaolin Temple.

False Taproots

Why the Taoist priest wanted to use the Shaolin as a springboard needs some explanation. The Shaolin arts were certainly influential and play a role in Chinese Martial Arts and the martial arts of other places and times. The ancientry of Shaolin temple and their reputation for producing excellent martial artists made them famous during the Ming dynasty (1368-1664 CE). However, that hardly makes the Shaolin the taproot for Judo or even the Chinese Arts. The Shaolin occupy a grossly exaggerated place in the Western histories of the Asian Martial Arts. The contemporary Chinese historians in contrast, have been relatively clear about the Shaolin's place in Chinese Martial Arts (Lorge, 2012).

In other words, the Shaolin were important players, but not nearly the only important players. Nor are they the taproot from which the rest proceeds. Vince Lombardi is a very famous American Football coach. His speeches and strategies are still studied, but he is hardly the only famous football coach. Nor did he invent the game of football. Martial Arts were important in China long before the Shaolin became associated with the arts-indeed long before the Shaolin existed.

In spite of claims that stretch the Shaolin's history of martial arts into the depths of time, there is no evidence that martial arts were practice by monks at the Shaolin before the 16th and 17th centuries (Lorge, 2012). In the same time period that martial arts began to be practiced by the Shaolin there was a sudden explosion of interest in creating histories and background stories of "why" the monks practiced martial arts (Shahar, 2008). This in turn reflects a broad interest of the literati class with military history during the Ming Dynasty (Lorge, 2012).

The Shaolin monks themselves cite the Bodhisattva (Saint or enlightened one) or deity Vajrapani as the source of their staff and bare-handed fighting techniques. Vajrapani is a mythical figure and something like the patron deity of the Shaolin (Shahar, 2008). Vajrapani's name derives from his club or vajra. Vajrapani's title of Vajra Yaska identifies his origins as a Hindu Yaska (pestilence spirit) (Shahar, 2008). Vajrapani and is often

portrayed in Shaolin and Chinese religious art in a way that maintains this fiendish bloodline (e.g., Fiery halo and fangs).

In Buddhism he is seen by the Shaolin and others as a deific protector of the Buddha. In art he accompanies the Buddha and tramples demons underfoot. In Ming period Shaolin art, Vajrapani's club is transformed into a staff. Vajrapani seems to blend at times with another Buddhist god named Kimnara, who wields an axe as opposed to A club. Vajrapani serves a guardian statue at certain Buddhist temples. Legends set Vajrapani as a fierce and sometimes terrifying patron of the Shaolin.

A wicker statue of Vajrapani at the Shaolin was mentioned in Cheng Zongyou's 17th century training manual "Shaolin Staff Method". Evidence from a Shaolin stele (stone carving) from 1517 shows Vajrapani defeating the Red Turban rebels. In actuality, it was the other way around. The Red Turban rebels, who were also a Buddhist group, sacked the Shaolin temple in 1351. The Shaolin monks would not be able to return to their temple till friendly troops re-took Henan providence, some years later.

The Shaolin were also major land holders, who at various times in their long history enjoyed government support and the temple was even sometimes used as a place to retire for aged ministers of the State. The Shaolin controlled large tracts of land, provided a hostel for travelers, permitted an impromptu market on temple grounds, occupied tactically valuable ground overlooking the road East of the major city of Luoyang, and had water mill rights- making them a relevant regional center. The Shaolin certainly employed guards just like other large land holders and there are records of them loaning out their guards upon request from the State. Their material wealth made them a target. Leaving aside the turmoil of the 19th and 20th Centuries, the Shaolin Temple was sacked at least three times, and at least partially occupied a number of other occasions. Many of these occasions seem to have a lot to do with obtaining material resources and/or the stealing the temple idolatry.

An early mention of the military and Shaolin occurred as the Sui dynasty was crumbling in the 7th Century of the common era. The Shaolin were sacked by bandits. When the monks resisted, their Monastery was burned down for their troubles. Adding insult to injury some of their property called the "Cypress Valley Estate," consisting of a portion of their lands plus their valuable water mill was confiscated by the government. This same estate was then occupied by a Turkic-Chinese warlord named Wang Shichong, who was making a bid for imperial power in 621 CE.

Wang Shichong occupied the Cypress Valley Estate, because of its commanding position on the high ground, on the road East of Luoyang. At that time Luoyang was an Imperial Capital. The Shaolin backed another warlord who was besieging Wang Shichong. This warlord named Li Shimin won the decisive nearby battle of Hulao against Wang's supporter Dou Jiande. The monks successfully attacked their own former estate, occupied it, and captured Wang Shichong's nephew.

The monks duly turned the nephew over to Li Shimin giving him a valuable hostage. When Li Shimin's father became emperor (founder of the Tang Dynasty), succeeded by Li Shimin himself, he rewarded the Shaolin by granting certain Shaolin monks military titles; eventually re-bestowed the Shaolin lands and valuable water mill, and placed them under his patronage.

In other words, in the scramble for power at the end of the Sui Dynasty, the Shaolin organized a militia and backed a warlord in an attempt to recover their property from a rival warlord. That the warlord they chose to support won and became emperor was very lucky. The Shaolin backed the right horse and were granted some level of official protection. The Shaolin prominently displayed the official document and stone stelae carvings commemorating the event. This offered something of a paper shield against the possibility of official harassment or requisition of their property.

Repression happened anyway during the Tang Dynasty. The Shaolin were closed for a year by Li Shimin in 623 and were only re-opened following appeals of loyal service. Li Shimin closed down and evicted most of the Buddhist activity in Luoyang after his victory. Moreover, the Shaolin were sued (unsuccessfully) for

their lands by the Dengfeng County government a few years later. The Shaolin produced stelae during this period, shoring up their connections to the Tang dynasty founders.

This was wise as Li Shimin and his descendants, enacted restrictions and took steps to curtail Buddhism during the Tang dynasty. However, there were also some positive intersections of Buddhism and the Tang during the ensuing dynasty. Across history in China, Korea, and Japan, Confucians have often had some trouble with Buddhists- including politically active Buddhist rebel cults and the Buddhist propensity towards mysticism and non-societal participation via monastic life. Simply put, Buddhists and Confucians don't always play nice in the sandbox together.

And that's it. That is the last mention of a military-Shaolin connection until the Shaolin were sacked by the Red Turban Buddhist rebels in 1351 CE. There are 730 years of Chinese history with no records of any staff swung in anger, warlords overthrown, pitched battles fought to save the temple, or bandits chastised with animal-form Chuan Fa, by the Shaolin monks. We have to look elsewhere for the actual Shaolin- Martial Arts connection. Some of the state administrators retiring to the Shaolin would have had military training and this is supposed as the source of the Shaolin's Martial Arts as it developed during the Ming Dynasty (Lorge, 2012). To be very clear, there does not seem to be a history of formalized martial arts among the monks before the Ming.

We have good records prior to the Ming of visits from Chinese literati, who made no mention whatsoever of Martial Arts being practiced at the Shaolin (Lorge, 2012). These literati were people who kept excellent journals and wrote on every little thing. They had extended stays at the Shaolin. They also enjoyed scolding and correcting the misconceptions of others- in fact as good Confucians; they saw it as their moral duty. If there was some sort of martial arts going on pre-Ming at the Shaolin we would have records of it, and we do not.

The Ghost of Donald F. Draeger

The distinguished historian of East Asian Martial Arts Donald Draeger is the source for some of the misconceptions here. For the longest time Draeger was the best American authority on the East Asian Martial Arts. Even though Draeger died in 1982, his analysis and histories of the arts are still relevant in 2013. Indeed, his work is still the gold standard in certain sub-fields. Legitimate historians and professors still quote Draeger. His contributions are often significant, insightful, and still relevant in the years post 2010. And Draeger was as exceptional and powerful a martial artist as he was a scholar. Draeger unquestionably drank deep from the well.

On the other hand, Draeger is responsible for a number of misconceptions of the East Asian Martial Arts. These misconceptions are especially problematic as they are sometimes trotted out to "correct" society's misconceptions of the East Asian Martial Arts. We can say that if Draeger's successes moved the Western understanding of the East Asian Martial Arts forward, then we should also say that his errors held us back.

Moving forward with an evidence-based history, means sending the ghost of Donald F. Draeger back to the great dojo in the sky- beginning with his incorrect assertion that the Chinese Arts stem from India. It also means starting afresh with how we view the history of the East Asian Martial Arts- because as it turns out, there is more than one ghost to be exorcised.

"From here upward to heaven you shall regulate it."

"From here downward to the Realm of the Dead you shall regulate it"

-The words used by a Chinese ruler to bestow the two axes that symbolized a general's

right to command an army, prosecute a war, and punish disobedience.

III. Early Origins

Chinese War Arts

When analyzing the Confucian contributions to establishment of martial kata, we need a place to start. I would like to set the stage by explaining the history of early war in China. The Chinese war arts were always a product of their cultural timeframes. Stone Age Chinese culture influenced the war arts of the time. Bronze Age Chinese culture influenced Bronze Age war techniques. By the latter Bronze Age (Warring States period) one can find certain Confucian and Taoist ideas penetrate the war arts in ways that begin to look vaguely familiar.

However, the Stone Age and Early Zhou are not the parents that birthed contemporary Chinese Martial Arts in the Warring States period. The influence of Taoism and Confucianism does not mean war arts were subsumed by a sudden inclination for open handed methods of self-defense and parables about teacups. Some of the long-term trends that are important in the Chinese Martial Arts predate the Warring States period. Others only emerge much later. We need to acknowledge that till the 20th century, Chinese Martials Arts are not consistently distinguishable from Chinese Military Arts; and are fundamentally tied to warfare.

Martial Dancing

No few numbers of cultures have traditions connecting military activities and dance. Examples are too numerous and banal to mention. This is also true for the Chinese. We find descriptions of martial dancing in the Chinese Bronze Age. It is not always possible to split martial drilling from martial dancing.

We have already seen in books such as Sun Tzu's "Art of War" that Bronze Age troop maneuvering on the battlefield were coordinated by music and that practices were drilled by music. When practice becomes stylized and formalized, we have a martial dance, and also something suspiciously close to hsing (kata). These martial dances are formalized (although not completely set in stone), replicate movements on the battlefield, invoke otherworldly attention and aide, and induce a particular mindset useful for combat (Lorge, 2012)

Martial dancing in Bronze Age China should then appear as if it has vaguely familiar features by modern standards e.g. (For martial drilling). It also has some elements that appear analogous to why other cultures engaged in martial dancing as in Hellenic culture when Homer writes "Noble and manly music invigorates the spirit, strengthens the wavering man, and incites him to great and worthy deeds."

The invocation of otherworldly attentions and aide was also part of reasons such dances were performed. Lorge (2012) writes "They clearly involved emotions, rather than simply the intellect, but defining them as "spiritual" or "religious" depends on one's definition of those terms. If by "spiritual" we mean connecting to some emotional, nonintellectual human need, or connected to the otherworldly spirits of the ancestors of the Shang and Zhou aristocrats believed were present in their world, then these dances were indeed spiritual. To the extent that the dances were for the benefit of those spirits, then they were also religious under some definitions."

A Han Dynasty encyclopedia would directly connect martial arts and martial dancing (Lorge, 2012). "Martiality means 'to dance' the movement of an assault are like the drumming out of a dance." Before the battle of Muye the Zhou forces did a war dance that terrified the Shang. War dances were also held during the Zhou to replicate and celebrate military victories. Execution of the dance the way it always had been before was taken as evidence of legitimacy and orthodoxy. An incorrect dance could be taken as the opposite. A martial dance was therefore a source of identity. It is easy to spot the potential connections to hsing (kata). It is also easy to spot parallels between a particular style's attempts to maintain its hsing (kata) over the years as fundamentally necessary to its "identity".

We can see that these dances were demonstrations of military skill that allowed individual skills of troops to be inspected. They were an opportunity to practice those same military skills in a formalized mock combat. They were spiritual or even religious actions with perceived metaphysical consequences. They were a political statement that connected the current generation to the one that had won the battle and founded the current dynasty (Lorge, 2012) Wu-wu (martial dancing) might then be the oldest term for the Chinese martial arts (Henning, 2013)

Martial dancing fulfills a role beyond training for violence. And it does so in advance of the founding of Buddhism in India, the birth of Confucius, and the articulation of formalized Taoism (Lorge, 2012). We can accurately summarize the contribution of martial dancing to the Chinese martial arts by quoting Lorge (2012) "The repetition of these skills in a particular pattern, a formal, ceremonial dance, also reiterated a particular teaching or political lineage. In China, martial arts cannot be separated from the formal performance of those skills as an intentional display outside of combat."

The Origins of the Chinese Martial Arts

Evidence of war in China stretches back to the Xia (Neolithic) (2100-1600 BCE). There is evidence of ritual killings using stone arrow heads in the Neolithic. Dagger-axes are clearly tools of war and were made originally from stone/obsidian switching to bronze by the latter Shang (1600-1028 BCE). These weapons could ritualistic or practical tools of war. Male and sometimes female leaders were buried with both ornate and practical war axes and dagger-axes, demonstrating the importance of such tools and with implications about what life was like in Bronze Age China (Lorge, 2012). We also have archaeological evidence and records of ritual slaying or executions for a variety of purposes during this same time period.

Although the story of the Chinese Arts originating from India appears to be a myth, there is no doubt that there was cultural exchange between China and many places over the past millennia. This includes India, but is not limited to India. For example, Buddhism certainly comes from India. Chinese daoyin or medical gymnastics which intersect with Chinese Martial Arts in the Ming dynasty (1368–1644 CE) was already extant by the Chinese Han dynasty (206 BCE – 220 CE), but may have intersected with Indian medicine and possibly even yogic traditions in the late Bronze Age (Shahar, 2008).

There is blending of Buddhist and Hellenic (Greek) symbolism (e.g., Vajrapani as Hercules in the Middle East). There is acquisition of Buddhist (Or at least Far Eastern) symbolism as Christian symbolism in the early European Renaissance (e.g., The Three Hares). There were Chinese outposts in the Middle Ages in Persia, India, and Arabia.

Another point of East Asian contact came in the 13th Century as the Mongols had won decisive battles in Eastern and Central Europe under the great Mongol General Subutai. If there was ever a contest for greatest general of all time, Subutai would be a serious contender. He conquered 32 nations and won 65 battles by the end of his long life. His armies conquered Hungary and Poland, and were poised to attack Vienna, Austria in 1241 CE, when they were forced to withdraw due to the death of Ogedei Khan and the question of succession.

Subutai, the loyal general of Ghengis Khan and his son Ogedei Khan, had meaningfully contributed to the establishment of the largest land empire the world has ever known. Exceeding the empires of Alexander and Rome and second only to the British colonial empire. The campaign was another major source linking the Orient (East) and the Occident (West) with implication for cultural exchange and trade. It reinvigorated the Silk Road.

The Silk Road to the Middle East and to Europe has been open millennia. Gaius Julius Caesar had Chinese silk. There are Roman records of Chinese envoys visiting Augustus Caesar. There are both Chinese and Italian records of exchanges of envoys occurring on and off, since the Bronze Age, as well as clear cut signs of trade between the two. The 5,000-year-old Otzi the Iceman, found in the mountain between Italy and Austria, has tattoos on his body which coincide with acupuncture points. Dorfer et al. (1999) writing in the prestigious medical journal "The Lancet" argued that circa 3000 BCE, something akin to acupuncture may have been practiced in Eurasia- showing yet another possible East-West connection. In other words, culture and materials have been exchanged on some level, for a very long time.

The chariot was one such article adopted from abroad by the Chinese. The chariot arrived in mature form in China from Central Eurasia in the latter Shang (1200 BCE). The failure of Shang leadership to adequately adopt the chariot was central to their defeat by the Zhou in 1027 BCE. The chariot would long be associated with Zhou nobility- well into the latter Zhou (Spring and Autumn period and the Warring States

period). It would hold this association even to the point when it became a clumsy anachronism made obsolete by cavalry and other technologies.

Evidence of Archery in China begins with a stone arrowhead in 28,000 BCE. Archery using stone arrowheads became the tool of choice during Shang period ritual killings. Later this was switched to bronze. By the Zhou, composite bows (multiple layers) that were recurved (the ends curve-back, or even reflexed (the entire limb curves away, forming a complete "c" or even an "o" when unstrung) allowing a small bow to have large draw-weight. Adoption of the so-called Mongolian thumb ring to help secure the bowstring using the Asian thumb style draw, and may also have provided a smoother release than Mediterranean three-finger style release.

The oldest existing material evidence for Chinese crossbows date from the 6th century BCE. The oldest still existing repeating crossbows date from the 4th Century BCE. There may have been a flow of technology from China into Southeastern Europe (Greece) in the Zhou period. Alternately, there may have been a more centralized development of crossbow technology in Central Eurasia. Evidence of the latter is provided by the fact that the Chinese word for crossbow stems from an Austroasiatic language. Also, there is good evidence that the Greeks and had both handheld crossbows and larger siege weapon style crossbows by the 5th century BCE. What role Alexander's 4th Century BCE invasion of India may have had in facilitating such exchanges, can only be hypothesized.

Politically in the latter Zhou, China was beset by repeated civil wars during the Spring and Autumn period. These continued and accelerated during the Warring States period. China emerged into the Iron Age and cavalry began to displace the Chariot at the end of the Warring States period. China was unified at the end of Warring States period by the so-called Legalists (Qin) who were actually Chinese military fascists. The Legalists were overthrown relatively quickly allowing a unified China to emerge during the succeeding Han Dynasty.

These latter periods produced significant advances in political, cultural, and martial theory. The 100 schools of philosophy emerged during the Spring and Autumn period. Out of the all philosophers emerging in this period, unquestionably Confucius (Kong tzu) was the most important followed by the second great Confucian philosopher Mencius (Meng tzu).

An ancient copy of "The Art of War," a sophisticated Chinese military treatise, has been dated to the Han Dynasty (206 BCE- 220 CE). The Han Dynasty copy "The Art of War" is very similar to the contemporary version. Older, incomplete versions (that are also quite similar) have been dated to the Warring States period (Minford, 2003). So here at least tradition is supported by the facts. As to whether the purported author Sun Tzu was actually a real figure and was the only author of "The Art of War" is still up for debate. Scholarship skeptical of Sun Tzu's existence and of whether "The Art of War" actually emerged in the claimed time period has been kicking around since the Song Dynasty (960-1279 CE) (Lorge, 2012). However, there is now no doubt- early forms of the "Art of War" were produced within a few hundred years of the same period as claimed.

This work has had vast staying power and is still read and has some residual intellectual currency as I write this work. It certainly was influential among the Chinese, Japanese, Koreans, British, and Americans military leadership in the middle of the 20th century. This is also true historically. The Legalists used the work to help justify their regimes. Mao Zedong was another student of the Art of War. The very famous general Cao Cao was a great commentator of the book. The name "Cao Cao" may ring strange on Western ears, but is ominous to those who have studied history. Cao Cao was as brilliant and vicious a tactician as ever walked the earth.

To summarize, the Chinese Martial Arts are not usually distinguishable from War Arts until the 20th Century. The Chinese War Arts did not come from India. The Chinese however, did adopt military technologies from Central Eurasia. Further, they did trade and inter-change technology and culture with many places including Europe since the Chinese Bronze Age. The Chinese produced sophisticated philosophies and practical

manuals on many subjects including warfare by the end of the Bronze Age. These treatises show an intersection between warfare and certain Chinese cultural currents (e.g., Taoism, Confucianism, etc.)

We emerge into the Warring period with a long history of Chinese weapons and war. Archery and Chariot driving are skill sets attached to the nobility. New and dynamic weapons such as iron weapons, long spears, crossbows, siege equipment, and complex bows supplement older style dagger-axes, axes, short swords, spears, and pike-axes (halberds). Cavalry will shortly become highly relevant. Against this backdrop of increasing technological culture and war we have increasingly powerful states, along with sophisticated military concepts. With these facts in mind we can begin to describe the history of Confucianism and its intersection with martial kata.

The world's great age begins anew,

The golden years return,

-Virgil, 4th Eclogue

Confucianism IV.

Confucius reacted against the ongoing civil wars of his time, by promoting civil rather than military leadership. Rejecting the notion of militarism and promoting the view of personal cultivation and rectification, the Confucians provided a new current in China. By promoting devoted loyalty to one's leaders and parents, by improving one's personal character, by always behaving as a proper gentleman (in spite of contrary inclinations), by correctly perceiving one's place in society and executing one's duties within that place with the upmost excellence, with a special focus on impartial unselfish behavior, respecting one's elders, parents, and rulers, and employing proper etiquette, form, and ceremony. One could heal the disorders of the world and allow the land to prosper.

And there were disorders to heal. Confucius philosophy was very much a reaction to the political problems of the late Spring and Autumn period in China. Rather than withdrawing to some inner or mystical circle, Confucius directly attempted to change his world on a practical day-to-day basis. Confucius codified, argued, and articulated concepts and promoted ceremony and rituals that largely already existed in China. Confucius himself claimed that he added nothing new (not quite true), but merely articulated values from a treasured past.

Like many moralists and political leaders, the world over, Confucius argued a return to values of a perceived better former age. This is nothing new and is almost always political. Worldwide examples of "Golden Ages" can be found in Augustus Caesar's reign, the reign of Elizabeth I, the Romantic period of Britain, and anywhere that we find the beauty of a Thomas Kinkade painting.

While in the West we often associate the East with mysticism, there is as much a history of materialism as there is mysticism. And these traditions revolve around versions of Confucianism. In fact, in an ironic reversal, the Western Jesuits intruding in China in the 16th century seemed like the heterodox mystics with their talk of trinity and transubstantiation.

The Victorian period translator/author, Epiphanius Wilson, composing a biographical sketch of Confucius wrote "Yet he taught what he felt the people could receive, and the flat mediocrity of his character and his teachings has been stamped forever upon a people who, while they are kindly, gentle, forbearing, and full of family piety, are palpably lacking not only in the exaltation of Mysticism, but in any religious feeling, generally so-called." I would argue that such a biography teaches us as much about E. Wilson as it does about Confucius.

E. Wilson was very much a religious Victorian man and was offended by the perceived (massively incorrectly perceived by the way) lack of religiosity in the Chinese. Confucius was relatively quiet (not totally) about religious or spiritual matters. The following three quotes are instructive: 1) "I can find no flaw in the

character of Yu. He used himself coarse food and drink, but displays the upmost filial piety towards the spirits." 2) "He who offends against heaven has none to whom he can pray." 3) "If the calf of a brindled cow be red and horned, although men may not wish to use it, would the spirits of the mountains and rivers put it aside?"

These are the words of a man who was in tune with the spirituality of his time and culture, but who focused most of his efforts on temporal matters. However, E. Wilson was not totally wrong either. Confucius, for the most part maintained a careful silence on religious matters. One disciple wrote "The master never talked of goblins, strength, disorder, or spirits." We know that is not completely true, but it reflects the general bent of things. Confucius was relatively silent on Taoist metaphysics, shamanism, and theology.

The Confucians in general held a wide range of positions on spiritual or metaphysical matters over the next 2500 year of history, sometimes intersecting greatly with other currents. In fact, the Confucians have intersected with Taoism to some degree ever since their founding. The Book of Changes (The I-Ching) is unquestionably Taostic and yet is included the 5 Classics that Confucians considered essential. Confucius also wrote about "chi," seemingly as a form of a motivating stimulus. And the next great Confucian scholar Mencius (372-289 BCE) certainly had a few things to say about cultivating his chi in the positive sense.

Neo-Confucianism

Confucianism became the State model in the Han. Later as the Tang was crumbling there was a surge of Taoist and Buddhist popularity. The Confucians reacted against this in the Song by reformatting Confucian theory in a variety of (sometimes unrelated) ways. Understand that this was by no means a philosophically unified movement. And the term "Neo-Confucians" is really a catch-all. It encompasses multiple individuals over several hundred years who tried to reformat Confucianism is a variety of different ways, so that Confucianism could take preeminence against Taoism and Buddhism.

Zhu Xi (1130-1200) might be the most prominent Neo-Confucian. He promoted a more definite materialism than his predecessors. He advocated investigation into the nature of things. He was highly critical of Taoism and Buddhism, but simultaneously used frameworks and terminology from both, to articulate his cosmology and theory. For example, Zhu Xi writes of the Taiji (Supreme Ultimate), reflected in the name for Taiji Chuan. Zhu Xi uses this principal as a cosmological framework, but is careful to avoid treating it as a rational entity (Adler, 1999). In other words, Zhu Xi is sophisticated enough to avoid the logical fallacy of creating an error of personification by treating a process or activity as an actual being.

Zhu Xi's reformulation became well adopted during the Chinese Ming dynasty (1368-1664) and by the latter Korean Chosen Dynasty (1392-1897). In Korea in particular it took on an almost combative mindset. The Chosen Neo-Confucians were even more orthodox than their Chinese counterparts (Haboush & Deuchler, 2002). They branded Taoism and Buddhism and sometimes Musok (Korean Shamanism) as heterodox (idan). There were regrettable moments when Confucian ceremonies failed to be followed properly that brought about violence or executions sanctioned by the Korean State.

Despite the Neo-Confucians having something of a rationalist tradition devoted to impartial observance and investigation, there were times when devotion to the Confucian theory became dogmatic and even credulous. A 17th Century Korean Confucian upon being told of Western astronomy making inroads with Chinese astronomers, quoted from Mencius and sniffed "I have heard of the Chinese converting barbarians to their ways, but not of their being converted to barbarian ways". The Confucian educator Xun replied to a general's criticism of Confucian war strategy by employing circular logic: "You are wrong. I am talking about the troops of the Benevolent Man, of the purpose of the True King. You prize plotting, scheming, the use of situation and advantage, sudden attacks and maneuvers, deception. These are the methods of the lesser rulers. The troops of the benevolent man cannot be fought with deception."

One can imagine the cognitive dissonance that struck Chinese and Korean Confucians when the troops of the "True King" were defeated by Mongols, Manchurians, Japanese, British, and other such lamentable barbarians in the course of history. The obvious answer was to create a "No True Scotsman" fallacy. This was

certainly the Korean literati response to the overthrow of the Ming by the Manchus (Haboush & Deuchler, 2002). Evidently, no true Scotsman puts sugar in his porridge and no true Neo-Confucian tolerates Taoist nonsense.

Social Confucianism

The concept of social mobility existed in Confucianism to some degree. The idea that one could self-improve and even be a self-made gentleman (junzi) through careful studiousness and proper etiquette was discussed by any number of Confucian scholars. One could theoretically in Song/Ming China or Chosen Korea sit for various exams that might lead to government appointment and salary. But in retrospect, it seems Confucianism and Neo-Confucianism were much better tools of social stasis than social mobility. And if Confucianized states were associated with technological ascendency at various points, they are also associated with technological stagnancy. If they are associated with courtly deportment, then they are also associated with a snobbish elitism.

That elitism could be dangerous. Draeger & Smith (1980) certainly made the connection between the Korean elite's rejection of military affairs and the inability of the Korean leadership to maintain the autonomy of the nation. There is certainly no scholarly argument concerning anti-military tones popping up in Confucian thought. Although this is not consistent; sometimes Confucianism and militarism intersect rather too nicely, especially when they cross-pollinate with Legalism.

For example, the Chinese Song period general Cao Han requested to enter a court poetry contest with the literati elite and was mocked by being told that he could use the rhyme "sword". However, to say that the Confucian ruling elite totally rejected all things military in either China or even in the deeply Neo-Confucian Korean Chosen Dynasty is to propagate a myth. A number of Official Korean documents and martial arts books were published under a number of Korean Kings during the Chosen dynasty. And the latter Neo-Confucian Ming Dynasty has a cornucopia of books; by Confucians- for Confucians, concerning matters martial.

Keep those factors in mind when we discuss the Confucian intersection with the martial arts and when we properly introduce the Confucian intersection with the Korean, Okinawan, and Japanese Martial Arts. Traditionally in Zhou period archery competitions the focus was on piercing the leather target butt all the way through. The military implications were obvious. If you were skillful enough to hit the target and strong/controlled enough to send an arrow through the leather butt, then you had a marketable war skill. The Confucian's saw this as an exercise of form and gentlemanly behavior. The focus should not be on whether one pierced the target it should be on one's demonstration of excellence of conduct throughout.

In the Analects Confucius said "Surely archery can serve as an illustration that the gentleman does not compete! Before mounting the stairs to archery hall, gentlemen bow and defer to one another, and after descending from the hall they mutually offer up toasts. This is how the gentlemen competes." (Waley, 2012). Confucius was clear that "A gentleman is not a tool". Confucius meant that gentlemen should be employed for their excellence of conduct, not for a technical skill set.

Confucian Effects on the Martial Arts

This infusion of Confucian thought will be recognized by those practicing a contemporary Eastern Martial Art including Judo. We have all seen examples too numerous cite. We correctly recognize this as foundational current within the contemporary martial arts. However, this does mean there was a continuous lineage of this thinking throughout or that it was dominant, because for the most part it wasn't. But it was recurrent, it pops up on and off over the next 2000 years.

We also take from Confucianism a focus on a benevolent leader/founder and a sense of hierarchy and ranking. The way one receives a trophy or medal, the way one enters the ring for a Judo match, the notion of testing for higher position, the fact that one wears a uniform, and has some sort of standardized grading are all tied to Confucianism. 3 of the 4 parts of the traditional pedagogy seen in Judo, namely; forms (kata), lectures

(ko), and dialogue (mondo) (Otaki & Draeger, 1985) are all straight out of Confucian style academies. One can also find parallels between rank testing in a contemporary East Asian Martial Art and the military exams conducted in China, beginning in the Tang.

The establishment of military exams in the Tang dynasty was tied to the need to create a new officer pool, loyal to the usurping Chinese Empress Wu Zetian. For political reasons she could not rely on Chinese officer military families, so she drew heavily upon Turkic peoples (who would need to be ranked) to back her power play. Even after she was defeated, the military examinations were continued and updated at various points. Even so, military affairs often remained within military families. The Confucians often denigrated the "man on horseback" in China, Korea, and even Japan before the rise of the early shoguns. "Why would a man not from a military family want to learn war arts?" asked a 1st millennial Japanese court official (Friday, 2004).

In China, a youthful Song dynasty civil servant named Chen was offered a better salary to take-up a high military posting by the emperor. His mother upon learning of his consideration of the offer proceeded to beat him with a staff. She was outraged that he would even consider abandoning the heritage of his father's house, which was founded on literary and civil merit. That he would demean himself as a mere soldier for something as petty as salary, was salt in the wound.

The same young man was an excellent archer, and according to a probably apocryphal story was lessoned by an oil salesman. The oil salesman was not impressed by Chen's archery talents. He responded by placing a Chinese coin with a square hole in the middle over a gourd and proceeded to ladle oil into the gourd without touching the sides. The point being that mere physical skills are simply a result of banal physical practice; actual merit is determined elsewise. Both stories tell us a lot about Confucianism during the Song dynasty. They also tell us about the dangers of being a young literatus in China- Having to turn down an Emperor, getting staff whipped by mom for considering career advancement, and having your favorite talent mocked by an oil-ladler.

That the young man was an archer is not strange. Archery in general was the only martial art with an impeccably Confucian pedigree. Confucius was an archer as were most knights and aristocrats of the latter Zhou. Confucius and Mencius both made frequent references to gentlemanly conduct in archery competitions and used archery metaphors to explain socio-political concepts.

In time in succeeding dynasties the Confucian literati failed to practice archery just as did every other martial art (Lorge, 2012). There was something of revival during the Ming. The gentlemen of the time became captivated with history, including military history. A literary genre also became popular in the Ming. Known as Wuxia- it was martial arts fiction, loosely analogous to dime store Westerns.

The literati class had long defined itself by textual learning, creating a class of people with a taste for books. The relative social stability of the early Ming, the availability of mass printed historical, religious, political, and popular fiction style books; and a class who wanted to consume them, fed this phenomenon. Also tied into it were swords of various lineages which were researched, collected, traded, and gifted by the literati class in a way that does have clear precedent before the Ming (Lorge, 2012).

However, the most obvious connection Confucian connection to the East Asian Martial Arts might be Hsing (kata). Orthodox ritualized tradition was essential to Confucians. Legitimate ritual, gentlemanly conduct, the virtues, and textual learning are what made Confucians, Confucian. Young Confucian scholars and calligraphers would receive a repetitive ritualized pedagogy. Endlessly memorizing and copying. Orthodoxy of ritual in this domain and others was the difference between legitimacy and illegitimacy. And while the category of martial kata is too broad to be encapsulated by a single cultural current, the implications of Confucian tradition on kata are clear.

"The first thing taught is how to fall down. That alone is worth price of admission."

-John Dewey, on his visit to the Kodokan

Conclusion V

To conclude, Confucianism influenced the way Chinese societies generated and waged war, the methods of leadership, and the hierarchy of the armies, the division of civil and martial, the use of repetitive ritualized pedagogy, and sometimes the purpose of martial competitions. These things were reflected in the martial arts of China and in other societies where Confucianism was important, such as Japan. Later Confucianism influenced a host of cultural attributes (e.g., ranking, testing, lining-up, etc.) that played and still play a role in Judo.

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KOBUDO KENKYUKAI
- an Epoch in the Kodokan Judo History
By Pavel Antonsson, M.D.

In April 1926, Jigoro Kano Shihan founds an institute, a department, within Kodokan to preserve the classical Japanese martial arts, called **Kobudo Kenkyukai** [1-3]. It is likely that this institution was originally founded under a different name and that over the years there were also different names for the same thing and purpose, such as *Bojutsu Bu* (Bojutsu Department) and *Bujutsu Bu* (Bujutsu Department).
That is why it is also difficult to search for information and documentation, as different names exist and with a sometimes-questionable translation of the Japanese language. However, we do know that in more than one decennium they were active in training Koryu Kobudo within Kodokan. Some examples:

In March 1926, Kano Shihan announces the founding of an institute for the preservation and training of Bujutsu in the journal" Sakko" [4].
However, in the book, "Dai Nihon Jūdō Shi" (History of Kodokan Jūdō of Greater Japan), written in 1939, the following is stated:
"April 1928. A separate department was created for this training, which was named Bojutsu-bu (Bōjutsu Department)" [5].
In several publications, it appears that some of the great famous Budo masters, received their introduction and initial training within Kobudo Kenkyukai[1-3].

In the continuation of the text, the term Kobudo Kenyukai is used.
In this thesis, I will highlight the historical background, its activities and significance.

The historical background

Kano Shihan had a background in Koryu, most notably *Tenjin Shinyo Ryu Jujutsu* and *Takenaka-ha Kito Ryu Jujutsu*, two classical Koryu, where he achieved a master's level in both schools. It was also these two schools that became an important base in his creation of Kodokan Judo in 1882.

There are reports that Kano Shihan already in 1918 had the intention to promote and introduce certain weapons schools within the framework of Kodokan's activities [1].
However, there were several other important factors, which contributed to the founding of Kobudo Kenkyukai:
After the Meiji Restoration in 1868, several of the classical Koryu Bujutsu schools began to die out, schools that all had centuries-old traditions and history were disappearing. With the abolition of the Samurai Empire, the classical weapon techniques did not gain much importance in Japanese society. After the Meiji Restoration, there was a rapid and radical modernization of Japan.
In addition, during the Taisho period (1912–1926), Japan experienced a troubled time with several unfortunate events. There were repeated riots (sometimes with planned assassinations and assassination attempts), the First World War breaks out during the period and a major earthquake also hits the Kanto region [6]. Several factors that certainly also contributed to the rapid decline of Koryu Bujutsu.

Kano Shihan expresses concern that Judo will increasingly abandon the ideals of a traditional martial art and instead focus more on a competitive Judo, and he realized that it was necessary to also try to preserve the classical traditional martial art schools [1].

The Purpose of Kobudo Kenkyukai

The primary task of the newly established institute would be to:

1. Preserving Koryu Bujutsu, the classical older schools
2. Studying and training in Koryu Bujutsu
3. To promote and spread Koryu Bujutsu and include it in Kodokan Judo

Kano Shihan also gave another important reason. When discussing and valuing a country's prosperity and well-being, one often focuses on "*bun*", the civil virtue or civil spirit of the society. What is often forgotten is how important it is to have a contribution of "*bu*", i.e., a fighting spirit or warrior spirit, for a society to function [1].

The main objective of the founding of the Kobudo Kenkyukai was to develop Bujutsu, with the following objectives:

1. Contribute to an increased knowledge of Bujutsu, as a Japanese martial art
2. Conduct comparative studies with Western weapon arts
3. Conduct both the training and the execution of the above

It is one of the few photographs that exist on the Kobudo Kenkyukai. The photo is borrowed from the Kano Ryu International School.

Kano Shihan created a room, a forum, for both study and research. He invited masters from various Koryu schools as guest teachers. He fought hard for weapons training with *Naginata* ("the battle scythe", a sword blade mounted on a pole arm), *Bo* (the long staff, ca 180 cm), *Yari* (the spear), *Katana* (the Japanese sword) and *Aikijujutsu* to be integrated into the training at Kodokan.

Kano Shihan thus also became an important key player in the transition between classic Koryu Bujutsu and modern Gendai Budo [1,6]. *Bujutsu* is a general term for the "combat techniques". *Koryu* means "old school" or "classical style". *Koryu Bujutsu* is a term for the classical schools founded before the *Meiji Restoration* in 1868. The modern Budo species are collectively called *Gendai Budo*, i.e., Budo arts and styles that were founded after 1868.

The organization of training

From the beginning, Kobudo Kenkyukai consisted of 30 Judo teachers, specially selected by Kano Shihan.

Jigoro Kano Shihan invited masters from above all *Katori Shinto Ryu*, *Daito Ryu Aikijujutsu* and *Shinto Muso Ryu*, who instructed in: *Kenjutsu, Naginatajutsu, Sojutsu, Bojutsu / Jojutsu* and *Aikijujutsu* [1-3]. At other times, they instead visited the

various school's headquarter dojo. The Kobudo Kenkyukai organized meetings several times a month to both evaluate their progress and plan for further developments. From the start it must have been organized like an advanced instructor program.
In the long run, teachers from *Tenshin Shoden Katori Shinto Ryu* were mainly responsible for the sword and pole training, teachers from *Shindo Muso Ryu* were responsible for the *Jo* (the middle long staff, ca 128 cm) training and teachers from *Daito Ryu Aikijujutsu* taught classical Koryu Ju Jutsu [1].
After three years of intensive training, in July 1930 the Bujutsu training was opened to all members of Kodokan. Both courses and seminars were arranged with different themes. The interest in Bujutsu began to increase again. Members of Kobudo Kenkyukai were invited to give a demonstration at the Crown Prince's birth ceremony in 1934. By 1938, the Institute's activities have grown to include training on Mondays, Wednesdays, and Fridays, three sessions per week.

The Training of Koryu:

There were (and still are) Koryu Bujutsu schools that were complete and comprehensive (*sogo bujutsu*) and contained various weapons techniques, military tactics, Ju Jutsu etcetera, while some schools concentrated only on one or a few technical arts.

Already in childhood, a samurai was trained and drilled in arts, such as Kenjutsu, Naginatajutsu, Sojutsu, Ju Jutsu (sometimes also called *Taijutsu* or *Yawara*), *Kyujutsu* (archery technique), Bojutsu, and *Nawajutsu* or *Hojujutsu* (the rope binding technique).

The techniques that came to be studied within the Kobudo Kenkyukai were:

1. **Kenjutsu**
2. **Bojutsu**
3. **Jojutsu/Jodo**
4. **Naginatajutsu**
5. **Aikijujutsu**
6. **Koryu Jujutsu**

Kano Shihan was convinced that it was primarily desirable to have extended training and studies in Ju Jutsu, Bojutsu and Kenjutsu. In 1927, Jigoro Kano writes in publication "Sakko" number 6 in 1927:
"The ideal judo master needs the following characteristics: he must have trained attack and defence techniques with dedication. Of course, he must have mastered unarmed techniques, but he also has long stick (Bo) and sword skills ... " [7].

We have already mentioned that there were three schools, which became most prominent in the framework of the training of the institute:

1. ***Tenshin Shoden Katori Shinto Ryu***
2. ***Shindo Muso Ryu Jojutsu***
3. ***Daito Ryu Aikijujutsu***

Tenshin Shoden Katori Shinto Ryu:

Tenshin Shoden Katori Shinto Ryu, often shortened to *Katori Shintô Ryû*, is one of Japan's oldest and most famous Koryu Bujutsu schools. It was founded in 1447 by *Iizasa Chôisai Ienao*.
Katori Shinto Ryu is a comprehensive Bujutsu school (*sogo bujutsu*) containing all kinds of different weapon techniques, *Yawara* (Ju Jutsu) and tactics adapted for the battlefield. Considered by the government of Japan as the most prominent of all Japanese martial arts, in 1960 Tenshin Shoden Katori Shinto Ryu was named an "Intangible Cultural Treasure of Japan".

There are mainly four masters from Katori Shinto Ryu [1-3], who came to be engaged as teachers:

1. Ishizo Shiina Sensei
2. Narimichi Tamai Sensei
3. Tanekichi Ito Sensei
4. Sozaemon Nobuki Sensei

Teachers from Katori Shinto Ryu came to be mainly responsible for the training, especially in Kenjutsu and Bojutsu. Kano Shihan had a great interest in the actual Bo and Jo training (in some documents, however, it becomes difficult to follow along, as Kano sometimes does not seem to make any distinction between bo and jo).

Kano studied in his youth *Yagyu Ryu Bojutsu*, so there was an old interest in Bo training [8]. He believed that there was value in learning to both attack with and to be able to defend against weapons. Weapons like Bo and Jo could easily be related to in daily life. Techniques that can just as easily be performed with a walking stick or an umbrella.

In 1927, Kodokan starts up Bojutsu training together with Tamai Sensei, Shiina Sensei, Ito Sensei and Kuboki Sensei from *Katori Shinto Ryu* [1, 8]. ***Kodokan Bojutsu*** is created, as a branch of Kodokan Judo [1,10].

The reason why Kano really wanted the importance of Bo Jutsu to be emphasized was [8]:

1. Bojutsu is the weapon art best suited for a practical use in modern times when the law prohibits the wearing of a sword.
2. There was a risk that Bojutsu, as an art, could disappear and die out.
3. It is easy to find a substitute for a Bo staff (a tree branch or a cane) in daily life.

Four years later, Jo training is also started with *Shimizu Sensei* from *Shindo Muso Ryu Jojutsu* [1, 3, 8, 10].

Daito Ryu Aikijujutsu:

Daito Ryu Aikijujutsu is a school that was probably preserved and restored in the early 1900s. *Takeda Sōkaku* (1859–1943) is considered "the Restorer of Daito Ryu" (there are, however, conflicting information that question whether he was not the actual founder of Daito Ryu).

As an art, Daito Ryu consists of three technical parts: *Ju Jutsu, Aiki no Jutsu* and the combined *Aikijujutsu* [1].

It was *Morihei Ueshiba O-Sensei* from Daito Ryu Aikijutsu who became involved as a teacher.

Morihei Ueshiba (1883–1969) became Takeda Sōkaku's most famous student. Later, Morihei Ueshiba founds the Budo art ***Aikido***. He is often referred to as *O-Sensei* ("the Great Teacher").

Shindo Muso Ryu Jojutsu:

Shindō Musō Ryū is a classic Koryu, founded in 1605 by the samurai *Musō Gonnosuke*. The school teaches *Jojutsu*, techniques with the short staff.

It was *Shimizu Takaji Sensei* from Shindo Muso Ryu, who became engaged as a teacher.

Shimizu Takaji (1896–1978) is the master who has had the greatest impact on the international spread of Jojutsu/Jodo. He will also eventually be named the 25th Grandmaster of Shindo Muso Ryu [1, 6.]

Muso Shinden Ryu Iaijutsu:

Musō Shinden Ryū is a sword school founded in 1932 by *Nakayama Hakudō*.

It was also Nakayama Hakudō himself, who was engaged as a teacher in Muso Shinden Ryu.

Nakayama Hakudō (1872–1958), had an incredibly solid background in Koryu. He is the only one ever to be awarded both *10th Dan Judan* (the highest Dan rank) and the *Hanshi* title (grandmaster) in *Kendo, Iaido* and *Jodo*, by the All-Japan Kendo Federation. He held the highest license, *Menkyo Kaiden*, in Shindo Munen Ryu. He was also the master of *Shimomura-ha Musō Shinden Eishin-ryū Iaijutsu* [1, 6.] A sword phenomenon!

Some of the most significant Judo instructors in Kobudo Kenkyukai

There were several highly graded Kodokan instructors, who received both their introduction and training in Bujutsu through the institute. Several of the great masters of Kodokan got a significant role in Kobudo Kenkyukai. However, three giants in the history of Budo and Judo, came to have a greater importance than others [1]:

Minori Mochizuki (1907–2003) became the youngest member of Kobudo Kenkyukai. Mochizuki had a very broad education and training in Budo [3]. He joined Kodokan in 1926 and in Kobudo Kenkyukai 1927. He was schooled and trained in *Kodokan Judo*, *Kendo, Katori Shinto Ryu*, *Daito Ryu Aikijujutsu*, *Karate* and *Shindo Muso Ryu*. A background that later became the very base of the school of Sogo Bujutsu, which he later founded, ***Yoseikan Budo.***
But it was within Kobudo Kenkyukai, that he received his basic training in both Katori Shinto Ryu and Daito Ryu Aikijujutsu [3]. In 1930, Kano Shihan sends him to Morihei Ueshiba O-Sensei for advanced studies in Aikijujutsu and *Aiki-Budo* (the original name of Aikido).

Yoshio Sugino (1904–1998) had a solid Judo background right from the start [2-3]. He became a member of Kodokan in 1918 and in Kobudo Kenkyukai 1927. He was schooled and trained in several other arts of Budo: *Kodokan Judo*, *Shotokan Karate, Katori Shinto Ryu*, *Kendo,* and *Daito Ryu Aikijujutsu*.
Yoshio Sugino later switched completely to Katori Shinto Ryu. Later, he founds his own branch of the school, ***Katori Shinto Ryu Sugino-ha*** [2].

Kenji Tomiki (1900–1979) became a member of Kodokan in 1910. He came to have a great importance for the development of the modern Kodokan Judo. Tomiki became a member of Kobudo Kenkyukai in 1927.
Tomiki became a great master in both Aikido and Judo. He had a broad Budo background with training in *Kodokan Judo*, *Katori Shinto Ryu, Daito Ryu Aikijujutsu*, and *Aikido*.
Kenji Tomiki played a major role in creating Kodokan's modern self-defence kata, the ***Kodokan Goshin Jutsu*** [9]. A kata that contains a lot of Aikido techniques. Later, Tomiki founds his own direction of Aikido***, Shudokan Aikido***, better known as ***Tomiki Aikido***.

The end of Kobudo Kenkyukai

Jigoro Kano died on May 4, 1938. Unfortunately, Kobudo Kenkyukai closes a year later. In the spring of 1939, the last performance is held in Bojutsu [1]. One can speculate about the reasons for the closure:
During the late 30s and 1940s, not many Judoka were attracted to weapons training and the self-defence aspect. People started and continued to practice Judo in the first hand because of randori and competitive Judo. It was this part of Judo that greatly increased in popularity. After Kano's death, many traditional ideas were abandoned and Kodokan concentrated almost exclusively on Judo as a sport. So, the main reason for the closure still must be assumed was Kano Shihan's death. There was no longer anyone who cherished the traditional Bujutsu training.
It is also possible that the political climate in Japan also influenced the eventual abandonment of traditional weapons training.
The question is whether the activities of Kobudo Kenkyukai have influenced further development of Kodokan Judo? Are there traces of this in the Kata, which was created later?
There is no direct evidence for this, although the Kodokan instructors involved (all with a solid Budo background) may have been influenced by the ideas and influences of classical Bujutsu [2-3, 11].

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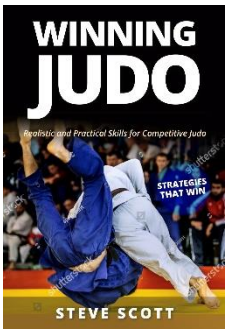

"Winning Judo" Tentative Book Cover

We're still working on the new book and hope to have it available for Christmas shopping. The focus is on practical information that will be helpful for judo enthusiasts who pursue judo as a competitive activity. The book should be about 305 pages and 500-700 photos in an 8.5" by 11" size. YMAA Publications is the publisher. While this book is aimed at success in the sport of judo, there is a great deal of information that will be interesting to everyone who does judo.

JUDO ISN'T GENTLE

By Steve Scott

Is judo really the "gentle way?" In the popular meaning of the word, judo certainly isn't anything close to being gentle. To paraphrase the great judo and martial arts historian Donn Draeger; "Judo isn't gentle." And while judo isn't gentle in the more common use of the word, it's certainly efficient; and because it's efficient, it's effective.

Throwing another human being hard onto the mat or ground isn't gentle. Cranking on an opponent's arm or neck or holding him on his back and not allowing him to get up sure wouldn't qualify as gentleness either. In reality, judo is a rugged activity and one of the most demanding sports people engage in. This can be attested to by anyone who has seriously studied and practiced judo for any significant length of time.

Calling judo "gentle" has always been of great interest and paradoxical to me. On the one hand, we call this thing "gentle" and on the other hand, we slam an opponent to the mat-and that certainly isn't gentle. So, what is judo and why in the world are we told that it's gentle?

What judo is, in both theory and application, is a discipline based on the most efficient use of a person's mind and body. It's a pragmatic way of applying the principles of adaptability and flexibility both physically and mentally in the context of physical education, sport and self-defense. This means that judo uses strength to its most efficient means, yielding when necessary and then applying force when necessary, and utilitarian in nature. Gentle is, indeed, one of the meanings of the word ju (as are the words adaptability and yielding as well), but to imply that ju is gentle or soft takes "ju" too far out of context of what it is and has implied that the activity (and the application) of judo is "gentle" which it isn't.

Ju is Flexibility

It's true that judo's founder, Professor Jigoro Kano (1860-1938), referred to judo as "gentle" more than once in his writings, it should be noted that he made it clear that he was speaking in terms of tactical application. Basing his approach on established Chinese and Japanese military theories, "gentle" in this context refers to *flexibility* and *fluidity of movement* as opposed to a "hard" or rigid approach to winning a battle. A military unit is either "gentle" or flexible and adaptable in its movements or it's "hard" or inflexible and unable to adapt to the situation at hand. This "gentle" approach permits the fluid application of tactics; yielding when necessary and attacking when the time is right and using an opponent's strength against him and taking advantage of it. In this sense, as it applies to us, the person who has the ability to adapt to, and ultimately control, the situation has an advantage over the person who rigidly refuses to change as the conditions demand. So, judo isn't gentle as in the context of being soft or weak, but to the general public, this activity based on pragmatic and efficient principles that we call judo is (unfortunately) simply viewed as "gentle."

The concept of "ju" also implies a lot more than simply yielding or using an opponent's strength against him. It's also using one's own strength in the most efficient way possible under the given circumstances or situation. It's being prepared, and willing, to use strength when necessary. Not brute force, but force that is best suited to getting results. Geof Gleeson, in his book *All About Judo* contends that "ju" has an even wider meaning. Control of a situation and how to best assess a situation are factors that make up "ju." These have direct implications to success in judo. A successful judoka must make the best assessment of a situation (through

coaching, training and experience) and then control the situation so that it's advantageous to him. Professor Kano was influenced greatly by his training in the Tenjin Shinyo school of jujutsu where the body is subordinate to the mind, which makes it necessary for the mind to be flexible and able to adapt to any given situation; which, in turn, enables the body to be flexible and able to adapt as well.

Ju is the Efficient Use of Power

The most efficient use of power is a necessary component in the application of technical skill in judo. This efficient use of power translates in effective results and does so with a high rate of success. Power should not be confused with brute strength. Power is how we measure work; it is force multiplied by the distance that an object is moved (for our purposes, the object being moved is a human body when being thrown by a judo technique).

As Donn Draeger stated in his book *Modern Bujutsu and Budo*; "When the principle of ju is wrongly interpreted, there is an obvious conflict between theory and practice. In many ways, these erroneous opinions still influence modern day judo…" One of these erroneous opinions is that physical strength or fitness isn't necessary for "good technique." On the contrary, good technique relies on speed, strength, flexibility, excellent coordination and cardio-vascular fitness (among other things). Good technique doesn't develop in a vacuum. It's the result of hard physical and mental effort. A physically fit body will have better judo technique than a body that's not physically fit in the same way a physically fit body in any other sport or physical activity has a decided advantage.

Ju Relies on a Sound and Fit Body

Central to the principle of ju is the concept and application of kuzushi. Kuzushi is the word that describes the most efficient (and as a result, most effective) use of a person's body movement. When applying kuzushi, the judoka "breaks" his opponent's balance and posture by controlling the opponent's movement. How well a judoka controls the movement of his own body and the movement of his opponent's body determines how successful he applies a judo technique.

For the principles of ju and kuzushi to be effective, the person applying them must be physically fit enough to efficiently apply them. The closer two contestants are in skill, the one who is better conditioned will win. Conversely, the closer two contestants are in fitness and conditioning, the one who is more skillful will win. This illustrates how power and skill are inter-dependent and are fundamentally part of ju and the application of skill. Another critical factor in controlling movement and the concept of ju is how well the athlete maximizes the power he has and transfers it efficiently to his technical skill. In actuality, this is exactly what Professor Kano was getting at in his description of Ju. For example, a trained and fit 135-pound athlete will not be as physically strong or powerful as a trained and fit 235-pound athlete, if for no other reason than the smaller athlete cannot generate enough force based on his smaller physical size. However, if the smaller athlete maximally and efficiently transfers his power to his technical ability and does so better than his larger opponent, he will be better able to better perform his technical skills and possibly beat his larger opponent. In other words, the smaller athlete (as Teddy Roosevelt said); "does the best he can with what he has and where he's at." This advice from Teddy Roosevelt is sage advice for all judoka.

Judo is Seiryoku-Zen'yo

"Ju" is the most efficient use of physical and mental energy because it is adaptable, flexible and pragmatic. This is why Judo has stood the test of time. Ju is the efficient application of power (or, as Professor Kano explained, it is "directed energy"). According to Donn Draeger in his book *Modern Bujutsu and Budo*, Professor Kano coined the phrase *Seiryoku-Zen'yo* to explain the principal basis of his invention, Kodokan Judo. Simply stated, this phrase means "the best use of energy" and is, in both theory and application what judo is.

Using the vernacular meaning of the words "gentle" or "soft" does not accurately portray or do justice to this underlying and rational concept of ju. Professor Kano elaborated on the concept that "ju" is more than simply being gentle. He taught that for the purposes of throwing an opponent, sometimes the more direct principle of leverage is more important than giving way. According to Professor Kano's writings, judo's true definition is applying the most efficient use of mental and physical energy. Jigoro Kano was an intelligent and innovative man and his concepts of ju and kuzushi reflect his innovative brilliance. "Ju" was, and remains, the central theme of his invention in 1882 and he believed in the concept so much that he named his invention judo, the "Way. Doctrine or Philosophy of Ju."

Judo is pragmatic, adaptable and functional. Simply put, the concept of "ju" implies a functional application of using what it takes to get the job done. It's practical in nature. Using an opponent's strength, movement, balance, mental capacity, emotional state or anything else against him and using your own strength, movement, balance, mental capacity, emotional state, knowledge of the rules in a sporting application or having situational awareness in a self-defense application; and anything else to give you the edge to defeat him. *Ju isn't just about seizing the opportunity; it's about recognizing and then creating the opportunity.* Simply calling judo "gentle" doesn't do justice to everything judo is.

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Photograph by Donna Bybee

JUDO AND SAMBO TRAINING IN THE SOVIET REPUBLICS

by Gregg Humphreys

In July of 1989 I was fortunate to participate in a Judo training camp in the Soviet Union. We trained in Moscow, Russia; Leningrad (Saint Petersburg), Russia and Minsk, Belarus.
Since then, I have taken teams to Russia and Ukraine for Judo and SAMBO training camps on 17 occasions. Unfortunately, three years ago, our trip was canceled due to the Covid pandemic and last year's trip was canceled due to the Russian/Ukrainian war. Once this conflict is resolved, I plan to return. For the purpose of brevity, here's a list of all the facilities we have trained at.
– The Central Order of Lenin Institute of Physical Culture and Sport Moscow, Russia.
– The Lesgaft National State University of Physical Education of Sport and Health in Leningrad/St. Petersburg, Russia.
– CSKA/Central Army Sports Club Moscow, Russia.
– Yalta SAMBO School Yalta, Russia.
–SAMBO-70 Moscow, Russia.
-Dynamo Sports Club Moscow, Russia.
–Borec/Boretz Sports School Moscow, Russia.
–Staiki Olympic Training Center Minsk, Belarus.
-The Belarusian State University of Physical Culture Minsk, Belarus.
– Spartak Olympic Training Center Alusta, Ukraine.

For simplicity's sake I will be using the term "Soviet" when describing the countries of the former Soviet Union even though the name is now outdated. The training methodology for Judo and SAMBO are nearly

identical due to the similarities of the two styles. Another thing to keep in mind although there are exceptions, if you are a Judoka, you are most likely a SAMBIST as well. The majority of the practices had both styles on the mat.

During my first two visits we trained at the Central Order of Lenin Institute of Physical Culture and Sport (now called The Academy of Sport and Exercise). This was a very large educational/athletic university dedicated to Olympic Sports and some non-Olympic sports i.e. SAMBO. The mornings were dedicated to classroom lectures on the Soviet Sports Program with an emphasis on Judo and SAMBO. These lectures were given by the top Soviet coaches, most notably Georgi Tumanyan who was head of the Department of Wrestling (Freestyle, Greco, SAMBO and Judo) and Oleg Stepanov the 1964 Olympic Bronze Medalist in Judo). They broke down all aspects of training to a science. Our afternoons and evenings sessions were on the mat for practical training.

They detailed the training of an athlete from a child all the way through to adulthood. They had broken down the training in periodization which detailed the training process in the microcycle, mesocycles and macrocycles. They took this into a four-year/Olympic plan.

The main point of interest for myself was that they would train each athlete as an individual. They didn't use a cookie cutter/one plan fits all for everyone approach. They would test each athlete and build on their weaknesses while maintaining and even improving their strengths.

Children are tested in school on their physical abilities in order to determine which sport they are most suited for. One note; there is a myth that the Soviet children are taken from their parents and placed in Special Sports schools. This is not true, gifted children are given the opportunity to attend these schools. When the child first begins training, only 10% of the training time is devoted to their chosen sport, the remainder of the time is for other sports and for General Physical Preparation (GPP). This approach ensures a well-rounded physically prepared athlete. Basic gymnastics and tumbling are the hub of the Soviet sports system. It is taught to every athlete regardless of the sport. They believe that it instills spatial awareness and agility which is very valuable for the wrestling sports.

The time dedicated to the athletes chosen sport would increase by approximately 10% each year. At that time the Soviets did not focus on competition for children but rather focused on building the athlete for the Olympic, World and European Championships.

Another area that really captured my interest with how they focused on somatotypes (body types). Initially they would teach a wide variety of techniques, but as the athlete matured, they would focus on the techniques that are best suited for their particular body type. For example, if the athlete is short and stocky, they would focus on say Seoinage or Kataguruma etc. rather than Uchimata or O Soto Gari. Of course, there are exceptions to this rule, especially if the athlete has a propensity for a favorite throw.

Physical Preparation

One of my absolute best friends is a man named Igor Kurinnoy. Igor is the coach of the famous Borec/Boretz school and was a graduate of SAMBO-70. Igor is a three-time World SAMBO Champion, a five-time SAMBO World Cup Champion, an International Judo Champion and a Sumo (weight class) World Champion. He also has a doctorate in Physical Preparation for Wrestlers. The Soviets use the term wrestling not only for Freestyle and Greco but also Judo, SAMBO, Chidaoba etc.

They would use implements, such as resistance bands, sandbags, kettlebells, throwing dummies and partner-based exercises for their strength training. They would also use some traditional equipment, such as barbells and dumbbells. I rarely saw any Olympic lifts. In recent years, there has been an increase in machine-based strength training, which Igor very much disagrees with. Igor has a interactive training program called SAMBO for Professionals. It takes the athlete through a battery of tests for strength, speed, endurance, flexibility, agility and coordination. Once you have your results from the tests you enter the data into the program. Based on your strengths and weaknesses a program is tailored for the individual is developed. Every three months you test again entering the new data into the program. Based on the new data a new program is introduced.

For conditioning, they would use circuit training, high intensity interval training and mat based drills.

Technical Training

The Soviets would use a system called "The United Classification of Wrestling Techniques". Here they would draw the best/most effective techniques from the various wrestling styles and adapt them to the particular style of wrestling be it Judo, SAMBO or Freestyle and Greco. Judo and SAMBO were very often coached together do the very close similarities of the two styles. There are exceptions to this but generally if you were a Judoka, you were also a SAMBIST and vice versa. When the Soviets first appeared on the world Judo arena in the early 1960s, they created havoc with their unorthodox grips and throws and ability to pull armlocks from unbelievable positions. They were predominantly SAMBO Wrestlers that were trained under the Judo rule set. One of my first observations was the unorthodox grips they used. It seemed as though they could pull off a throw from almost any grip. The Soviets are a lot more utilitarian when it comes to their techniques rather than going after the aesthetic values. They trained to get the job done. It reminds me of what Steve says " I don't care what you call it as long as it's called Ippon".

In 1991 the Soviet Union fell. This had a major impact on world Judo and SAMBO. Where there was only one athlete representing the Soviet Union there was now fifteen, one from each of the republics. It was said that making the Soviet team was more difficult than winning the Olympics or Worlds.

Randori

Randori was also different to that of which I was accustomed to when training in the United States and Japan. It was really more of a free play, by this I mean it was more of a give-and-take. It didn't morph into a competition, it was fun. If someone got in with a throw their partner would take the fall rather than fight it. With this injury rates were lower and everybody learned a lot and enjoyed the practice session. I remember on one occasion I was training with a Russian Judoka at the Central Army Sports Complex in Moscow. Randori was free flowing and quite enjoyable, I had fun. The next day they planned a "Friendship" competition with cameras and media present. We were not aware of it until that morning (Surprise!). The night before they also took us out for dinner and a fair amount of vodka great tactical move). I was paired with the guy I did randori with the day before. I thought it would be fun. Ten seconds into the match I was on my back staring at the ceiling. The point being is that they treated randori and shiai quite differently.

I've been very fortunate and blessed to been able to train on so many training camps in the former Soviet Republics. In addition to my friend Igor Kurinnoy and his team and all the Soviet coaches, I've have trained with Soviet Olympic Medalists; Nikolai Solodukin, Dmitri Nossov and Alexander Mikhaylin. Even though our two countries have major differences I found the Soviet people especially the athletes very friendly and accommodating. Once the conflict is over, I'm going to return.

QUANTUM JUDO

By Tom Crone

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I knew it. It was my very first night of judo, and I knew it, and the knowledge was so perfect it was nearly wordless. What I am about to tell you might frighten you away. If not, it might bring you closer to a new answer to a question you've always asked yourself, "Why judo?" It might simply convince you that I've gone around the bend. That could well be.

That first night a voice, almost wordless, said, "there is something special here." It wasn't just the implication of self-defense potential, and all that that entailed. I had done my share of physical confrontation in my early teens. I was a "fear no man" kind of young man, and to a certain degree, for good reason. I'd had my share of scuffles. I'd boxed Golden Gloves. I'd also studied some pretty good books on Japanese jujitsu, so I knew some tricks.

Suddenly, unexpectedly, I found myself in a mat room full of dweebs in funny pajamas, with white, green and brown belts (only one brown, and he was the sensei), who could throw me around and trip and sweep me at will. That did impress me considerably. That wasn't *it*, either. There was something else there. I knew, wordlessly, that there was a mystery here. I also knew that it was not so much a mystery to be solved as a mystery to become a part of.

That was what was happening in my head in 1960 in the wrestling room of Mankato State College, after I'd finally acquiesced to come on in and try judo. It had taken weeks of cajoling from the judo club guys, led by sensei Paul Sheehan, who had spotted me messing around as a D-Squad member of the gymnastics team (boy, did I suck at that!). Now, here I was in khaki slacks and a judo jacket being yo-yoed about by cheerful, grinning, truly friendly club members. It was hard to believe. It was also hard on my ego. It would have been easy to just walk away. But I couldn't, because something was going on here. So, I continued to search for it. I ordered a judogi, paid the club membership fee, and began my life-long journey.

Over the years after randori sessions, sitting sweat drenched and drained alongside the mat area, I would turn to a fellow judoka and ask, "Why do we do this?" I'd get a blank stare as often as not. Sometimes, "It's just fun, man," or something of that depth would be the reply. "I know," I'd say, "but what is so much fun about grabbing some other person, waltzing around and endeavoring to slam each other onto the planet?" I sensed that the real answer was the answer to my unanswered mystery. Usually, the reply from my judo associates was a shake of a sweat dripping head, a gulp of Gatorade and perhaps as much as a, "Sure is great, huh?"

Sometimes, rarely, we are blessed with the "perfect throw." It is often characterized by asking your uke, "Did you jump?" and uke says no. It is a perfectly timed, smooth as silk, effortless thing of beauty. You tell yourself that if you could do it once, you ought to be able to do it more than once. Why not every time? When you do that excellent throw, there is an added feeling, something beyond the physical. "This is it," you say, not quite sure what "it" is, but certain it is more than just an ordinary moment.

If you haven't had that experience, you might be a novice still. If you are a veteran and haven't had it, be patient, because it is waiting for you. It is as rare as a precious jewel, but almost all judoka experiences it at least once. If it hasn't come, it will. It has to, because it is the physical connection to the *do* part of judo.

Kano knew that his judo was an analogy for life. In his time, quantum physics had barely made its debut. How that concept would disrupt our perception of the cosmos, based on Newtonian Physics, and beyond that - cellular, molecular, atomic, subatomic, quantum, and Pre-quantum, was yet to be seen. How

does this relate to judo, you might well ask? The answer lies in taking a momentary side road.

Buddhists, Zen masters, Yogis, and masters and adepts of many beliefs, from East to West, and the Native Americans on both sides of the Equator, have long believed that the ultimate truth as to the nature of existence and consciousness is unspeakable, wordless. Yet within us all is our connection to the cosmos. We are never disconnected. Our awareness of that connection is lacking, and that is why many meditate, use koans, and seek to arrive at enlightenment. I told you this was going to get spooky.

Physicists now tell us that if we move to the sub-atomic level of things, every seemingly solid particle of matter is composed of more than 99.999 percent empty space. Those who combine the laws of physics with the Zen-like search for the soul of the self, tell us that beyond the quantum level, our bodies, and perhaps the entirety of existence, exist as pure creative potential, a multilayered process controlled by 'intelligence." It is an intelligence or consciousness with which we are all connected. Let's connect back to judo itself, for a moment.

In order to perform quality judo, in search of that perfect throw, whether it be in randori or shiai, you would choose to be:

1. Flexible instead of rigid.
2. Flowing rather than solid.
3. Dynamic instead of static.
4. Composed of information and energy rather than using random reactions.
5. Be a network of intelligence rather than a mindless machine.
6. Fresh and ever-renewing versus entropic and depleted.

In fact, number one is Kano's definition of judo, the gentle way. Flexibility in the contest against force is the very thing that makes judo judo. A judoka who was all of these would certainly be wearing a deservedly high dan grade.

This list, however, does not come from a judo book. It comes from *Ageless Body, Timeless Mind,* by Deepak Chopra, M.D., the renowned author, speaker, and healer, whose belief in cosmic connections is strong.

In the search for the Unified Theory of how the universe is constructed and works, physicists have come to many quandaries and contradictions. They have run into the brick wall of light being either a wave, or a packet. Or is it waves full of packets?

They cannot measure because Heisenberg has told them to do so alters the very thing being measured.

Einstein put everyone in a difficult place when he pointed out that the place you are in determines the outcome of events, and all is consequently relative.

When all the matter that matters is given its due, it might be that all is connected, especially because what seems solid is actually all so far apart!

So, when Chopra talks about quantum physics relating to how we use our consciousness to define ourselves, how we actually *re-define* ourselves, he uses that list of "reality" statements. We should see ourselves as being flexible rather than rigid. It is, he says, the way of aligning ourselves with the cosmic reality of which we are a part.

Consider the judo connection: when we use those same principles in our endeavors to throw someone, we are applying the *do* of judo.

Is it a wonder that the "perfect" throw feels so perfect? For one fleeting moment we are attuned to the clockwork of the universe, aligned with the cosmos, a part of the flow that pervades all. How could an 18-year-old college freshman know this? He couldn't.

I only knew that there was *something there*. Maybe you have felt it, too. If you have, you can close your eyes right this moment and *feel it*. I believe, now, that's what it was. Somehow, in the timelessness of the universe, the certainty of quantum judo reached out that night a lifetime ago in a Mankato wrestling room and gave a young man a peek into the farthest reaches of the cosmos, connected all the dots, and whispered a wordless promise that it has kept. I have gone around the bend each rare time that throw has happened, each time I close my eyes and relive the moment, and I invite all judoka to join me.

WHAT ARE THE BASICS?

Basics focus on the gross motor skill of a movement or technique. These gross motor skills progress to fine motor skills in more advanced movements and techniques.

The "Basics" are movements and techniques that are simple and straightforward in application. These are techniques that focus on one or two major actions that take place.

The Basics are skills based on concepts that are simple for a beginner to grasp. Skills that do not require intricate body, foot or hand movement.

The Basics are skills and movements that are readily learned by a beginner giving him a real sense of accomplishment in a relatively short period of time. These are skills that a beginner can apply on a non-resisting partner initially. This will progress to the student learning the same skill in a moving situation in a more practical and realistic manner.

Beginners have shorter attention spans than intermediate or advanced students. This is true for both children and adults. It takes time and repetition for a student to develop an attention span required to learn more advanced and complex skills in judo. Basic skills are the movements and behaviors that do not require a longer attention span.

The Basics are lead-up skills that logically progress to more advanced skills.

The Basics include teaching beginners how to practice safely. This includes how to fall safely and learning to respect training partners in practice.

A major part of teaching "the basics" is to instill and inculcate a good work ethic in training and proper behavior and sportsmanship on the mat. In other words, teaching good judo etiquette.

When teaching the basics, teach skills that are the most efficient ways of gripping & moving a training partner based on sound mechanical principles.