JAPANESE ARMS AND ARMOR: A Guide to Resources

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An intelligent study of the Japanese sword requires knowledge of a wide variety of related technical subjects, including the metallurgy of the blade, the process of manufacture of fittings and armor, and even of swordsmanship (kenjutsu and iai-jutsu) itself. On the surface of things there appears to be a dearth of reliable technical information on these subjects in the English language, but the careful researcher will discover that a certain amount of material is available, although from widely scattered sources. This essay will provide a brief guide to the more useful references, in both English and Japanese, and is supplemented by an admittedly incomplete bibliography. Whatever criticism or praise given to any particular reference work is a reflection of this writer's personal tastes and should be regarded as such. All of the bibliographic entries listed have some merit, but a few are particularly outstanding. The purpose of this essay is to aid the reader by pointing out those materials which may be most useful to him.

The most basic tool for the student is a solid introductory text. This should provide the reader with a wide variety of necessary information that will continue to be useful even after he gains a certain level of expertise. Among the Japanese volumes, Nippon-to Koza by Honami Koson, et al, is probably the best work of this sort. Unfortunately, it has yet to be translated into English. Several good books in English are available, particularly those by J.M. Yumoto (1958) and H. Inami (1948), as well as one by B.W. Robinson (1961). These three books contain basic historical and technical information which is indispensable. If a less complete but still informative introduction is desired, W.M. Hawley's book (1973) will prove to be most useful. Similarly, N. Ogasawara's book (1970) is worthwhile.

As the reader seeks to delve deeper into the processes and products of the individual smiths he will encounter serious difficulties. The classic studies, such as Y. Fujishiro's two volume series (1939), are as yet untranslated. Many of them are also quite costly, running in the neighborhood of several hundred dollars. The only major English work of a similar nature is Hawley's two volume work (1966 and 1968). Hawley has provided a cross-reference system so that the reader can match the information given on a particular swordsmith with the illustrations contained in Fujishiro's masterpiece, thus somewhat circumventing the need to read Japanese. Hawley's first volume also contains a listing of other classic Japanese sources.

In recent years, more and more material has appeared dealing with sword furniture and armor, some of which are translations of older Japanese works. For those interested in handguards (tsuba), Sasano's book (1972) presents a superior study, although limited to handguards of openwork design (sukashi tsu-ba). H.C. Gunsaulus' study of the Chicago Field Museum of Natural History collection (1924) is also very good. R. Knutsen's Book (1963) is unique in its examination of what are called "polearms" (a term now discarded by hoplologists). Some technical errors mar what would otherwise be an outstanding book, for example, the treatment of the kusarigama, a composite weapon consisting of a sickle and weighted chain. Also included in Knutsen's book is a photographic study of the ornate arrowhead. Only the Oslo Museum pamphlet (1931) and an article by E.R. Scidmore (1901)
reveal more information on this much neglected subject. In the area of armor, Arai Hakuseki's classic (1964 translation) is by far the most technical, although all the others listed are good.

Up to this point I have placed emphasis on books, but the reader will find that some of the most interesting essays appear in early Asian studies journals, particularly the Transactions and Proceedings of the Japan Society of London. The studies by E. Gilbertson, M. Barbutt, H.L. Joly, Scidmore, and others are extremely interesting and useful, and should be considered required reading for the serious student.

In order to fully understand the Japanese sword, some basic knowledge of the manner in which it was and is being used would seem to be a fundamental necessity. Emic experience with Japanese swordsmanship (kenjutsu and iai-jutsu) to the level of expert swordsman brings a dimension to the understanding and appreciation of the sword that the non-user collector, connoisseur, dealer, and so forth cannot appreciate. Among the few publications which deal with Japanese swordsmanship, only a handful are accurate. Donn F. Draeger's trilogy (1973 and 1974) is a superior emic survey of the Japanese martial ethos, covering and demonstrating the fundamental unity between weapons and the specific systems they articulate. For a view of actual classical swordsmanship technique, R. Otake's trilogy (1978) is the only accurate source in English. Another book, co-authored by Draeger and Gordon S. Warner, which will become available in 1981, is the first emic book to be published in English that brings together the technical rationale of the sword and describes its use in the modern fashion called iai-do.

Definitely not recommended are O. Ratti's and A. Westbrook's huge book entitled Secrets of the Samurai and a book by F.J. Lovret. The former is a veritable encyclopedia of etic misinformation and imaginative but erroneous thinking, while the latter is a particularly bad, technically inferior product of sheer fantasy.

The philosophical aspects of the sword and swordsmanship are well presented in two translations of Japanese classics. Miyamoto Musashi's Gorin no Sho (Book of Five Rings) is available in English, but the translation suffers somewhat due to the translator's confusion of modern sport kendo with classical swordsmanship (kenjutsu), thus the inability to understand the highly cryptic messages intended by the original author. Likewise, R. Kammer's book, Zen and Confucius in the Art of Swordsmanship, contains etic errors. This work is a translation of Chozan Shissai's Tengu-geijutsu-ron (c. 1729) into German which has been further translated into English. D.T. Suzuki's Zen and Japanese Culture devotes three chapters to the Japanese warrior and swordsmanship and this is interesting information but misconveys the connection (or maybe I should say the lack of connection) between Zen and classical swordsmanship.

With this background, the reader will better be able to direct his reading according to his individual interests. Many other references have not been give, but those listed should provide the researcher with a moderated amount of accurate information so that he may gain further enjoyment of his interest through wider understanding.

Books: Japanese Arms and Armor


2 February 1981, Vol. 3, No. 1 HOPLOS

Articles: Japanese Arms and Armor


* denotes *Transactions and Proceedings of the Japan Society of London.*

Books: Japanese Swordsmanship, History and Philosophy


A pedang.

(Arrow indicates cutting edge margin.)

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Utar-utar, a formal sword and shield combat in Malaysia.
Hoplological terms and definitions will not be to everyone's taste, nor are they intended to be so. But these terms/definitions do serve a much needed purpose, and the hoplologist must memorize and use quite an extensive technical vocabulary if he is to achieve optimum results in his research. In many instances, as is the case with study of the bow, arrow, and archery, the many different cultural forms that make up this complex weapon/system matrix require stoic rejection of all terms that are inaccurate, inadequate, and linguistically deceptive to emic persons who are involved with the use of the bow and ar-row. For example, even the word "archery" itself is not technically appropriate in certain cases, such as those in Indian and Japanese systems of bowmanship. Moreover, inasmuch as many of the time-worn standard terms are highly ethnocentric (largely European) and do not easily lend themselves in a meaningful way to the gamut of global possibilities for the bow, ar-row, and archery, hoplologists are constantly searching for more specific, yet neutral terms that can be adopted by any ethnic group. The search goes on for terms and definitions that can be expected to operate without ambiguity or prejudice among all peoples. In subsequent issues we shall be examining some of these terms.

The Bow

The details of its construction and morphology aside for the moment, the bow is the complete missile-launching implement (exclusive of its accouterments and missiles) consisting of all its prescribed component parts assembled in a way that gives it its characteristic form and makes possible its primary intended purpose - the launching of a missile. Lacking any of its essential parts, the bow is spoken of as being an incomplete bow. A bow may be either in a strung or unstrung condition.

The bow body is an essential part of the aggregate composition of the bow on which the bowstring is strung. It consists of a length of selected material(s) shaped in a particular way and by an ordered manner of construction. The bow body is usu-ally an integral unit in itself, but it may consist of two or more major pieces joined together in some fashion at the ap-proximate mid-portion of its overall length which allows the bow body to be folded or disassembled.

Terms not recommended for the bow body: arc; arch; bough; branch; limb; staff; stave; stick; bow-arc; bow-arch; bow-bough; bow-branch; bow-limb; bow-staff; bow-stave; bow-stick; bow-shaft.

THE MARTIAL-CIVIL DICHOTOMY IN ASIAN COMBATIVES

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Systems of combat are found in an abundance of types throughout Asia, where some of these systems bridge the obscure prehistoric eras over into the immediate present. Yet, the subject of combatives--the weapons/systems matrix--is a field of specialization over which the majority of today's scholars have yet to whet their appetites. This may well be due to an understandable reaction bordering on disgust with the inane antics being perpetrated worldwide on the movie and television screens. There, "martial artists" and "martial heroes" engage in "kick and punch," "throw 'em over the shoulder," "twist of the wrist," and "super swordsman" acts of fantasy. Good entertainment? Perhaps, but the actors involved are doing their best to befuddle the real meaning of persons and things martial. The spate of literature, both popular and would-be academic, on "martial" subjects written by etic writers and exponents of modern cognate systems alike, too, have absolutely no connection with martial matters and
are villain-accomplices to this gross distortion of genuine martial arts.

Perhaps even a more important reason why there are scholars contemnors of the investigation of weapons and systems stems from the fact that outside the field of hoplology there appears to be no systematic awareness of the intrinsic differences between martial arts and civil arts of defense. Failure to understand this fundamental dichotomy leads to a lumping together of martial and civil component systems of combatives which, in turn, leads to considerable misunderstanding of the particular historico-cultural ethos of any Asian nation. Allow me here to drive a little bit deeper the technical wedge that separates martial from civil combative systems in the hope that the resulting wider split will better illuminate the importance of the different social stratigraphies therewith exposed and inherent in each of the martial and the civil arts.

In the ever brighter light of modern sociobiology and psychobiology, man's unmistakable devotion to combative measures may well require future explanations to be made in terms of genetically inherited capacities such as directly influence manifest combative behavioral attributes that are, in man, culturally learned responses to his biosocial environment. Insofar as the hopologist is concerned, evidence (although far from conclusive at this time) suggests that the source of combativeness in man is based in brain structure and functioning which, in turn, being biologically inherent, is unlikely to be modified by short-term cultural factors alone. If this is true, then the meaning of human combativeness will be found in man's relentless pursuit of such basic human interests as longevity, ethnic identity, and cultural preservation, these in whatever form they may be pursued (economic, religious, political).

All of these basic interests are fundamentally selfish in nature but are socially sanctioned on a global basis because they confer selective advantages on their advocates. If this hypothesis is admitted then there is no monopoly possible on the creation of implements with which to fight by man anywhere who is subject to social order at any level of organization. But there are some qualifying factors that are germane to combativeness which, if missed, doom the investigator to an over-ly general conclusion, one which will not necessarily be academically satisfying or accurate.

Man's historically evident proclivity to fight obtains at any and all levels of human social order and, within these orders, in each of the various social strata into which he is born and is most likely to live. Whether or not he is denied social ascendancy and its expected concomitant improvements in status and privilege, man has always found it necessary to fashion weapons or weapon-useable objects (a basic and fateful hoplological distinction, more of which later) and has used such in systematic fashion to support combative action. The resulting combative systems he formulates cover an amazingly wide range of different types according to the conditions of the biosocial environment in which they are expected to operate.

Common man, when he was excluded from the aristocratic social hierarchy of professional warriorship, with its intended monopoly on martial arts, as was the case for India, China, and Japan, thus developed his own distinctive brand of combative measures. Many of the common man's systems are basically unarmed methods for dealing with an adversary, for the very good reason that his socially superior overlords proscribed the bearing of weapons to all but the elite, hereditarily legitimizied, professional warrior class. Thus it was that in contradistinction to the aristocratic warriors and their martial arts, plebeian man developed civil arts of defense.

It is with this social stratigraphy in mind that the investigator may discover important ideological, technical, and behavioral cleavages between martial and civil arts.

Whereas the martial arts are designed by and for warriors and are intended primarily for use on the battlefield to support group solidarity, the civil fighting arts are devised by civilians who are largely concerned with matters of self-protection. We know this to be true if only from the rubric "self-defense" which invariably identifies generically civil systems useful on protecting the individual who is anything but a full-time, highly trained professional fighting man serving a life style in preparation for battlefield emergencies. Civil fighting arts favor events involving threats of danger or altercations on the street or some other such similar setting that occur in daily life largely, but not exclusively, in urban areas.
The investigator must consider seriously the overall educational aspect in terms of its consequent effects on both the members of warrior and civilian segments of society. The educational curricula formulated by each of these two distinct social groups were, and always must be, acutely different. The fact that this is true is substantiated in that the world views, technical skills, aesthetic tastes, ethical principles and values, and governing laws for both the professional warrior and common man have always been vastly different. Because of the nature of their divergent educational paths, there resulted highly different individual characters cum personalities that are known to be culturally typical of each social level.

Limiting ourselves here to a brief comparative analysis of martial and civil systems, it will readily be seen that civil arts suffer inherent and serious technical deficiencies when battlefield combat is the object. Genuine martial arts are always designed and practiced as weapons arts; any portion of training regimens devoted to "unarmed" combat is always, at the very best, secondary in nature and based, paradoxically enough, upon the use of weapons. Moreover, martial arts are primarily designed to operate on natural terrain and under any climatic conditions. Martial arts are also carefully designed with the concept that combatants will normally wear armor, however sparingly the protective devices worn may be. Another feature unique to martial arts is that they are composed of a wide range of weapons skills and do not permit specialization in a single weapon. Here the true weapon versus the weapon-useable object looms as a crucial consideration. Only genuine weapons are utilized systematically by warriors; the use of domestic-utility tools and objects is scrupulously avoided. There are virtually scores of other differences to show that martial arts and civil arts are quite apart, as are the social segments that each of them represents. For reasons of limited space I can neither introduce more examples nor explain the reasoning behind each of the examples just cited.

It remains now only to point out that investigators must take into consideration the effects of the level, smooth-surfaced floors (padded or not) or ground on system morphology and kinetic shape. Civil arts are normally practiced on such ideal surfaces as my approximate the average urban street, the floor in the merchant's shop, or the equally level floor or ground surface of the operator's own home premises. The resulting choreography of civil arts therewith involves a highly valued criterion of an aesthetic dimension by which skill in exponents is evaluated, but a criterion which hardly pertains to the exigencies of the battlefield. Modern Japanese judo, kendo, karate-do, aikido; Korean Tang soo do and taekwon-do; Chinese shaolin, tai ch'i ch'uan, hsing-i, and pa-kua are some apt cases in point. None of these forms as we know them today are martial arts, but are rather the expressions of popular civilian endeavor made over a wide range of methods and purposes irrespective of any isolated effective application they may have in civil combative situations.

TO OUR READERS

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HOPLOS POTPOURRI

February 1981, Vol. 3, No. 1  HOPLOS
Announcements
1. The IHRC encourages hoplologists and scholars from other academic fields to open discussions on the following topics during the year 1981:
   a. definitions for: weapon; tool.
   b. the nature and usefulness (or uselessness) of the de-fense-offense dichotomy with regard to modern scholar-ship.
   c. male and female differences in terms of why combat has, over the centuries, been predominantly androcentric in nature.
   d. the adaptive role of intra-deme and inter-deme conflicts.
   e. the role of emotional arousal in preparation for the conduct or combative action taken or withheld.
   f. a kinesic evaluation of the nature and interpretation of combative engagement postures, gestures, and other forms of associated behavior.
   g. the relevancy of and manner by which archaeological culture-industry terms (Achulean, Mousterian, Solutrean, Folsom, Clovis, and so forth) may be gainfully used in hoplogy.

Send all discussions on audio tape or in written form to: Director, IHRC, P.O. Box 11118, Honolulu, Hawaii, U.S.A. 96828.

2. Applications are being received from individuals who are interested in participating in an IHRC expedition in 1981. Fieldwork will be conducted in India/Assam, Thailand's Kra isthmus, peninsular Malaysia/Malaysian Borneo. The following minimum qualifications pertain:
   a. B.S. or B.A., or the equivalent, with specialization in Southeast Asian history, sociology, or anthropology.
   b. five years training experience in at least one traditional ethnic combative discipline of the applicant's choice, including current active participation.
   c. excellent health.
   d. time available for full commitment to the expedition during the months of July, August, and September 1981.

Closing date for applications is 15 May 1981 by resume with covering letter detailing relevancy of personal qualifications to: Director, IHRC, P.O. Box 11118, Honolulu, Hawaii, U.S.A. 96828.
PROBLEMS OF PERSPECTIVE IN HOPLOLOGY

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The question of educating the non-specialist or the unknowledgeable public has always been a problem for the academic or technical expert. That this is so was made clear to me during a recent trip back to the United States from my home in Japan. On several occasions I had the opportunity to show both photographs and films of Japanese kobudo (classical martial disciplines) and some other pictures I had taken during a field trip to Malaysia and Sumatra to fellow combative arts students, family, and personal friends. It was on these occasions that I learned of the gap between the trained hoplologist and other people, even those with some experience in combative disciplines, and it is this situation I would like to call to people's attention as there are several implications that hold great import for us.

Specifically, I was showing people photographs and films of hono enbu (demonstrations dedicated to Shinto deities) at Ise and Meiji Grand Shrines. The films comprised some of the most important and famous ryu (martial traditions) in Japanese history, and I had therefore made a special effort to record as much of the performance of each one as possible rather than concentrate merely on "action shots" of the performance of techniques. Thus, I included shots of the opening and closing etiquette, details of the manner in which the exponents handled their weapons before, during, and after practicing or performing, and even the manner in which they armed themselves or wore armor, where that was possible. Likewise, the photographs were not so much concerned with action shots as they were with showing some of the distinctive kamae (combative engagement postures) of different ryu in an effort to begin to catalogue their characteristics for my own study.

Senior members of the Yagyu Shingan Ryu, a martial tradition from northern Japan, demonstrates swordsmanship and grappling before the deities at Ise Grand Shrine. Such presentations are religious acts not to be spectator events. Today, hono enbu offer one of the few opportunities for members of different Japanese ryu to view and compare their traditions.
Generally, I showed these films and photographs to fellow combative arts students and to a few people who had showed an interest in hoplological matters. The general response was one of enthusiasm and interest at the beginning, leading to bewilderment, disinterest and wisecracks, and finally, boredom. As the total time involved in viewing this material entailed several hours, I can well understand the difficulty in maintaining interest, particularly when the viewer had no real idea of what he was looking at. For example, one group that saw this material was composed mostly of aikido students, another of jujutsu trainees, and a third group was made up of people who were fencers in the European style and who were interested in medieval European combative traditions. In the former two instances interest was primarily focused on the jujutsu and other grappling arts, and other methods and weapons were the objects of uncomprehending and amused comments. This is not meant to criticize these people; rather, I am trying to show that there is a failure to communicate about martial culture even with those people who would seem to be most interested and/or knowledgeable. The material at hand was definitely not self-explanatory or, even, necessarily, of compelling interest to the uninitiated.

What can one say to an exponent of a Japanese shin budo (modern martial cognate from) such as aikido or karate-do or kendo, or to a trainee of an Americanized so-called jujutsu, about the social or cultural or technical meaning and importance of any given part of the Japanese kobudo or Chinese wu shu (martial arts) or Malaysian silat if that person is not first familiar with the rationale of Japanese, Chinese, or Malay combative arts and traditions or their place in society as a whole? I recall one incident in particular, where I pointed out the occurrence and meaning of ai-uchi (simultaneous striking or cutting) in a Jikishinkage Ryu kata (prearranged training exercise). When I mentioned that the technique was to teach the swordsman both how to cut down his enemy (in itself an unpleasant idea for many people) and to prepare himself to be cut down in turn (an even more unpleasant thought, but a very necessary type of training for the warrior who fully expected to combat an implacable enemy), the reactions ranged from incredulous disbelief to outright distaste and horror at the thought. It's as though my audience, even though practicing "martial" arts themselves, had never really stopped to consider the implications of the techniques they practice. Likewise, how to explain the importance of proper handling of weapons, whether for reasons of safety, etiquette, or technical efficiency, to a person who is ignorant of the social and cultural conditions and the technical realities in which classic martial arts have always existed? "The sword is the soul of the samurai" is a well-known statement, but does that help one to understand the implications of how or why a weapon is or was handled in a certain way? It gets even more confusing when one learns of two cultures, e.g., the Japanese and Malaysian, that both show extreme respect and even veneration for bladed weapons (the katana and keris), respectively, but then have completely different methods of handling, caring for, and using them. What is the hoplologist to do when trying to resolve such apparent inconsistencies in discussing these types of matters with the uninformed general public or the non-specialist?

This problem of educating the uninformed, whether the casual student or a specialist in some other academic discipline, about the meanings and realities of weapons and martial culture is one that must be dealt with at several levels and in several ways. First, it is the responsibility of the hoplologist, a specialist in the study of weapons and combative systems, to develop a precise and coherent technical vocabulary that will enable him to describe in detail, and in a way that can be easily understood, both the weapons and actions of combative systems from all cultures. The development of such a specialized terminology will require, of course, that cultural and technical differences in weaponry and combative systems and related matters be taken into account and resolved in as uniform a manner as possible. Second, hoplologists must begin a sustained effort to introduce and elucidate hoplological subjects to the non-specialist academic and the general public within a complete cultural and historical context. Failure to do so will only result in more confusion in academic circles and, on the public scene, open the possibility of commercial exploitation such as exists with respect to many kinds of Oriental cultural entities (particularly the combative or "martial" arts) in many parts of the world. This educational program is already a goal of the IHRC, of course, and is one of its stated
policies, but it is one to which thought and effort must be given on a continuing basis. Further, in continuation of present IHRC policy, instruction as well as research in hoplological subjects must be combined with the actual practice of combative disciplines in order to provide an experiential type of knowledge above and beyond that derived from merely academic study. It may seem a truism that knowledge is manifold, but it is also quite evident that current academic study has primarily emphasized the theoretical or scholastic aspects of weaponry and combative culture, and largely ignored the practical and experiential side of things. The ability of hoplology to provide both sides of the equation is both its great advantage and its most pressing responsibility and is one of our greatest challenges as hoplologists.

THE ACADEMIC MISTREATMENT OF THE JAPANESE MARTIAL ETHOS

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There remains a great deal of challenging and exciting Japanese social institutional history to be written. Investigators should look critically and in depth to the origins and subsequent development of: (1) the Japanese warrior's education; (2) his weapons and combative systems; (3) the Gokaden (the Five Ancient Traditions of Swordsmithing); and (4) the combative ryu (martial traditions). These are but a few of the major topics to be explored as relevant to almost any field of academic specialization. To date, however, none of these subjects have received anywhere near the attention appropriate to their tremendous importance for understanding Japan.

Anthropological and sociological concepts and techniques, unaided by the research tools and perspectives of the historical and hoplological approaches, have proved themselves to be inadequate for this study. The popularity and enduring force of influence of the simple categories and simplistic explanatory devices of social scientists appears to have deterred some scholars of history from investigating topics and problems that might be otherwise more fruitfully researched. I hope to provide in this short essay a small urging in favor of a more rigorous historical perspective being brought to bear on the treatment of Japanese combative culture as well as giving brief glimpses into a relatively virgin field in which hoplologists must perforce take a more active part.

The ahistorical approaches of anthropology and sociology have, to be sure, skirted around potentially new lines of inquiry. Moreover, the ahistorical perspective has unfortunately, in fact, penetrated the historical discipline itself. My concern here is basically with the resulting consequences for the necessarily rigid historical discipline whose traditions, I believe, are being compromised by a casual, uncritical acceptance and pseudo-legitimization of unsubstantiated assumptions. I point accusingly to scholars with casual attitudes...
toward history and, moreover, to those historians who glibly accept popular terms and concepts, as substantial and competent evidence of the need for greater interdisciplinary communication and consultation (read cooperation).

Lest my accusation appear to be groundless, I select one documented case to support what I am saying. H. Paul Varley is a well known historian cum specialist on Japan's "Middle Ages," a professor of Japanese history at Columbia University. Given Varley's appointed stature, it is not at all unreal for the reader of his book, *Samurai* (New York: Delacorte Press, 1970), to expect accurate treatment of the title subject. Without wishing in any way to detract from Varley's unquestioned services to history, attention must be brought to the inaccuracies in his book. *Samurai* is a veritable compendium of historical and technical errors. This comes as no surprise to hoplologists, but that fact will surely shock not only Varley himself, but his professional colleagues as well. I count dozens of errors and, even if I limit my criticism to his first twenty-five pages, I find there too many errors to list in this paper. Therefore, I reproduce here, under pressure from the limitations of space, only two of his perfectly untrue (historically and technically) statements. I do not attempt to explain where Varley goes wrong, so sure am I that the average reader of Japanese history will be able to discover the errors for himself and make the necessary corrections.

On page twenty-two (in reference to the time when the Japanese first developed/used mass tactics and strategy): "Not until much later -- about the fourteenth and fifteenth centuries -- did the Japanese develop anything beyond the most rudimentary techniques of troop movements and coordinated military manoeuvres." And, on page twenty-four (in reference to the emergence, morphology and function of the Japanese sword): "The mounted samurai who fought in the northern campaigns of the late eleventh century also carried a sword into battle, although he did not rely upon it nearly as much as on his bow since the sword of that time was straight and rather unwieldy for close infighting. Not until the following century did the Japanese evolve the curved sword, which then became the chief combat weapon for the individual samurai." Thereafter, in the remainder of the his book, Varley continues in an equally sophomoric fashion to mispronounce history and, with an even greater facility, distorts the precise nature of technical matters surrounding the warrior.

Varley's inaccuracies are not inconsequential for either the historian or hoplologist. At any rate, such mistakes made by a man of Varley's academic standing are inexcusably damaging to the historical record. With regard to hoplology, Varley's errors are understandable, for he is but an etic student of Japanese combative culture. There is a caveat here for the genuine scholar to heed; that is, not to further the image of the infallibility of the Ph.D. holder (here Varley) who steps outside his own discipline (here history) into another (here hoplology) and poses as an authority for both. The rhetorical question therewith triggered also disturbs the careful investigator: "What other misrepresentations is Varley responsible for within his own special field?" It is possible that generations of investigators will misunderstand Japanese combative history because of Varley's book *Samurai* and other that are similarly error ridden. This would indeed be most unfortunate.
Macro-analysis: the weapon

category: auxiliary
group: wood/leather
genus: shield (buckler)
type: utar
sub-type: Trengganu Malay Muslim/Kampung Maras/Utar-utar
class: asymmetrical composite/regularly carved circular disc with convex frontal face; concave rear face with common handgrip and separate attached strap.
order: combat

Macro-analysis: the search

category: extrasomatic
group: bladed/auxiliary
genus: composite art
type: Utar-utar
sub-type: Utar-utar/Trengganu Malaysia/Muslim
order: combat

Systematic use of the Utar as a weapon in the attack. This tactical use of the shield gives the system its name.
THE HOPLOLOGICAL GLOSSARY

There are two kinds of bow faces on the bow body. The compression face is the surface of the bow body that, when the bow is fully drawn in the position for shooting, is turned toward the bowman.

Terms not recommended for this bow face: belly; concave; firer's side; shooter side; inner; inside; string side; belly side; concave-side; inner-side.

The tension face is the surface of the bow body that, when the bow is fully drawn in the position for shooting, is turned away from the bowman.

Terms not recommended for this bow face: back; convex; target-side; outside; outer; back-side; convex-sided; outer-side.

The grip is that portion of the bow body at which the hand hold is taken when shooting the bow or the foot or feet are placed when in the act of shooting. The grip may have either a natural or a prepared surface, the former retaining untreated the original surface quality of the exposed material of which the grip is made, the latter adding other substances or materials to the natural surface at that position.

Terms not recommended for the grip of the bow: center; handle; hold; heft; handgrip; riser; hand hold; center hold; center grip.

ERRORS AND OVERSIGHTS IN CASTLE'S SCHOOLS AND MASTERS OF FENCE: Part II of II

II. Flaws in the Main Line

My previous objections show that the real value of Castle's Schools and Masters of Fence is confined to the main development of point-fencing, and from its origins in the German rough-and-tumble school, through the Italian rapier and dagger of the 16th and 17th centuries, to the French smallsword of the 18th century. But there are also flaws in Castle's discussion of the main line.
6) Castle slanders the fighting methods of the true Middle Ages, claiming that the knights were entirely devoid of skill and that they relied on nothing but a strong arm and stronger armor. But the combat of the knights is isolated from later fighting arts by the fourteenth century development from a mail-and-shield armor system to that of white plate armor. The earliest fencing manuscripts are of the late fourteenth century, clearly after the shift in armor styles. Thus, when Castle, who based his statements on surviving manuals, claimed that knightly combat was crude, he was speaking without any source of information. He did not even have a rudimentary idea of armor history. Absence of manuals, however, is no proof of absence of skill.

The fighting skill of the mail period can be partially reconstructed from manuscript illuminations and passing allusions in literature. Other useful sources include knowledge of the handling characteristics of the lovely Medieval swords and from tables listing wounds found on skeletons. This work, however, is very tedious.

7) Castle seriously underrated the German school of the 15th and 16th centuries, the school of the "Markbruder" and many manuscript manuals. This system was wrestling-based, with a consequent tendency toward what Castle called "tricks," that is, toward a basis of a collection of discrete actions or techniques associated without much superimposed order. Single-sword-based systems, like most European fighting arts of Castle's day, seem to develop more reliance on abstract theory and universal principles. Castle's low opinion of the German school was probably caused by the cleavage between fencing-thought and wrestling-thought.

The German school was not to be despised. Many of the wrestling moves shown in the fechtbuchen (fighting manuals) were worldwide favorites and stayed in the European repertory until the 19th century: the flying mare and circle throw are two examples. Pressure points were studied, for instance, those lying under the ears. The two-handed swordsmanship of the period shows many similarities to that of Japan: what resembles the Japanese kamae (combative engagement posture) called waki-gamae opposed to hasso no kamae appears in several fifteenth century illuminations, to take the readiest case to hand; Castle himself reproduces a similar example.

8) Castle derived the French school, which emerged around 1650 and has changed in little but emphasis since 1700 (contributing most of the technique of the modern synthesis school) by direct evolution from the Italian rapier style. But the Spanish style was fashionable in France up to 1630, and it is possible that the French school synthesized the Italian and the Spanish. If this happened, the Spanish influence was probably in bladework, not in footwork or terminology. The possibility should be examined.

III. General Problems With Castle's Approach

Castle's specific weaknesses described above seem to derive from three habits of thought.

9) Castle, like Sir Richard Burton and all other European fencers of his day, was foil-trained and point-oriented. He addressed himself "to the keen swordsman who looks upon foil fencing as the key to all hand-to-hand fighting." He was able to see the virtues of fighting systems foreign to his training, but he lost his sense of proportion, and his judgements became distorted when his point-prejudice, the product of that training, was violated.
10) Castle based his work directly on the surviving manuals. He had a hidden assumption that the finest books of a period reflected the finest fighting of that period. This is not always true. For instance, the outstanding quality of the sixteenth century Italian manuals resulted largely from the outstanding quality of Italian printing. Another instance: there are no manuals of capoeira from its great period in the 1870's and '80's.

Castle was right to rely on the manuals. They provide the only full and exact source of information on dead fighting arts. By relying on manuals Castle avoided the superficial pretentiousness of most fencing histories. Even when a manual does not reflect the best technique, it will have wider audience and therefore more influence than a single teacher would. But the distortions caused by Castle's book orientation must be kept in mind.

11) Castle took an evolutionary view of fencing. He saw its history as one of continuous improvement, and thought that when one school succeeded another it was because the second school was "better." This attitude ignores the close connection between fashions in fencing and general fashion. For instance, the English took their fashions in dress during the 16th and 17th centuries from Italy, then from Spain, finally from France. The fashionable fencing styles followed the same order, although fashions in fencing lagged decades behind fashions in clothing, probably because it is harder to put aside a trained reaction than a tailored doublet.

When a fighting system shifts or is superseded the reason will be found in some mixture of general fashion, fashion and improvement in arms and armor, improvement in technique. The proportions of the mixture must be evaluated separately for each particular case.

Conclusion

Despite many problems, Schools and Masters of Fence will remain the most important single book in studying the history of European fighting arts. The treatment of the Italian school to 1650, and the French school after that date, is full and reliable. These were the schools which had the widest influence on both armed and unarmed combat, as is readily shown by direction of translation: many books were translated from these languages, few into them. Castles quotations and analyses form a most convenient collection of primary sources for the period he covers. His emphasis on principles has value for any student of fighting. His weaknesses mostly occur in his treatment of deadend schools, or when he tries to explain the transition between schools. In many cases my objections to Castle are not cases of clear-cut errors, but are simply cases where fresh study is called for. Schools and Masters of Fence will remain the starting point for study of Western fighting arts, but it is no longer possible to regard it as the ending point as well.

Acknowledgements and Reading List

I am indebted to Mr. Paul Edwin Zimmer and Mr. Earl Hartman for many suggestions in this article. There have been at least eight English and American editions of Schools and Masters of Fence, but the major ones are the first edition of 1884 or 1885, the revised edition of 1892, and the second revised (so-called "third") edition of 1969.


Leguina, D. Enrique de (Baron de la Bega de Hoz). *Bibliografía e Historia de la Esgrima Españole. Apuntes reunidos por ....* Madrid, 1904.


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**HOPLOS POTPOURRI**

**Announcements**

1. The Center staff recognizes with gratitude the donation of a large number of selected books to the Center library by Richard A. Hayes. Field hoplologist Joseph Tartaglia, too, continues to be a generous contributor to the Center library collection.

2. Center staff members and field hoplologists will take part in the 1981 Okinawan Gasshuku (Training Camp) sponsored by Higaonna Morio of the International Okinawan Goju Ryu Karate-do Federation at Naha during the period 14 to 24 July 1981. Persons who are interested in attending this training camp may obtain specific details about accommodations and fees directly from Higaonna Morio at: 4-4 Minami Aoyama, 7 chome, Minato-ku, Tokyo, Japan 107. The IHRC participants will lecture on Japanese weapons and classical systems of combat, supported by films and demonstrations of technique in classical bujutsu (martial arts). Special seminars in hoplological methods and fieldwork procedures will also be conducted for interested persons.

**Martial Study in Japan**

Malcolm Tiki Shewan, field hoplologist, an aikido and iaido instructor living in Cannes, France, is currently in Japan, where he will confer with Center staff members concerning future fieldwork in Europe. In addition to the former, he will also visit a number of the classical ryu (martial traditions) to observe their practice in order to widen his understanding of Japan's martial culture, as well as continue his own practice of those ryu he already studies. Mr. Shewan will moreover, visit with swordsmiths and sword polishers to study the methods by which Japanese swords are made, an important adjunct to technical study of the martial arts. It is of special note that he has been accepted by the headmaster of the Yagyu Shinkage Ryu for study.

Meik Skoss, Center Research Associate, has been accepted by the headmaster of the Yagyu Shinkage Ryu for study of that tradition's kenjutsu (swordsmanship) and the batto-jutsu (sword-drawing art) of the Yagyu Seigo Ryu. Mr. Skoss has spent several years in Japan studying aiki-do and several ko budo ryu (classical martial traditions) and will now concentrate his study on swordsmanship and other weapons systems.
JOGO DO PAU

Ian L. Crocker
Field Hoplologist
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Editor's Note: Author Ian L. Crocker offers us an introductory emic insight into the realm of the Portuguese single staff combative art. Notwithstanding that the Portuguese consider their staff fighting art to be a national cultural heritage, it remains to be investigated what influences, if any, the historically older Malabari fighting arts of Kerala state (in India) that are today subsumed under the rubric Kalarippayatt may have had on the development of Portuguese Jogo do Pau. Malabari Indian fighting arts include the use of the staff/stick (kettukari/ceruvati), and the apparent affinities between Kalarippayatt and Jogo do Pau suggest more than coincidence. Kalarippayatt combines elements from the all-Indian science of war (Dhanu Veda) and medicine (Ayur Veda), and as a fighting art was at its zenith during the fifteenth to seventeenth centuries as an important part of the education of Nair youth who were of the Kerala martial caste. At the beginning of the sixteenth century, Duarte Barbosa, one of the first Portuguese to enter Kerala, recorded his views on Kalarippayatt (Mansel Longworth Dames, ed., The Book of Duarte Barbosa, Vol. II) and was obviously highly impressed by Nair skill and dexterity.

It is unfortunate that there are only a few clues to the origin of Jogo do Pau, the Portuguese combative art involving use of the fighting staff. As is the case with other cultural arts, whether they are of a combative nature or not, there is no historical evidence available on which to base definite conclusions about the origin of Jogo do Pau. Nevertheless, the ancestral base of Jogo do Pau appears to be grounded at least in the time of the Roman invasion and occupation of the Iberian peninsula during the second century B.C. As the Roman forces crossed the peninsula, their advance was rendered difficult by a group of determined people who harassed the Romans from hidden positions within the Montes Herminios (today known as the Serra da Estrela). The formidable resistance of these "Lusitanians" depended almost entirely on the staff/stick and stones used as weapons. It is well known that in prehistoric times the use of the staff/stick as a weapon was well established in Portugal.

The staff used in Jogo do Pau should never be too heavy and must be very durable; the kind of woods most used in making the staff are those of the chestnut and nettle trees. The length of the staff is fashioned to suit the user's stature, measured as the vertical distance from the ground to the level of the user's mouth. A staff that is too long will be a potential hazard, should it catch on the ground or some other terrain feature as the operator whirls or swings it around in the execution of technique. Moreover, the staff must not be too thick, so as to make proper gripping and
handling difficult or impossible. The staff is, however, a single-taper weapon which is grasped at its thinner end, leaving its thicker-dimensioned end free for use in striking and parrying actions. The staff improperly held and used may result in the operator being the target for a rain of blows delivered by the adversary.

Over the passage of time the techniques of Jogo do Pau improved and today the art is considered to be the forerunner of Portuguese "fencing." However, with the conflict between the noble class and the liberals in the time of King Dom Miguel (r. 1828-1834), the wearing and use of swords by "liberals" was prohibited, the latter who then resorted to the fighting staff as a weapon. Later, the staff art of combat was extended to other social classes, including the personnel of the Royal Palace, in the latter half of the nineteenth century. Ruler King Dom Carlos (r. 1889-1908) himself was a proficient exponent of Jogo do Pau. Therewith, there appeared combative masters who studied the art of the fighting staff and Jogo do Pau was spread widely throughout Portugal.

At the beginning of the twentieth century, Lisbon was very different from what it is today. There existed many Yards where Jogo do Pau was practiced and taught by combative masters from the northern provinces of Portugal. The lessons given by these masters were expensive, but there were numerous enthusiasts who willingly suffered financial difficulties, as well as walks of many miles to receive competent instruction. The rivalry between the various Yards was notorious, each one trying to outdo the other. The good name of each master, and, therefore, of the Yard he represented, depended almost entirely on the more skilled and experienced exponents supporting his teachings.

In 1898, one of Lisbon's leading physical education centers was teaching Jogo do Pau, and was followed by two other training centers which also taught this art. It is because of two of these training centers that Jogo do Pau did not disappear from the Lisbon scene. Concomitantly, these centers developed efficient staff techniques which originated with one of the great masters of the past. After much study, involving the discard of inefficient techniques and more reliance upon aggressive methods of attack, this master recorded fighting techniques of his own creation in a book. These seminal innovations obliged the exponent of Jogo do Pau to take certain precautions and have a quick eye reflex at short engagement distances with an adversary.

The Portuguese classify Jogo do Pau into three major types. In the north, simultaneous with the execution of the blow, the exponent uses both hands to hold the staff and gives little regard to the movements and placing of his feet. On the southern side of the Tagus River, the exponent holds his staff with one hand, but like his northern counterpart, has little regard for his stances/postures. And, in Lisbon, the exponent gives particular attention to his stances/postures and manipulates his staff with one hand in a manner that permits him to have a longer reach than exponents elsewhere.

Jogo do Pau is a virile art, and is within the capabilities of anyone who is interested in profiting from practice of the art, learning a great variety of techniques, developing sharp reflexes, speed and accuracy, breath control, a quick eye, and overall agility. The most evident benefit is, without a doubt, the increase in agility which, in turn, promotes and prolongs physical fitness even as one grow older.

With the genuine art of Jogo do Pau there can be no competition between partners in the sport sense of the word, scoring being decided by blows made against a competitor's body. Jogo do Pau is a combative art in which the staff serves simultaneously both to attack the foe and to protect the exponent from being struck. The force and speed with which techniques are executed makes it potentially very dangerous for the lesser-trained exponent of this art. Therefore, to make of Jogo do Pau a competitive sport would necessitate the use of protective equipment, and this addition would slow down the speed of the movements and possibly also limit the target areas against which blows may be directed. This prejudice against freedom in technique would take away those essential characteristics that make Jogo do Pau a combative art. In the opinion of some combative authorities, only firearms can hope to compete with the staff in the hands of an expert.

There are no set or prearranged combinations of patterns of attack in Jogo do Pau, and thus each exponent is enabled to execute his blows as he sees fit. Here it is absolutely necessary that competent teaching methods combine with the development of creditable technique if lethal results are to be avoided. The exponent seeks to take
his adversary by surprise, and, in the consequent action between pairs, *Jogo do Pau* is dynamic and exciting. This art should be expected to attract new enthusiasts and, while many people do attend exhibitions of the art given by dedicated exponents in different parts of Portugal, unfortunately most persons in those audiences are afraid to begin training. The techniques used today in training are safe and, in the absence of a good level of skill and a well-developed fighting spirit, a more experienced exponent is able to avoid touching his adversary whenever the latter is vulnerable, but at the same time, leaves no doubt as to his superior skill.

It is most regrettable that the Portuguese enthusiasm for *Jogo do Pau* appears to be diminishing. In fact, it is foreigners who have acknowledged the beauty and value of this kind of staff fighting and who come from far away to study the techniques. Nevertheless, there are only a few people who actively practice *Jogo do Pau* in Portugal today. To allow this art to die would be tantamount to a betrayal of Portuguese cultural heritage. Professor Armando J.A. Sacadura, master teacher of *Jogo do Pau*, sums it up succinctly: "Surely all we Portuguese would feel a profound regret if we watched this art die in our country and have it reappear in another, which is what has happened with the now Brazilian art of *capoeira* that originated in Angola."

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**SEMINAL READINGS FOR THE HOPLOLOGIST**

Don Dixon  
Research Associate  
International Hoplological Research Center

Many persons who are interested in hoplology continually ask what publications are fundamental to their study. Selected reading lists published in past issues of *HOPLOS* hinted at a broad range of subject materials by which the hoplologist might broaden his academic education. Even more direct, seminal information is available, which is absolutely fundamental to the study of hoplology, that is, literature which places hoplology squarely on the leading edge of the modern scientific world view. The following publications are required reading for all hoplologists:


This reading list is not intended to be exhaustive or complete, but it affords the hoplologist the opportunity to become familiar with leading investigators, their viewpoints, and conclusions such as bear on hoplology. Therewith, a large (and mostly new) technical vocabulary is exposed, with which the hoplologist must become familiar and commit to memory.
Macro-Analysis: the weapon

category: bladed
group: metal/weapon
genus: dagger
type: *keris*
sub-type: Johor Malay/Johor Bahru/Muslim/Pentjak-silat Pahlawan
class: asymmetrical composite/regular curved unilaterally offset beaked hilt; bulbous butt-section/regular straight blade with double non-opposing sinuous cutting edge margins; unilaterally offset base projection; abaxial to hilt
order: combat

Macro-Analysis: the system

category: extrasomatic/somatic
group: bladed/staff/arm-hand/foot
genus: composite art
type: *pentjak-silat*
sub-type: Pentjak-silat Pahlawan/Johor Baru/Muslim/Guru Muhammad Taib bin Abdul Rahman
order: combat

Two practitioners of *pentjak-silat*, in standardized training attire, demonstrates grappling arts employing the *keris*. 
The length of suitable material that is attached to the extremities of each limb of the bow body in order to prepare the bow for its intended use is called the **bowstring**. A bowstring can be made from a wide variety of natural materials: silk, sinew, rawhide, leather, gut, vegetal fibers (woods, grasses, woody-grasses, cotton, flax, bark), or synthetic substances. It may consist of a single cord or strand (a one-piece affair) fashioned from a single substance to a desired length, or it may be made of multiple cords or strands of a single like substance twisted, plaited, loop-linked, or skein-arranged to form that length. A bowstring may also be produced by combining cords or strands of different materials in varying proportions and in any of the aforementioned ways.

A bowstring that is made from a single substance is referred to as a **homo-continuous bowstring**. If a one-piece affair (cord or strand), it is called a **homo-continuous single bowstring**, and if it is made up of two or more strands or cords it is either called a **homo-twisted continuous**, a **homo-plaited continuous**, a **homo-loop continuous**, or a **homo-skein continuous bowstring**, according to the method of combining the individual lengths of strands or cords. A homo-continuous bowstring is further spoken of as being either right- or left-twisted, as may be determined when the bowstring is strung in normal position on the bow body, preparatory to use of the bow.

Bowstrings that are made of two or more cords or strands of different materials joined in the various ways already mentioned are referred to merely by substituting the word "**hetero**" for "**homo**" in the preceding terminology sequences.

A bowstring may have a **natural surface** (the untreated surface(s) of the material(s) of its construction) or a **treated surface**, when gums, waxes, lacquers, varnishes, fats, or res-ins have been applied to it. The bowstring may be **served** (wrapped transversely) with some suitable material either partially or totally over its length. That area of the bowstring at which an arrow is nocked may be reinforced with special material(s), and this area is called the **bowstring nocking zone**.
HOPLOLOGY: A CENTURY-OLD DISCIPLINE YET TO BE APPRECIATED

Donn F. Draeger
Director, International Hoplological Research Center

It is certainly a prejudice (and a fashion) with some scholars to hold that weapons and combative systems are not as much worth knowing about as are other facets of man's cultural achievements. And there are those equally culpable savants who will question anyone who equates combativevness with culture. These are surely the same kinds of stilted mentalities as those which centered in post-Renaissance and post-Reformation times and which for so long turned their backs on the need for making a holistic study of man. That educated persons today would strive only to further studes in limited sectors of human endeavor such as languages and literature, music and dance, kinship and marriage, social structures and institutions, history and politics, economics and commerce, and so forth, but therewith also believe that they need not know any-thing about man's combativevness is an irresponsible and intellectually snobbish attitude that needs to be abandoned if we are to appreciate the rich variety of human genetic capacities and cultural manifestations that are co-responsible for man's achievements in social life.

Nevertheless, it is encouraging to see that a considerable number of scholars over a wide range of disciplines have dropped their former "go fly a kite" attitude toward any new and innovative approaches being applied to the study of man. This significant change in attitude may be only because these scholars now realize that they must turn where they feel they can get help in solving the many "how" and "why" (the proximate and ultimate) questions lingering within their respective disciplines, the answers to which lie outside the ambiance of their fields of specialty and, moreover, beyond their personal competence. Broad minded scholars, too, are learning that the more we come to know about man the greater is the difficulty in explaining the wide range of parameters in and by which the human organism operates.

The honest, genuine scholar is interested in the whole organism, both functionally and structurally, at all levels of social organization. If a purist, he surely finds it difficult, if not impossible, in the face of the modern scientific view, to be competent in all matters concerning his subject, particularly as more and more success is being wrung from interdisciplinary approaches to the solution of vexing problems that remain to plague all disciplines. Heretofore, vital problems were unsolvable solely because the right questions were not being asked by those pundits who strove to keep their disciplines "pure" and separate form all others.

One promising area of inquiry is hoplology, which is now demonstrating great potential in revealing much that has been heretofore unknown about man. Those scholars who regard the "invasion" by this "new" discipline into the sacred and culturally sanitized academic arena as something unnecessary and, therefore, unproductive of any worthwhile results, are wrong on all counts. First of all, insofar as the written record reveals, hoplology stands secure on an academic tradition that began at least one century ago. After making a reasonably meritorious start, however, hoplology in the opening years of the twentieth century failed to gain credibility as an independent discipline for reasons that I have earlier explained (see HOPLOS, Volume 2, Number 2). Contributing greatly to the sub-sequent state of inactivity within hoplology was its gross mishandling by antiquarian-oriented anthropologists. The re-formation of hoplology as a viable discipline that I and my colleagues began in the 1950's has now reached the point at which the merits of hoplology can be made obvious to the academic world. In order to accomplish its aims and goals there are certain priorities, the specific natures of which I shall discuss in future issues of HOPLOS. Hoplology has, in its re-formed state, necessarily become an interdisciplinary study. I would now like to say a few words about this vast change in hoplology's architecture - its interdisciplinary distribution of study.

Much of the weakness in pure disciplines has been that the concepts used are drawn from a very narrow intellectual horizon which is no longer adequate to identify and explain in depth the scope of any one discipline's own province, let alone solve the problems that surface therein. For the purist (does he really exist?) there has been little or no thought of looking elsewhere--to philosophy, psychology, or even the harder sciences--a factor that makes it most difficult for any interdisciplinary study to enter the academic arena unless its proponents are prepared to forestall the purist's hardened view. This has to be done by the introduction of positive evidence which supports the worth of the interdisciplinary approach. Even then, in the most stubborn purist's mind, there may not be any carte
Blanche entry granted to the new intruder. This is particularly true in the case of hoplogy's central subject—combativeness—the very thought of which actually repulses some current day scholars. The "weak stomach" re-action may be due to a failure to see any positive value in combativeness, and results in falsely indicting combativeness as a negative, destructive form of behavior. This Victorian-like attitude demonstrates manifest ignorance of scientific evidence to the contrary. It represents a shortcoming or im-balance in the education of modern scholars. Its base is a groundless rejection of the over-obvious fact that combativeness is, both temporally and spatially, an overwhelming and intrinsic element in man's total being, involving both genetic and cultural aspects. Man's appetite for combativeness has persisted throughout his multi-million year evolutionary journey because it has always been adaptive, a positive function which tends towards the preservation of the individual as well as the species Homo.

There is a good deal of archaeological, ethological, hoplogical, and sociobiological evidence to support this hypothesis. That there are established scholars who misread these kinds of evidence and other persons who, as eugenicists, racists, or moralizers with a sense of therapeutic enthusiasm and hopefulness, will misuse such evidence are unfortunate happenings, and it is perhaps inevitable that hoplogy will find itself immersed in the ensuing debates all because of the concern of the hopologist with genetic factors and his interpretation of man's combativeness.

I mention the genetic investigation in hoplogy here only to point up my insistence that reformed hoplogy requires the ordered fusion of the expertise found in each of numerous disciplines to which the hopologist turns for help. Hoplogy integrates the disparate findings of the study of combativeness in other fields and makes of them a consistent whole, which, if grafted onto the corpus of hoplogical knowledge, possesses powerful explanatory power. The skill with which the hopologist meets genetic investigations lies to a large ex-tent in his emic ability to formulate hypotheses and to test and verify them, providing the data are sufficient. The hopologist's data derive form the life sciences and the physical sciences alike; he regards both categories of science co-supporting and equally important to the investigations of the phenomena of human life.

Hoplogy, as a science, is empirical in that knowledge about its subject is acquired through observation and experiment. Thus, hoplogy lies well beyond being a purely descriptive science. Its principal investigator—the hopologist—makes effective use of the theories and methods of biochemistry, mathematics, molecular biology, and other science subjects, which, when these are applied to the study of the integrative relationships of physiological processes, controlling factors in an organism's development, the basis of hereditary transmission, and neuromuscular phenomena, illuminate the organism's morphology, its physiology, its patterns of behavior, the environmental relationships in its development, and its evolutionary history, all in terms of combative factors. Therewith, hoplogy focuses on solving the "how" and "why" questions about man, the proximate and ultimate problems having to do with the immediately underlying genetic and physiological mechanisms responsible for combative behavior and the long term ecological and evolutionary factors underlying that behavior.
Letters
Don Dixon, U.S.A.; 1 December 1980, While doing library research uncovered this caveat: "... a quote from Speculum (1970): B.S. Bachrach: "Historians should be extremely cautious about accepting Procopious, Hist. VI, 25, 1 ff., and Agathias, Hist. II, 5 ... on Frankish arms and tactics. They are contradicted by each other and by archaeological evidence."

Announcements
HOPLOS would like to remind its readers that this publication is your newsletter. As first explained in Vol. 1, No. 1, we hope that you will feel free to submit articles on your own research projects, critiques of other articles of hoplology related books and exhibitions, comments and suggestions on promising lines of research or useful research methods, taxonomic theory, terminology, et cetera. The interdisciplinary approach of modern hoplology gives a vast array of specialties scope to apply their unique points of view to the problem of combative behavior. HOPLOS offers you a forum in which to present your ideas and work to an international audience specifically interested in the subject of combativeness and its physical and social manifestations.

Please submit formal articles as typed, double-spaced copy with wide margins. As a rule, single articles should not exceed 800 words; longer ones may be serialized. All material and correspondence should be addressed to the editor at the HOPLOS address.

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NOTES ON EARLY ENGLISH AND AMERICAN WRESTLING HISTORY

Tom Conroy
Field Hoplologist

Wrestling in Europe has mostly been a farmer's sport, and is poorly covered in print. Only 12 wrestling books were published in English before 1890; only one predates 1800. Traces of earlier wrestling are found in literature and general history, for the sport is known in all countries and all times, but these passing allusions give little proportion or detail.

When full descriptions of English wrestling increased in the 1880's, it was confined to three of the remotest areas of the kingdom, driven back by the growth of boxing around 1800: Cumberland and Westmoreland in the North, Cornwall and Devon in the west, and Lancashire, south of Westmoreland. Each area had distinct rules. Wrestling historians have looked for its English history mostly in these three districts, and assume that in 1700 Cornishmen wrestled in the Cornish jacket, Northerners wrestled first down to lose, and Lancastrians grovelled on the ground, just as they did in 1890. Study shows that this distorts the facts.

Cornwall was known for the quality of it wrestlers from early Tudor days. However, in Sir Thomas Parkyns; *Progymnasmata: the Inn-play, or Cornish Hugg-wrestler* (1713, etc.), the first English book on wrestling, there are only traces of the canvas wrestling jacket which was later the distinctive feature of Cornish wrestling; although Cornishmen were great wrestlers in Parkyns' time, they did not wrestle in the later "Cornish style."

The wrestling geography of England in Parkyns' time is also surprising to 19th century notions. Parkyns, when speaking of one of the wrestler's fringe benefits, says that: "I ne'er could hear that the Women approved of the Norfolk Out-play, the rending and tearing of Wastcoats, kicking and breaking of shins, and rendering them so tender, they could not endure to be rubb'd; but that their inclinations were the strongest, for the Bedfordshire Inn-play, and for such as approve themselves to be good at the Cornish close Hugg." No 19th century writer would have mentioned Bedford and Norfolk as wrestling counties, yet Parkyns never bothers to mention Cumberland, Westmoreland, Lancashire, or Devon. Their wrestling just wasn't good enough in his day.¹
Cumberland and Westmoreland wrestling is often traced to the Middle Ages. However, Litt's *Wrestliana* (1823), the first book on North-country wrestling, says that before the 1770's it was crude and unscientific, though popular. Litt himself codified the Northern rules, and from the amount of space he spends discussing what is and what isn't a fair way of taking hold, I believe that the distinctive fixed grasp of the style (right arm under the opponent's left, left arm over his right shoulder, hands clasped together behind his back at all times) was also new in Litt's day. Thus, although men certainly wrestled in Cumberland and Westmoreland before 1770, they probably did it neither well nor in the modern Cumberland and Westmoreland style. The growing wealth and population of this district in the 19th century were factors in the local evolution of wrestling.

The last flourish of great Cornish wrestling happened around 1815-35, fuelled by rivalry with neighboring Devon. At that time, Devonshire wrestlers, always partial to tripping, wore heavy, stiff-soled shoes and shin-kicked with little pretense at real tripping. Writers have inflated this lurid detail to an enduring cleavage between the wrestling of Cornwall and Devon. But there is little evidence of kicking (or, indeed, wrestling) in Devon before 1800, and by the last third of the century shoes and bloody shins had entirely disappeared. Devon wrestlers actually used the same style as Cornishmen, although the Cornish showed a tactical preference for hugging and heaving, while in Devonshire, wrestlers preferred to trip.²

Walker's *Defensive Exercises* (1840) is the first well illustrated wrestling book in English. It covers both Cumberland and Westmoreland and the Cornwall and Devon styles, and shows the distinct regional characteristics of both. Walker shows the loose Cornish wrestling jacket, still unchanged today, and makes the clear distinction between "forehand-play," with the back to the opponent, and "after-play," behind him. Most Cornish wrestlers preferred forehand-play, in contrast to more modern wrestlers, and a bout usually began with sparring for the forehand position; defeat was by a "fair back fall" on two shoulders and a hip or two hips and a shoulder. Cornish jacket wrestling survives, although it is moribund.

Walker also includes a chapter on "Defence Against Brute Force," showing armlocks and come-along holds. This chapter is important because no other manual of native rough-and-tumble survives from before the mass importation of low-grade "jiu-jitsu" after 1900. Walker's locks have remained Anglo-American favorites, although their English genealogy is forgotten; however, their combative quality is not high. Typical is securing a hammerlock from a handshake by raising the joined hands and ducking under the armpit. It would seem that in the evolution and succession of fighting arts, combative quality is not always as important as habit, fashion, and exotic terminology.

Savage wrestling was common in America before 1860, but little detail is known of rules or favorite holds. The Civil War spread Irish Collar-and-Elbow, closely allied to Cornish wrestling and restructured in Vermont. This was a small man's style, emphasizing speed, skill, and evasion in technique, and sportsmanship and safety in rules; the fashion for collar-and-elbow was passing by 1880.

About the same time, "side-hold" wrestling appeared. This was a harness-style widespread in upper Canada (Ontario) and widely known but not much practiced in the U.S. The origins of side-hold are obscure, since Ontario was settled out of the British Isles, where no harness style is known.³ There were still traces of side-hold in the United States in the 1920's and 1930's.

From about 1880, "catch-as-catch-can" was the dominant style in America. Catch-can came from Lancashire and was a mixture of standing and ground wrestling for a two-shoulder pin; none of the other English styles allowed ground wrestling. No holds were barred until after the turn of the century. The emphasis was on power and leverage, with much use of torture holds, locks, and strangling; maiming was not uncommon and deaths were not unknown. The brutality of the style suited the violence of the American character. No manual of either the Lancashire or the American variant appeared until after its savagery had been blunted.

These early styles were semi-professional. In the early '80's, true professional wrestling developed, flourished as an honest spectator sport before World War I, then became the fraudulent display of clowning seen
today, for honest wrestling is the dullest of all spectator sports. Pure amateur wrestling also emerged in the '80's and slowly purged the brutalities of catch-as-catch-can. After 1890 there are plenty of histories, memoirs, and manuals.

Afterword

Wrestling historians often make the average sportswriter sound erudite. As a non-wrestler I am not fit to write exhaustively on wrestling history, but I can see and point out the prevailing faults in the wrestling literature. The biggest is a failure to analyze the difference between social context; rules; and taste in holds, emphasis, or interpretation. The three evolved semi-independently, but are usually confused under the name "style." Moreover, technical taste, the hardest of the three to define or discuss, is rarely even mentioned. Another fault is that wrestling historians tend to throw in every fact uncovered, trivial or important, and thus lose all proportion between wrestling and contemporary activities or between different kinds of wrestling. The third main fault is a grotesque lack of documentation in wrestling histories. Some recent historians rise to personal acknowledgements, but the provision of a bibliography is a refinement beyond their capacity; as for source citations on individual fact, you could find them sooner in a fantasy novel.

Footnotes

1. Notice, though, that Bedfordshire and Norfolk are adjacent to Cambridgeshire, where Parkyns learned to wrestle; good wrestling need not have been confined to the counties he mentions, since he would have known the local styles whether they were good or bad.

2. Another interpretation is possible. Cornwall was a Celtic stronghold, and its wrestling was closely allied to that of Celtic Brittany and Ireland; Devon is Anglo-Saxon, and Parkyns mentions savage kicking in Anglo-Saxon Norfolk. Therefore, kicking may have been and English, as opposed to Celtic, element in wrestling.

3. However, in a parallel case, the harness used in glima (Iceland wrestling) only seems to have evolved in the last seventy years; the illustrations in Josefsson’s Icelandic Wrestling (1908) show the grips taken on heavy canvas breeches. In belt-and-jacket styles it would seem that the belt or jacket is not an overly stable element.

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HOPLOGICAL GLOSSARY

Stringing the Bow

The process of setting the bowstring tightly on a bow body preparatory to readying the bow for use is called stringing the bow; this converts an unstrung bow to a bow in strung condition. Terms not recommended are: arming; bracing; bracing the bow; bow bracing; bow stringing.

Bowstring Attachments

A bowstring may be directly attached to its bow limbs or bow nocks by various means of fastening, or it may be indirectly attached there by means of a connecting material which is fastened at one end to the bowstring and, at its other end, to the place of attachment at the extremities of the limbs by various means of fastening and/or adhesive gumming/whipping. Bowstring extremities may be straight-ended or formed looped to facilitate direct attachments to the bow nocks; or they may be straight, bulbed, or looped for indirect attachment by means of some connecting material.

Bowstring Stand Distance

The maximum distance, measured in centimeters, that the bow-string stands away from the grip when the bow is in a strung condition is called the bowstring stand distance. Terms not recommended are: height of a bowstring; bowstring height.
A typical *tewap*

Arrow indicates cutting-edge margin.

**Macro-analysis: the weapon**

- **category:** bladed
- **group:** metal/wood
- **genus:** knife
- **type:** *tewap*
- **sub-type:** Melaka Malay/Muslim/ Batu Hampar/Javanese Pentjak-silat Seri Pelanduk
- **class:** asymmetrical composite/regular straight taper-constricting to butt-section hilt; expanding unilateral offset butt-end finial/regular continuous straight-backed blade; single cutting edge tapering to micronate point section
- **order:** combat

**Macro-analysis: the system**

- **category:** extrasomatic-somatic
- **group:** bladed/stick/arm-hand/ foot
- **genus:** composite art
- **type:** *pentjak silat*
- **sub-type:** Pentjak-silat Seri Pelanduk/Melaka Malay/ Muslim/Guru Othman bin Ismail
- **class:** cut-slash-slice/pierce-stab-puncture/cleave-split-chop/crush-bruise-percuss-contuse-batter/ stun-benumb-knockout/throw-strangle-lock
- **order:** combat

Pentjak-silat Seri Pelanduk weapon training with *tewap*. 
SOME AIMS AND OBJECTIVES OF HOPLOLOGY: Part I

Donn F. Draeger
Director, International Hoplological Research Center

In this and forthcoming issues I will explore some of the most important aims and objectives of hoplology, literally the priorities of our discipline. What I discuss is not intended to establish any protocol or priority of endeavor inasmuch as many of hoplology's most pressing needs are satisfied only when sufficient funds become available.

One priority, the legally required procedures by which the IHRC will operate, is currently receiving great attention. In the main, the Center will be legalized as a corporation not for profit, a tax-exempt educational institute, specifically a research body with specific community functions and responsibilities in various parts of the world. According to the Center's statutes, the Center will become a center of learning for hoplological studies. Its main office will, for the present time, be located in Honolulu, and will precede the establishment of a building complex, the construction of which is not expected to begin before 1983.

Among the many "in house" projects being handled by Center hoplologists is the matter of terminology. Terms, properly selected and defined for use in hoplology, can make all the difference when descriptive precision is being sought. The tendency of some persons to overestimate the usefulness of the etic "global terms and concepts," long used and adhering to combative matters treated by other disciplines, acts as a sort of terminological blanket obscuring man's combative behavioral actions. Continued use of such terms will never enable the hoplologist (or any investigator for that matter) to identify and describe the attributes of individuals and the relationships between them, let alone those of the societies they represent. The Center will strive for greater refinement of emic terms and concepts in order to secure a more penetrating analysis/synthesis research strategy for dealing with combative factors. The old etic terms and concepts, as support for conceptual models, contain a multitude of contradictions and obscurities, as well as ambiguities which do not necessarily refer to real segments of combative study. Center hoplologists must concern themselves with striking after clarification, the elimination of terminological muddles, a clearing away of terms and concepts that, although once serving useful purposes, now prove to be too gross, too impotent to identify and describe that which must be so treated. The old shopworn etic terms and concepts do not give the necessary leverage with which to formulate better hypotheses and, eventually, theories such as are necessary to expand our knowledge of man.

Those persons who may object to the Center's drive for purity in terminology, and who also believe that definitions explain nothing, should consider seriously that if terms are carefully enough chosen they will provide a useful orientation, or reorientation of thought, to the degree that the extended use of the carefully selected terms and concepts and their emic meanings can be an effective way of developing and controlling a new line of inquiry. Terms and concepts of powerful explanatory quality are what hoplologists must constantly seek. These terms and concepts must have the useful character of explicitness, and must commit themselves in a way, especially in hoplology, that is not liable to substitute glorious rhetoric for scientific argument.
On April 13 of this year, the Asiatic Society of Japan was host to guest speaker Dr. Catherine M. Blomberg of Uppsala University. Dr. Blomberg, who has a doctorate in the history of religion, specializing in Japan, spoke about religious influences on the warrior caste.

Dr. Blomberg began with a review of the history of the rise of the bushi (warrior) class from its early origins in the late Tumulus Period (250-552) when warriors formed groups of private soldiery under local chieftains, and traced the political and economic trends that led to their final domination of the country with the rise of the Kamakura martial government (1185-1333). She also presented a brief introduction to the three major religious traditions of Japan: Shinto, Buddhism, and Confucianism. She then attempted to show that the samurai as a class stood outside of these major currents in certain ways as illustrated by rites and customs unique to that class.

Among these customs was what Dr. Blomberg described as reverence for the sword. She went on to point out various "facts" about the Japanese sword, and here I became especially interested. To my surprise, however, her discussion was only a compendium of the best known facts, cliches and myths, the sort of information popularized by legends and novels both ancient and modern, but all seemed to be presented as equally worthy of mention. The customs she brought out, however, were completely beside the point. Use of the sword by the emperor in certain ceremonies, as one of the Three Sacred Regalia, its appropriation as a visible manifestation of a Shinto deity, or the fact that swordsmiths approach their work as a religious act are all very relevant to swords, but the fact is that none of the people involved in these activities are normally members of the bushi class. In fact, all of these references only show that there was a general reverence for the sword throughout the society. Her statements relevant to the warrior class were trite and misinterpreted. For example, describing the curved shape of the sword, Dr. Blomberg stated flatly, "The sword was used for slashing cuts and never for thrusting," a gross error from the hoplological and historical points of view.

In another case, she introduced kiai, the vocalizations used in conjunction with the execution of sword technique, and then presented statements about its supposed ability to allow the master "to grasp red-hot iron with impunity." Next, she told of esoteric religious sects which use shouting while preforming such feats as walking on fire or across the cutting edges of swords. All of this may be interesting, but these practices have little to do with kiai as used by fighting men.

Speaking of the psychological state necessary when using the sword, Dr. Blomberg stated that the expression mushin (non-mind), so often spoken of by masters of swordsmanship, is a condition that approaches the trance-like state found in a number of religions. Here is a misinterpretation that clearly results from lack of emic experience in combative training. Though the professor has certainly read extensively on the martial culture of Japan, she has no criteria by which to judge which sources can be trusted and which cannot when it comes to a discussion of the main field of activity that truly sets off the samurai as a class from the rest of society: that of making war and training to make war.

Simply because a source is from the pre-modern period and has been quoted time and again in later writing does not guarantee its accuracy. It has always been an advantage for warriors to keep their methods hidden from other classes, and even from warriors of other traditions. Having some experience with weapons training in traditional systems and many hours of viewing the techniques of most of the major systems still ex-tant, it is hard for me to agree that mushin is a "trance-like state."

Throughout the lecture such problems as these were noted. Beliefs and attitudes that were held by warriors at any particular time mainly because they were generally prevalent throughout Japanese society were taken as evidence that the warrior class was a group set apart. On the other hand, technical statements about weapons and their use were scarce,
superficial and inaccurate, though this activity was certainly one of the most influential in terms of the way that members of
the warrior class approached religion and life in general.

Some of this trouble may have been caused by the fact that during her talk Professor Blomberg was constantly moving
back and forth in time. Statements made that were applicable in a certain period were presented as if they were true for all
periods. Moreover, it must certainly be difficult to condense into a single lecture a subject that occupied a two volume thesis
on the history of religions. So, it is with interest that I look forward to reading copies of her works titled *Samurai Religion I. Some Aspects of Warrior Manners and Customs in Feudal Japan* (1976) and *Samurai Religion II. The Ako Affair: A Practical Example of Bushido* (1977), both published by Uppsala University.

However, judging from the type of errors made in the limited context of this presentation at the Asiatic Society of Japan,
it becomes increasingly clear that, over and above a purely academic background, technical training with weapons and the
experiences which result from gaining expertise over the years must be an important aspect of the education of the hoplo-
gist, whatever ethnic area he may choose. Without this type of overall education it seems that it is almost impossible to
penetrate into the world of "man, the warrior," and return with accurate information that may be useful to the same man as
"peace-maker."

**HOPLOS POTPOURRI**

**Announcement**

On 2 November 1981, Leeward Community College in Honolulu, Hawaii, will host a cultural program combining
lectures about and demonstrations of the classical martial arts of Japan. This program is being sponsored by the Leeward
Community College history and humanities departments and is being funded by the National Endowment for the Humanities.

Guest speakers for the lecture will be Donn F. Draeger, I.H.R.C Director and a western authority on the martial culture
and combative disciplines of Asia, and Otake Risuke Minamoto-no-Takeyuki, *shihan* (master teacher) of Japan's oldest
martial tradition, the Tenshin Shoden Katori Shinto Ryu.

The lecture portion of the program will include discussion of the religious and philosophical thought and practices that
influenced the development of Japan's martial culture from the time of the rise of the classical warrior class in the eighth
century to the present.

Following the lecture, members of both the Katori Shinto Ryu and the Shindo Muso Ryu will demonstrate combative
arts from the teachings of their respective traditions.

Beginning 3 November, Donn Draeger will also teach a three week night school course on the martial culture of Japan.
Further information can be obtained from Pat Lineberger, c/o I.H.R.C., P.O. Box 11118, Honolulu, Hawaii 96828.
SOME AIMS AND OBJECTIVES OF HOPLOLOGY: Part II

Donn F. Draeger
Director, International Hoplological Research Center

The habit of error in the interpretation of the weapon/system matrix is, to some degree, reflected in a welter of terminological confusion which has hindered efforts to construct reliable models and research strategies (see my article, HOPLOS, Vol. 2, No. 5). A conceptual messiness must be abandoned if reliable models are to be constructed. Terms that apply un-ambiguously to one context or another must be found, standardized, and used by all hoplologists.

There may well be no universally agreed definition possible. Even if there is, there is nothing sacred about definitions. We can define a word how we like it for our own use, provided we do so clearly and unambiguously, and make consistent use of the word in such a manner. It is important to bear in mind that whereas a definition cannot take the place of inquiry, in the absence of definitions there can be no inquiry at all. It is the definition, ostensive or nominal, which designates the phenomenon to be investigated. But meaningful terminology alone does not guarantee much. Hoplology can succeed only to the extent that hoplologists who have mastered the terminology of their profession are able to put it to use to increase the corpus of emic data that comprise hoplological knowledge. In gathering data, a formalization-systematization of principles can do much to provide researchers with general principles necessary for their study, but it is the source of the data--fieldwork--that is the actual membrum virile of hoplology. The methods of fieldwork, therefore, must be raised to higher quality standards and greatly increased levels of quantitative operationality.

It is of prime importance during the next decade or more that the skill of the hoplologist as a scientist in fieldwork be greatly improved. Training programs offering grounding in hoplological theory, principles, terminology, systemics (taxonomy and classification), methods and strategies of research, as well as general control of the scientific literature relevant to hoplology must be developed with a compulsory attendance required for the hoplologist, professional or neophyte. Moreover, reporting fieldwork results, and the preparation of findings for publication, is another area of expertise in which all hoplologists must be comfortable. In the field the hoplologist needs some sense of creativity in doing his work. This endeavor must be bounded by a well-developed context of questioning for discerning areas to investigate. Self-guided projects as well as assigned projects from the Center, both, must provide hypotheses to be tested.

Whereas some persons may regard skill in combative systems merely an extra patina of competence, underlying the "higher" priority of academic ability, nevertheless, in hoplology it is the combative skills, vis-a-
vis emic understanding, that are the key to the hoplologist's education. At present, and in the majority, it is the highly emic who are in the van of hoplology's charge, these "seat-of-the-pants" hoplologists who are pioneering the reformation of hoplology. For the moment they are there alone and are the discipline's sole arbiters. Lead they do, but not for long. Intellectuals without emic qualifications will one day try to reap without sowing, without acknowledgment of their forerunners whose academically unlettered names are legion. It is only by the conviction of their courage that hoplologists who lack academic status can hope to bring themselves to higher academic levels and is so doing forestall the etic intrusion.

The pioneer hoplologists are as yet a low water; the movements of their flow are tiny, but presage the flood. A tidewater will appear, and it is the responsibility of today's hoplologists to educate themselves so that their seminal work will not be eroded. Hoplology at the present time has but few truly dedicated persons who think intelligently enough to go beyond the antiquarian interests that once made the study of weapons in the nineteenth century the rich man's hobby and prestige, and which brought forth the stagnation of what was then a budding new discipline. At present it is the responsibility of each hoplologist to work to transform hoplology into a concerned human discipline operating within an assured future. Since our steps appear so uncertain in these directions, we hoplologists cannot allow many serious mistakes in our profession. We must be highly critical of ourselves and others who influence the development of hoplology. In our common interest then, I feel that we are justified to demand full accountability of each other.

THE HOPLOGICAL GLOSSARY

The Arrow:

The complete missile, consisting of all its component parts assembled in a manner that gives it its characteristic relatively straight and slender form and makes possible its intended purpose, which is to be launched from an ordinary bow. Terms not recommended for arrow are: missile; bolt; dart; flight; quarrel; stale.

Arrowshaft:

That portion of the arrow extending away from the base of the arrowhead and to which the latter is attached. In the case of headless arrows, that portion extending away from its own distal surface that is intended to impact against a target. Arrowshafts are most usually made from woods or grasses. Arrowshafts may be called simply "shafts" when the intended inference is abundantly clear. Terms not recommended for arrowshaft are: stele; stale; body; stem; shaftment; arrow; shafting; arrow rod; rod.

An arrowshaft may be a self-shaft, consisting of a continuous piece of a single material; or it may be a compound-shaft, consisting of more than one single piece/kind of material or materials, bonded together to serve as a continuous unit. The arrowshaft may be arbitrarily divided for convenience in analysis into three continuous sections of approximately equal length: a fore-section, which is the portion nearest the arrowhead; a mid-section; and a butt-section, which is located farthest from the arrowhead. Some arrows feature a fore-shaft positioned at the fore-section of the shaft and to which the arrowhead is attached. A fore-shaft is generally made of wood, grasses, or bone, and is usually intended to serve to weight, strengthen, and stabilize
the arrow n flight. Terms not recommended for fore-section are: front-section; fore-part; front; upper; head; neck; top; trouser. For fore-shaft: fore-section; fore-tip. For mid-section: middle; center; stomach; mid-point; breast. For butt-section: tail; tail-section; butt-end; end; back; lower; neck; end-section; foot; footment; shaftment; bottom.

CHOP, SLICE, AND SLANTED CHOP

Tom Conroy
Field Hoplologist

From the victim's point of view at the moment of impact, there are two kinds of cuts, although he might consider the distinction academic. In a chop, the point of impact will move transversely across the blade; that is, the blade will move directly into the wound. (Fig. 1, line AB). In a slice, the point of impact will move lengthwise along as well as transversely across the blade (Fig. 1, line AC). Swordsmen have generally treated the slice as more efficient than the chop; however, it is more accurate to say that the slice is better against a soft surface like flesh (or bread) and the chop is better against a hard surface like armor (or wood).

The traditional explanation of the "greater efficiency" of the slice treats the slice as a special case of the chop. According to this explanation, the effective cross-section of a simplified sword blade is a triangle with its base the thickness of the blade at the back, and its height the distance travelled by the point of impact transversely across the blade. Thus, in a chop the height of the triangle is equal to the width of the blade (Fig. 1, line AB; Fig. 2, height AB); in a slice the height of the triangle is greater, since the line taken by the point of impact diagonally across the blade is longer (Fig. 1, line AC; Fig. 2, height AC). Because the height of the slice-triangle is greater than that of the chop-triangle, and the bases are the same, the acute angle of the slice-triangle is smaller (i.e. sharper) than that of the chop-triangle, even though the same blade is the physical basis for both triangles. Thus, the traditional explanation goes, in a slice you are cutting with an effectively sharper edge; the use of this effectively sharper edge can be seen clearly in the blade of a guillotine (Fig. 3).

However, when the feel of chopping or slicing with sword in hand is considered, the traditional special-case explanation loses much of its persuasiveness. A chop, for instance, is effective only if made with speed and weight behind it; on the other hand, a slow, gentle slice is nearly as effective as a fast one. Again, a chop will cut either a soft or a hard surface, but experience shows that no amount of slicing will cut a hard surface like wood or metal deeply. More than any objective argument, the feel of a slice in the hand is different from the feel of a chop: it seems to slide along the target, while a chop, especially a chop against a soft but rigid surface like hard leather or a cucumber, seems to crunch its way in.
I wish to propose a new model of the difference between chops and slices. This model is based on the two methods of dismembering firewood: splitting and sawing. When firewood is split with a wedge, the two halves are torn from each other; greater force makes a more efficient split and only two fragments (the two halves) result. However, when firewood is sawed, the saw gnaws a channel for itself into the wood; greater force does not make sawing more efficient after a certain level of force is reached and the result is two main fragments (the two halves) and a large number of tiny fragments (the sawdust). I believe that chopping with a sword is analogous to splitting wood and slicing with a sword is analogous to sawing wood. Even the finest-honed edge will show, under a microscope, tiny serrations like a saw-edge; according to my model these serrations are irrelevant in a chop but function actively in a slice. The serrations in a slice gnaw a narrow channel in the target; if the target is soft, like flesh, it will spread aside to let through the much thicker bulk of the blade, but if the target is hard, like metal, it cannot spread, the blade cannot pass far into the target substance, and the slice is ineffective.

The old model of the slice retains some validity; for instance, in my model the guillotine is plainly a chopping and not a slicing instrument, but the slant of the edge makes this chop more efficient just as the old model explain. In my model I would retain the old model as a special case of the chop, terming it the "slanted chop;" thus there would be three actual cutting functions: the chop (cutting like wood-splitting), the slanted chop (cutting like a guillotine blade), and the slice (cutting like wood-sawing). As a practical matter, it is likely that a slicing sword-cut would involve some combination of slice and slanted chop, the proportion being dependent on the weapon and the style of swordsmanship.
1. In deference to the real swordsman among my readers, I must point out that most of my own experience comes from cutting substances like firewood, bread, lamb chops, steak, tanned leather, and vegetables; experience in cutting living flesh and armor might give an entirely different feel.

Footnote

This new model of the cutting functions of the sword is no more proved than the old model; to give it scientific force it would be necessary to make microscopic and photographic studies of objects in the process of being cut. However, I believe that my model of the functions of the sword-cut has both persuasive and illuminatory force.

Footnote


Bibliography
CONFLICT

Uriah H. Barsel
Field Hoplologist

In our last conflict, four of his five wits went halting off.
- Shakespeare.

An incomplete but useful capsule definition of hoplology is the study of weapons and fighting systems. A complementary definition can be a study of the "tools and techniques" of conflict.

"conflict, n. (L. *conflictus*, a striking together, a contest, from *conflicere*, to strike together; *con-*, together, and *fligere*, to strike.) a fighting or struggling for mastery; a combat; a battle; a striving to oppose or overcome; active opposition; contention; controversy; strife."1

Conflict is a spectrum with many technical levels. Conflict has political, economic, ideological, diplomatic, psychological, and military/naval aspects (see chart).2

One does not simply walk up the scale of increasing intensity when engaged in a conflict. In some cases the individual planning action analyzes the situation and then utilizes the concept of the mission to decide on the techniques to be used.

Action at all levels of the spectrum need not be simultaneous, and may not be necessary. Actions on different levels can be mutually supporting. Action on any one level may be used to achieve a goal on another level. More dimensions are added because conflict takes place over time and space.
In a conflict involving social units (including nations), the economy is a fundamental instrument for realizing one's objectives, and the economy becomes a target of primary importance to the enemy. The economic bases of security are:

1. human resources 5. communication
2. natural resources 6. trade
3. industry 7. productivity
4. transportation 8. trends in economic growth

In a conflict, economic policies must:

1) ensure the strength and viability of one's own group,
2) help allied and friendly groups resist economic and political penetration by the enemy, and enable them to make the maximum contribution to the security arrangements of the group, and
3) weaken and disrupt the ability of the enemy to provide support for its policies.

These factors, which determine economic capability, are sometimes referred to as "the principal conditions affecting the sea power of nations," or "the geographic bases of national power." However these factors are titled, they are basic to the study of conflict.

It is to these factors that the techniques of conflict are applied, and it is through these factors that the "tools and techniques" of conflict must achieve their mission.
One coherent framework of "tools and techniques" has been named the "Technology of Social Demolition" by Eugene Methvin. In *The Riot Makers*, Methvin outlines seven stages of action used by radicals to create riots:

**Stage 1:** Organizational Deployment  
**Stage 2:** Preconditioning  
**Stage 3:** Sloganereing and Hate Targeting  
**Stage 4:** Creating the Crowd Nucleus and Screen  
**Stage 5:** On the Scene Crowd Management  
**Stage 6:** Police Baiting and the Confrontation  
**Stage 7:** Manufacturing Martyrs

The riot is an important form of conflict. It is used to achieve a variety of aims. It also has a recruiting and training function for the radical group. Those involved learn skills applicable to other levels of conflict as well.

In the context of conflict, language serves as a "weapon" as much as a true weapon. The loves and hates that are ingrained in people are as important an aspect of the conflict as is terrain and many other features of physical geography.

Once one is familiar with the many things that are utilized as "tools and techniques" of conflict, one can note their use over time and over wide areas of the globe. Many coherent frameworks for conflict exist. The ability to recognize conflict, to delineate the perceptions held and the techniques used by those engaged in it, should enrich hoplological studies.

**Footnotes**


The simple yet effective *tongkat*

**Macro-analysis: the weapon**
- category: staff-stick-club
- group: wood
- genus: stick
- type: *tongkat*
- sub-type: Pahang Malay/Kampung Jaya Gading, Pahang/ Muslim/silat
- class: symmetrical self/ regular cylinder
- self/rectilinear straight butt ends
- order: combat

**Macro-analysis: the system**
- category: extrasomatic/somatic
- group: bladed/staff-stick-club/ arm-hand/foot-leg
- genus: composite art
- type: *silat*
- sub-type: Silat Jaya Gading/Pahang Malaysia/Muslim
- order: combat

Silat Jaya Gadding experts employ the *tongkat* in training.
SYSTEMS CONCEPTS APPLIED TOWARD A STRUCTURE OF HOPLOLOGY

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My critique and proposal utilize a systems approach following Ludwig von Bertalanffy and James G. Miller. In applying these concepts to the task of generating a structure for the science of hoplology the first question that I considered was: "What are the factors that contribute to the character of an observation?" There is, of course, the objective nature of the object or event under observation. There appear to be other factors that need to be taken into account.

In my psychology training I have frequently observed the unappreciated contribution to the experimental results, theoretical interpretations and "testable" hypotheses of the experimenter's choice "instrument" and of the type of data chosen to be collected. One example from my experience illustrates this contribution.

In one rat research study, the experimenter (I was told) put his rat in the skinner box and left him to work out his schedule of reinforcement. As the schedule was to take a long time, the experimenter went to a movie. On returning, he examined the machine's record of the rat's bar press rate. According to his theoretical orientation, he was actually examining, by looking at this graphic record, the rat's behavior. There was some deviation from the predicted performance, which could not be explained by reference to the schedule of reinforcements. Eventually, the experimenter opened his box and (finally) looked at the rat's bar press behavior. Behold. The rat was no longer pressing the bar with his paw. His behavior had migrated, and he was doing a backflip to hit the bar with his nose. This event was reported to me to be real, I believe, by Dr. Randall Flory at Hollins College during my master's degree work. I have since been more appreciative of the contribution of the observer and his instrument to the characteristics of the observation. These concepts form part of the basis of my proposal.
A second question also underlies the viewpoint from which I approached the critique and proposal. This question is one that I came across in my systems reading: "What is the source of complexity in our view of the world?" Is it in the world that we observe, in ourselves as observers, or in the means by which we study the world?

In designing the structure of a science we are talking about separating "areas" of study in some field of objects and events. We must seriously ask how natural can these divisions be when the phenomena under study cannot be isolated without causing them to cease to exist. This systems concept appears to relate closely with some Zen concepts.

Consider that the quality of "weaponness" does not exist in a gun or sword, but exists as an attribution to the implement by an observer who views it as being used in a particular way by one person against another to bring about a desired effect. In the same vein, we say in bando (the Burmese martial art in which I have trained) that if you remove a warrior's weapon he is no longer a fighting man. Perhaps this statement should have a converse: if you remove a warrior from a weapon it is no more a fighting implement. Even in the hands of a fighter, if the weapon doesn't have a combat-related target it is not a weapon, just a means of disturbing the air. These mutual relationships suggested to me a systems type of organization among the elements of the combat situation.

The traditional structures of most behavioral sciences, including psychology, do not appear to address themselves to a view of the world as a system. Most of our science is based on the accepted fiction of linear causality among isolated events. When dealing with systems this relation does not often hold or prove useful. The effect of a change in element A on element B will often depend on the effect of the change in A on C, which also affects B.

In the physics of atomic particles these kinds of relationships are acknowledged by Heisenberg's uncertainty principle, which states that you can measure the momentum or the position of a particle, but not both simultaneously. The effects of the observation destroy or change the variable being measured as well as other variable which are potentially measurable. Heisenberg dropped Bohr's concept of the atom and opened up a new way of looking at the world.

Similarly, it may be useful to pretend that the traditional divisions of behavioral sciences do not exist. How then to structure the science of hoplology? My approach was to look at the kinds of initial observations that could have led to the founding of the science. After this was an analysis into elements of the object of study, human combative behavior, in the hope that it would lead to natural divisions for the science.

We observe that weapons are employed in combat. This suggests that one branch of hoplology deal with the physical implements, and their characteristics, of combat. Any combat deals with the interaction of two or more individuals, up to combats involving large groups. All combat requires an interaction of individuals, regardless of how they may be organized. Just as the biological evolution of a species is a product of the birth, life, and death of individual species members, so combative behavior systems may grow, evolve and die on their successes in individual combats as the individuals that continue those systems survive and reproduce/transmit their information or die. These ideas suggest branches of hoplology dealing with combatants as individuals and as groups. Combat requires that the individuals interact with each other primarily through wielding a weapon. This suggest the study of the structure and dynamics of weapon-using behaviors. Combats occur within particular environments. This suggests a study of the effects of combat environments on combative behavior. Lastly, the behavior of humans is largely goal directed, serving some purpose or function. This suggests a branch of hoplology dealing with the function of weapons in use.
The systems matrix for the structure of hoplology also uses the dimension of type of data collected. Data may be collected on the state of a variable, the change in the state of the variable over some other variable such as time, place, culture, etc., or the co-relation between two related variables. Data may be collected on structures, processes and purposes of elements, relations between elements and systems as wholes. These suggested areas will be more fully developed in future research and discussion.

Note:

SOME AIMS AND OBJECTIVES OF HOPLOLOGY: Part III

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In conformity with its stated definition (see my article in *HOPLOS*, Vol. 2, No. 2), hoplology being the study of the basis, patterns, and relationships of combative behavior in all levels of social complexity, it is implicit in that definition that hoplology aims at improving man's understanding of himself. Therefore, it is absolutely necessary that hoplology continue to demonstrate a respectable academic status, a task made difficult if only because as an academic field of study, hoplology is as yet an immature discipline seeking its own dimensions and insisting on its separate existence from other fields of longer established disciplines. The image of hoplology shall be determined through the personal and professional lives of hoplologists. It is of utmost importance, in this respect, that the hoplologist avoid any connection with the popular and lucrative fields of vulgarization which by their natures suggest themselves to be genuine and major aspects of hoplology. I refer to the world of theatrics in particular and the fantasies necessarily perpetuated by associated forms of entertainment. The hoplologist must resolutely differentiate his discipline and role from that of entertainment and entertainer, realizing full well that the entertainer belongs to quite another professional world with enormously different values and motives.
It will be necessary to go beyond the mere intuitive skill that hoplology has largely been during the past twenty years. Here the architecture of hoplology must be carefully reassessed and reexamined against the leading edge of the modern scientific world. Archaic formulations, once useful but now no longer capable of producing desired results, must be set aside. This effort will require a considerable period of time, actually that which amounts to a transition phase towards a new disciplinary configuration. Already the restructuring of hoplology has occupied some Center hoplologists for two years or more. Hoplologists who are aware of the inadequacies of their own older formulations of research strategies and procedures have joined together in a concerted effort to restructure hoplology. This work is, as yet, not complete and remains a top priority. The awareness, in hoplologists, that the architecture of their discipline needs restructuring has been set in motion by the obvious need to couple hoplology with systems study, sociobiology, cultural ecology, analytical and inductive statistics, aided by those powerful tools, the digital and analogue computer, and a whole array of new studies.

The hoplologist must be certain as to what are primary sources for his investigations and observation/collection of data. He must not be led into an investigative cul-de-sac by searching blindly for potential avenues of information. The undisciplined search is paralleled in low value by the undisciplined and uncritical accumulation of data made for the purpose of bulking up hopological resource materials, having no more value than a huge stack of dust-collcting books which will never be read. In order that the best research strategies be formulated and the best possible use be made of data, hoplology must develop and utilize a scheme of systematic and ordered study based upon clearly stated and properly defined models and rules of procedure. It is also essential that hoplology possess a central theory capable of synthesizing the general regularities within its data in such a way that the particular object under investigation can be quickly isolated and evaluated.

In this frame of reference it is not to imply that by adding piecemeal and at random new techniques/processes to the existing structure of hoplology that this effort will guarantee success. The integration being sought must be accomplished by means of discerning selection and testing, the new items united to match hopolological dimensions. Hoplology itself must adapt and change to gain the best possible advantages from these marvelous new potentials. This will become possible only if the hoplologist himself responds positively to the process of selection and integration. He must face the new innovation and work unceasingly through a period of inevitable groping, experimentation, error and constructive remedial feedback. Any tendency on the part of a hoplologist to avoid the restructure of hoplology in the mood of nostalgic retreat wherein hoplology functions once more as an antiquarian study, as it did in the last half of the nineteenth century and early decades of the twentieth, as well as the sit-on-the-fence hoplologist who awaits the outcome through the work of others without lending a helping hand, are detrimental to the growth of the new restructured hoplology now being implemented.
Use of the bessi chabang in pentjak-silat of Batumerah, Ambon, the Moluccas.

A typical bessi chabang.
The Arrowhead:

That part of the arrow which is mounted on the fore-section or fore-shaft of an arrowshaft in order to ensure a desired kind of shock power at the time the missile arrow impacts against a target. The sizes and shapes of arrowheads vary greatly. Arrowheads may be called simply "heads" when the intended inference is abundantly clear.

Terms not recommended for arrowhead are: point; points; arrowpoint; pile; tip; arrow tip; apex; arrow apex.

An arrowhead can be made from a wide range of natural materials: bone, wood, horn, metal, rock, glass, ceramic material, shell, grasses, teeth, ivory, hide, and so forth. It may also be fabricated from synthetic materials. When the arrowhead is wholly constructed from a single material it is a simple head; when it is an arrangement of different materials bonded together in some fashion it is a compound head. An arrowhead may be either shaft-continuous, that is fashioned directly and on-ly form the material constituting its shaft and, therefore, an integral one-piece part of its shaft, or it may be shaft-dis-continuous, that is, separate from but attached by some means to the shaft or fore-shaft.

Arrowheads are basically either blunt heads or bladed heads, the former kind intended primarily to deliver percussion force without penetration of the target; the latter are designed to pierce, penetrate, and inflict cutting action on the target.
THE DEVELOPMENT OF MODERN HOPLOLOGY

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It is not my intention here to present even the most summary of historical backgrounds of hoplology. Rather, I will briefly explain the germinal background of the newly formulated hoplology, an academic discipline, as it emerged in the 1950's under the guidance of the now IHRC Director, Donn F. Draeger.

Although Draeger had been in the Pacific Basin, continental and insular areas of Asia since the early 1940's, and was, therefore, able to view and study an enormous number of different ethnic weapons and combative systems, it was not until the latter half of the decade (post World War II) that he was able to find time enough to assemble the basic conceptual framework of hoplology, the latter a word he first became familiar with years earlier through Sir Richard Burton's _The Book of the Sword_. The close of the Korean War gave Draeger the opportunity to take up a more or less permanent residence in Japan in the mid-1950's. Draeger became thoroughly occupied with the study and practice of Japanese martial and related disciplines. His attention was drawn at this time to the existence and activities of Japan's oldest organization for the study and preservation of classical martial arts and ways, the Nihon Kobudo Shinkokai ("Society for the Promotion of Japanese Classical Martial Ways"), into which he sought and subsequently gained membership. Draeger thereon founded the International Research Section of the Kobudo Shinkokai, wherein interested non-Japanese persons might study and conduct research within the Japanese martial ethos. By the early 1960's, this Section had already conducted an ongoing series of investigations in Japan, and had produced a sizeable amount of hoplological data which was mainly, but not entirely relevant to Japan. Draeger soon changed the title and modified the activities of the original Research Section to that of a wider-based organization which he called the International Martial Culture Research Center (IMCRC). In spite of somewhat divergent interests, the alliance between the Kobudo Shinkokai and the IMCRC continued as it does today, albeit a further title change made in the late 1960's made the latter the International Hoplological Research Center (IHRC). The IHRC pioneer fieldworkers widened still further the scope of the Center's activities. Draeger, Quintin Chambers, William Fuller, Howard Alexander, and Joseph Tartaglia made several expeditions into Australia and the Indonesian Archipelago.

More extensive fieldwork occupied the hoplologists of the IHRC during the 1970's who carried Center operations into the Pacific Basin area and the Greater Malay Archipelago. Center specialists traveled outside of Japan to introduce and explain the new discipline of hoplology. Draeger himself spent considerable time at the East-West Center and the University of Hawaii in Honolulu, lecturing at both institutions as well as doing research through the help of Federal grant money. Hawaii was selected as a base for the future construction of the Center's facilities. In the interim, the IHRC operates from its original base in Japan. The end of the transition phase in which the Center now finds itself is contingent upon the completion of the legal process by which the Center will become an educational institute and non-profit corporation. Japan will continue to operate as an IHRC branch in Asia, a literal training ground for hoplologists who conduct training, fieldwork, and study in Asian fields of specialty.
With a $72,000 grant from the National Endowment for the Humanities, Leeward Community College, on the Island of Oahu in Hawaii, sponsored a special three-week symposium on the traditional martial culture of Japan, conducted by IHRC Director Donn F. Draeger. Before the start of the college course, public demonstrations of some of the classical martial traditions of Japan were given, featuring displays and explanations by Otake Risuke, shihan (master teacher) of the Tenshin Shoden Katori Shinto Ryu. Perhaps the high points of these demonstrations were those during which Mr. Draeger wore a suit of Japanese armor while Mr. Otake explained the relationship between the weapons, the armor, and the combative system embodied in the Katori

“Weak points in the design of armor determined technique,” explains Otake Risuke as he indicates an undefended articulation in the armpit area of IHRC Director Draeger during the public lecture-demonstration.
Demonstration of the forms of the Tenshin Shoden Katori Shinto Ryu. These technical points were expanded by Mr. Otake in a lecture designed to bring the moral and philosophical underpinnings of classical Japanese martial culture into better focus.

Later, during the three-week symposium, Mr. Draeger presented an overall historical and hoplological review of the development of that martial ethos.

Both the demonstrations and the symposium were well received.

Announcement

During the past year preparations have been underway in an effort to organize the First International Hoplological Congress. The venue for this important event is Chateau Grandson, Grandson, Switzerland, and it is expected to take place in 1983. Those persons who may have heard earlier unofficial announcements setting the Congress for 1982 are urged to notice this important change of year. The extension of one year is needed by the Organizing Committee and invited guest speakers in order that each may prepare more thoroughly for the Congress. *HOPLOS* will carry the necessary information about the Congress as details become more clear.