

Tai-sabaki for the piano, tai-sabaki for the tatami – A tribute to Prof. em. David B. Waterhouse (1936-2017)

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REPORT

Abstract

David B. Waterhouse (1936-2017) was a Professor emeritus, Japanese studies scholar, and humanities polymath. Educated to concert pianist level, he graduated in Western Classics, Moral Sciences, and Oriental Studies from the University of Cambridge. It is there where during his freshman year he had attended for first time a live *jūdō* demonstration, and had decided to start his *jūdō* career. Professor Waterhouse would eventually join the University of Toronto, where he would spend the rest of his professional career as an educator and scholar. David aptly understood and taught *jūdō* as it was meant by its founder, *i.e.* as a form of pedagogy striving for both physical and intellectual development. Consequently, his academic *jūdō* classes at the University of Toronto's Department of East Asian Studies attracted an enthusiastic crowd of students. Professor Waterhouse's scholarly legacy is vast, showing a remarkable breadth in topics which he surveyed, investigated and mastered, but he was particularly proud of his magnum opus, *i.e.* a two-volume catalogue of woodcuts by Japanese artist Suzuki Harunobu published in 2013. The manuscript of his book on *jūdō*'s cultural and technical history, unfortunately, remains unfinished due to his untimely passing.

Keywords: Cultural anthropology; East Asia; ethnomusicology; Japan; judo; martial arts.

Tai-sabaki para piano, tai-sabaki para tatami – Un tributo al Prof. em. David B. Waterhouse (1936-2017)

Resumen

David B. Waterhouse (1936-2017) fue Profesor emérito, experto en estudios japoneses y un erudito en el ámbito de las humanidades. Educado a nivel de concertista de piano, se graduó en Clásicos Occidentales, Ciencias Morales y Estudios Orientales en la Universidad de Cambridge. Fue allí donde, en su primer año, asistió por primera vez a una demostración de *jūdō* en vivo y decidió comenzar su andadura en el *jūdō*. Con el tiempo, comenzó a trabajar en la Universidad de Toronto, donde pasaría el resto de su carrera profesional como educador y académico. David supo entender y enseñar el *jūdō* tal y como lo entendía su fundador, *i.e.*, como una forma de pedagogía que busca el desarrollo físico e intelectual. En consecuencia, sus clases universitarias de *jūdō* en el Departamento de Estudios de Asia Oriental de la Universidad de Toronto atrajeron a una multitud de estudiantes entusiastas. El legado académico del profesor Waterhouse es vasto, mostrando una notable amplitud de temas que estudió, investigó y dominó, pero él estaba particularmente orgulloso de su obra maestra, *i.e.*, un catálogo de xilografías del artista japonés Suzuki Harunobu, publicado en dos volúmenes en 2013. El manuscrito de su libro sobre la historia cultural y técnica del *jūdō*, desafortunadamente, permanece inacabado debido a su prematura muerte.

Palabras clave: Antropología cultural; Asia Oriental; etnomusicología; Japón; judo; artes marciales.

Tai-sabaki para piano, tai-sabaki para tatami – Um tributo ao Prof. David B. Waterhouse (1936-2017)

Resumo

David B. Waterhouse (1936-2017) foi Professor Emérito, especialista em estudos japoneses e um erudito no âmbito das humanidades. Educado como concertista de piano, viria a graduar-se em estudos Clássicos Ocidentais, Ciências Morais e Estudos Orientais na Universidade de Cambridge. Foi aqui que, no seu primeiro ano, assistiu, pela primeira vez, a uma demonstração ao vivo de *jūdō* e decidiu começar a sua prática. Com o passar do tempo, começou a trabalhar na Universidade de Toronto, onde permaneceu até ao final da sua carreira profissional, como educador e académico. David decidiu ensinar o *jūdō* como o entendia o seu fundador, *i.e.*, como uma forma pedagógica que procura o desenvolvimento físico e intelectual. Em consequência, as suas classes universitárias de *jūdō* no Departamento de Estudos da Ásia Oriental da Universidade de Toronto atraíram muitos estudantes entusiastas. O legado académico do Professor Waterhouse é vasto, mostrando uma notável abrangência de temas que estudou, investigou e dominou, pelo que estava particularmente orgulhoso da sua obra-prima, *i.e.*, um catálogo de xilografuras do artista japonês Suzuki Harunobu, publicado em dois volumes, em 2013. O manuscrito do seu livro sobre a história cultural e técnica do *jūdō* ficou, infelizmente, inacabado devido à sua morte prematura.

Palavras-chave: Antropologia cultural; Asia Oriental; etnomusicologia; Japão; judo; artes marciais.

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The recent death of Professor emeritus David Waterhouse, a venerable University of Toronto educator and distinguished scholar of Japan, has brought his life all the more vividly to mind—a life of extraordinary dedication and accomplishment.

David Boyer Waterhouse was born on July 13th, 1936 in the spa town of Harrogate, England, on the edge of the Yorkshire dales and moors. His maternal grandfather was a Londoner, and a collateral descendant of the painter J.M.W. Turner, while his father, Geoff, was an auctioneer and appraiser of antiques, and his mother, née May Boyer, kept house, raising her two children, David, the oldest, and Caroline, his younger sister (Waterhouse, 2003b).

At Rossall School, in Fleetwood, Lancashire, where he was a major scholar, he specialized in Classics (Latin and Greek). Afterwards, while fulfilling two years of full-time military service, he obtained his licentiate diploma in pianoforte from the Royal Academy of Music, in London, where he had studied under Muriel Denny (Waterhouse, 2003b), a former direct pupil of the well-known British music pedagogue Tobias Matthay (1858-1945).¹ David had originally started taking piano lessons at the age of 4.² For the next five years he was at University of Cambridge's King's College, where he was an 'Exhibitioner', a term that at the old British universities refers to a merit-based scholarship-holding student. In this capacity he successively studied Western Classics, Moral Sciences, and Oriental Studies (both Japanese and Chinese) to complete a three-honors Bachelor of Arts degree, meanwhile showing his intellectual capacity to master a wide variety of disciplines that essentially bridged art, music, dance and philosophy, and this from East to West. It was here, through Laurence Picken (1909-2007), a true universalist with a PhD in Zoology who also was an ethnomusicologist who at one point held the rather diametrically opposed academic positions of assistant director of research in zoology and assistant director at the Faculty of Oriental Studies of Cambridge University, that David was first exposed to non-Western music, a topic that would become a guide wire through the rest of his life.

At Cambridge he would also work as a Research Assistant for the Cambridge Institute of Criminology. After obtaining a Master's degree, he decided against pursuing a doctorate at Cambridge in favor of making a living. On leaving Cambridge in 1961 he joined the staff of the British Museum as an Assistant Keeper in the Department of Oriental Antiquities. It is there that he wrote his first book, on the topic of the development of the Japanese color print, and where early in his career he gained expertise on the 18th-century Japanese woodblock print artist Suzuki Harunobu 鈴木春信 (1724-1770). In his free time, he would take bagpipe lessons!

The first time David heard of *jūdō* was in a schoolboy story by the English writer John Finnemore (1863-1915), author of a number of novels, as well as books of popular history, including one about Japan. His book *His first term: A story of Slapton School* is set in an English boys' boarding school, of the type David had attended himself some fifty years later. In the story, one of the new boys is of Japanese origin and named "Itō Nagao" who, being small and polite, is immediately picked on by the school bully. The first night in the dormitory there is a quarrel, and to the amazement and admiration of the other boys the bully gets thrown across the beds with a "*jūjutsu*" technique. A color illustration in the books depicts a throwing technique that resembles

¹ Among Tobias Matthay's students were many illustrious British pianists that defined the 20th century English School of Pianism, such as Clifford Curzon, CBE (1907-1982), Myra Hess, DBE (1890-1965), and Moura Lympany, DBE (1916-2005). 'CBE' and 'DBE' stand for, respectively Commander and Dame Commander of the British Empire, both being ranks in the British order of chivalry that is officially called "The Most Excellent Order of the British Empire", as established in 1917 by King George V.

² According to David, both of his parents were musical and played quite well, but he recalled that it was his mother who first taught him how to read music (Waterhouse, 2003b). The exact age at which David started playing the piano is not unequivocally consistent mentioning sometimes the age of 4 (Ferrier MacKay, 2017), while there are other instances where it is mentioned that he was 5 years old (Waterhouse, 2003b). His first formal piano teacher was a certain "Mademoiselle Devereux" (Waterhouse, 2003b).



Kōdōkan jūdō's kata-guruma 肩車 [shoulder wheel]. Following this event, "Itō" goes on to be a star at rugby, and becomes one of the most popular boys in the school...

David's curiosity was aroused, and he purchased a little instructional book by Ernest J. 'E.J.' Harrison (1873-1961), who as a journalist had lived, *inter alia*, in Japan, and had trained at the *Kōdōkan*. He had also written and adapted into English several other books on *jūdō* and martial arts. From this book he had purchased, and which was illustrated with descriptions and line drawings of the various *jūdō* techniques, David tried to imagine what it would feel like to perform throwing techniques such as *tomoe-nage* 巴投 [circular throw] and other. The hard truth though was that until that point David in real life still had never seen *jūdō* being practiced. In Yorkshire, where he was born and grew up, there were no qualified instructors and scarcely any *jūdō* clubs.

David's first opportunity to actually witness a *jūdō* practice was in 1956, when he was a freshman at Cambridge University, and attended a demonstration by the *Cambridge University Jūdō Club*. He joined on the spot! It was in fact partly through *jūdō* that he first became seriously interested in things Japanese, and that after graduation he was able to remain at Cambridge for two further years to commence formal study of both modern and classical Japanese language, as well as of Japanese history and classical Chinese.

Through the research of the late Richard Bowen it has emerged that *Cambridge University Jūdō Club* is the oldest in Europe, having been founded in 1906 (as a *jūjutsu* 柔術 club).³ David's first instructor at Cambridge was John James 'J.J.' Knonsheil (1892-1957), 4th *dan*, a rather high rank for a Westerner in those days, who taught *jūdō* there for some 30 years, in what David described as a "precise if old-fashioned style". J.J. Knonsheil was a remarkable and mysterious man, who sported an enigmatic smile, and cultivated an air of mystery. As a young man he allegedly had demonstrated his prowess in front of the Tsar of Russia, defeating 20 wrestlers in 25 minutes; he had also worked as a French secret agent, and had been imprisoned by the Germans during The Great War of 1914-1918. He lived behind German lines and was captured, but the story went that he made a miraculous escape on the eve of his execution, in this way contributing to his aura.⁴ Unfortunately he passed away after David's first year of study (1957) although David retained vivid memories of this unique character, who taught everything on the left side of the body, and who had effective, yet unusual *kaeshi-waza* 返技 [countering techniques]. David insisted to me that the way he performed *harai-tsuru-komi-ashi* 左払釣込足 [lifting and pulling foot sweep] came directly from Knonsheil.

Knonsheil was replaced as coach of the *Cambridge University Jūdō Club* by the indomitable Japanese *budō* expert Abe Kenshirō 阿部謙四郎 (1915-1985), then a *Kōdōkan jūdō* 7th *dan* (and subsequently *Kyūshindō* 求心道 8th *dan*). David described *Abe-sensei* as an even more remarkable character. Originally from Shikoku 四国, *Abe-sensei's budō* education originated at the *Budō Senmon Gakkō* 武道専門学校 [Vocational Martial Arts School] in Kyōto, where he had rapidly gained

³ The *Budōkwai* 武道会 in London, often erroneously described as the oldest *jūdō* club in Europe, in fact was founded only in 1918, also originally as a *jūjutsu* club.

⁴ Before coming to Cambridge 'J.J.' had had an eventful life, being an early exponent of *jūjutsu* in Europe, and was involved with military intelligence during the First World War. Amongst his papers that professor Waterhouse had come across, was a list of his contests which began: "Amateur Championship of Canada 1909", followed by "Professional Championship of Canada 1910" ... According to professor Waterhouse, past members of the *Cambridge University Jūdō Club* remembered him telling them he learnt his *jūdō/jūjutsu* first as a boy in Paris, at the turn of the century, by being the partner of the Japanese Ambassador's son, taught by one of the Ambassador's retainers (of the samurai class). 'J.J.' was chosen because of his age and size, and because his father was a security guard at the Canadian Embassy/Consulate (or whatever at that date). Carefully mounted and preserved amongst his records was a newspaper cutting, above which he had written "Speech by Sir Arthur Currie o/c Canadian corps on April 22nd, 1918 and issued as a Special order". This would have to be General Sir Arthur Currie (1875-1933), about whom much has been written in Canadian military histories. Knonsheil spoke of being in Canada — possibly involved with the Royal Canadian Mounted Police. It is known he spoke French, and it has been suggested that "John James" might have been "Jean-Jacques", something that, in fact, is very plausible. There exists no such birth certificate in the British records, nor anyone, apparently, of that birth name ... His wife, Kathleen Lillie Knonsheil, five years his junior and born in 1897, died in 1978 (De Créé, 2017).



distinction on the *tatami*, not only in *jūdō*, but also in several other *budō*, including *aikidō* 合気道 and *kendō* 剣道, both in which he held 6th *dan*. He was one of only four people known to have defeated in competition the famous Kimura Masahiko 木村政彦 (1917-1993).

At the time David became acquainted with him, Abe-sensei was still in his prime as a teacher and the highest-ranking *jūdōka* (and obviously also *aikidōka* and *kendōka*) in Britain. As he recalled, it was at a big public demonstration in Cambridge that David decided, rather wickedly, to see how long he could stay on his feet in a *randori* session against Abe-sensei, not by holding him off, but by relaxing and evading his attacks. “In the end, of course, he got me, I think it was with *ashi-waza* 足技 [leg throw]”, David said, while Abe-sensei afterwards remarked to him in his broken English: “You very hard to throw !”, which until advanced age left David wondering if this remark was intended as a compliment or was merely an observation. In addition to learning directly from Abe-sensei, David quoted Bill Reeve, one of Abe-sensei’s foremost students as one of his major instructors during his early *jūdō* career. David for the rest of his life would treasure his membership book of the “Abbe Judo Club”, with Abe-sensei’s signature promoting him in 1959 to 3rd *kyū*. Cambridge University equally awarded David a “Half-Blue”,⁵ for participation in the annual *jūdō* tournament against Oxford University.

In 1961, after having been offered a job at the British Museum in London, he moved into a one-room flat in Hampstead, London, which he could barely afford. Hence, David became a member of the *Renshūden*, a *jūdō* club for him located more favorably than the *Budōkwai*, and based in a former church hall in North London, founded by Trevor P. Leggett (1914-2000). At the time the chief instructors were the Scotsman George Kerr, CBE (born 1937) and currently an IJF 10th *dan*-holder, and John E.B. Newman (1935-1993), a 5th *dan* and long-time Head of the BBC Japanese Service, both *jūdōka* with Japanese *jūdō* experience acquired at the *Kōdōkan* and at Tenri University in Nara, who had recently returned from Japan and who both enthusiastically liked showing off the new techniques they had learnt over there. Leggett himself was famous enough on his own being the first and only Westerner at the time holding the high *jūdō* rank of *Kōdōkan* 6th *dan*. It was also Leggett who then decided to invite two Japanese star competitors to England to come share their knowledge of *jūdō*: Matsushita Saburō 松下三郎, 5th *dan* at the time, now 9th *dan*, and Watanabe Kisaburō 渡辺喜三郎, also 5th *dan* at the time, now 8th *dan*. Both *jūdōka* left a deep impression on David and had since become firm friends.

As could be expected, the charismatic Leggett, arguably the first Western *jūdō* scholar, and one of the few who was once promoted by Kanō Jigorō-*shihan* himself, struck a chord with David. In addition, to his high *jūdō* rank and technical skill and experience, Leggett had written and would continue to write many books on a variety of topics including *jūdō*, Zen Buddhism, yoga, and *shōgi* 将棋 [Japanese chess], and —not a minor detail here— Leggett also had a deep interest in music, which was no surprise, given that his father Ernest Leggett had been a violin child prodigy and professional violinist under the well-known music conductor Sir Thomas Beecham (1879-1961). Some fifteen years ago while I was conducting research on the topic of *gō-no-kata* 剛の形 [Forms of proper use of force], at that time a *kata* that was completely unknown in Europe and that had long disappeared from practice in Japan, David appeared to possess an important piece of information referring to a unique experience he had had. As it turned out, David had paid a visit to Leggett in his final years when the latter was already blind and bent double. At one point during the conversation the two men were having, Leggett struggled to his feet to demonstrate for David’s benefit one or

⁵ A “Blue” is an award earned by athletes at some of the old British universities and some prestigious schools for competing at the highest level. The awarding of “Blues” commenced at Cambridge and Oxford universities. Athletes at the University of Cambridge may be awarded either a so-called “Full-Blue”, a “Half-Blue”, “First-Team Colors”, or “Second-Team Colors”. Cambridge University requirements are that typically among the achievements must be included being in a varsity match or race against the University of Oxford. A Full-Blue is the highest and a much-coveted and prestigious honor that may be bestowed upon a Cambridge athlete by his university. By ways of comparison, “Full-Blue” standard is approximately the same as being successful at a national level competition, whilst “Half-Blue” standard more or less compares to being successful at county or regional level.

two of the generally long forgotten techniques from *gō-no-kata*, which Leggett still remembered having seen being demonstrated at the *Kōdōkan* in the late 1930s.

While at the time I learnt of this particular encounter, Leggett had already passed away (he died in 2000), and David, before that encounter having never seen these techniques, unfortunately could not remember their mechanics in order to provide more detailed information to me. Although at that point in time I was still years away from re-discovering *gō-no-kata*, the story inspired me to not give up on this topic of which at the time no significant sources were known to still exist (De Créé & Jones, 2009).

David, having fought his way up to brown belt 1st *kyū* at the *Renshūden*, decided to leave England at the end of 1964 for the University of Washington, in Seattle, in part to pursue his interests in Asian music and ethnomusicology. Here, under the tutelage of the late Leon Hurvitz (1923-1992), an eminent sinologist, he learnt to read Buddhist *kanbun* 漢文 [classical Japanese], took first-year Korean, and conducted research on Japanese paintings in the Seattle Art Museum. Even that was not enough to saturate David's bright mind, so he decided to study the *koto* 琴 [13-stringed traditional Japanese zither] for two years, whilst he also played *shō* 笙 [17-pipe traditional Japanese mouth organ resembling panpipes] and *wagon* 和琴 [6- or 7-stringed traditional Japanese zither native to Japan] in the university *gagaku* 雅楽 [ancient Japanese imperial court music and dances] ensemble, and even took a few lessons on *kayagūm sanjo* 가야금산조 [a traditional Korean instrumental genre].

Although the *Seattle Jūdō Club*, founded around 1902, is the oldest *jūdō* club in the US and presumably even the oldest *jūdō* club outside of Asia, its *dōjō* was located inconveniently far away for David to continue his *jūdō* practice. Although he did visit the *dōjō* a couple of times, in the end it meant the start of a near 15-year hiatus in his *jūdō* practice.

Two years later, in 1966, David was invited to the University of Toronto to where he decided to transfer. He made a half-hearted attempt to restart his *jūdō* practice, but again, other things intervened. Instead, he ended up getting married to Japanese woodblock print artist and Fulbright Scholar Matsubara Naoko 松原直子, MFA⁶ (born in Tokushima 徳島, 1937), and settled in Oakville, a suburban town in southern Ontario, Canada, located on Lake Ontario and part of the Greater Toronto area.

After joining the faculty of the University of Toronto, David was promoted in 1975 to Full Professor in the Department of East Asian Studies, a rank he held until 2002, when he became a Professor Emeritus. From 1966 to 2002, David taught a wide range of subjects at the University of Toronto. As a professor, David was an inspired teacher. His student evaluations typically would say something along the lines of: "Professor Waterhouse is a gentleman, extremely knowledgeable and enthusiastic. I would highly recommend taking any of his courses".

In Oakville, David was able to resume his study of *jūdō* at a small local club, where in 1987 at last he obtained his *shodan* 初段 [first-degree black belt] under the guidance of Harry Scott, 3rd *dan*. Inspired by Professor Donald Levine's course "Conflict theory and *aikidō*" at the University of Chicago, and strengthened by his own new credential, Professor Waterhouse infused some of his East Asian studies courses with his *jūdō* knowledge. For example, since 1990, through his university's Department of East Asian Studies, he had been teaching a third-year undergraduate course entitled "*Jūdō* in Japanese culture", a course in which he attempted to bridge the gap between theory and practice, something he considered inescapable in an academic institution. In this way he also attempted to give the students a glimpse of the possibilities for acquiring knowledge non-verbally through use of the body. Students who took this course received academic credit, and 85 percent of the marks were earmarked for written work, though it was a requirement that they also underwent practical training in *jūdō*. No prior experience of *jūdō* was necessary though (Waterhouse, 2002a, pp. 125-130).

The course would last for thirteen weeks, and entailed two hours of weekly lectures complimented by two hours of weekly practical work. Enrollment was limited to thirty-five

⁶ MFA: Academic graduate degree of Master of Fine Arts.



students, with attendance typically being more or less equal among both genders. The course was intended as an introduction to Japanese culture through *jūdō*, and followed in Spring semester by “Art and religious experience in Japan”, which could be considered as the prior course’s complement (Waterhouse, 2002a). To deliver his *jūdō* course, Professor Waterhouse made use of slides and video documentaries especially to illustrate *jūdō* and its history as well as other aspects of Japanese culture. Course assessment required the students to write two essays —a shorter one and a longer one— on an aspect of Japanese culture other than *jūdō*, which they were free to choose themselves. However, at the end of the course they were also asked to write 300 words entitled “Impressions of *jūdō*” (Waterhouse, 2002a). In this way they provided David with an opportunity to understand how they thought about *jūdō* as a result of taking the course, at least after making it clear to them that they should not confuse this task with an opportunity for the students either to tell their professor what they think about the course, or to offer false compliments in the hope of attracting a higher mark.

Professor Waterhouse’s students found the practical component of this course an appreciated challenge, firstly, because it was a novel experience for them to wear the white *jūdō* uniform, follow the ritual of lining up along the *tatami*, sitting in formal *seiza* kneeling position, perform a kneeling bow, and practice *mokusō* 黙想 [silent contemplation or meditation], and secondly, because *jūdō* being a contact activity, for some represented also a novel, or rather forgotten, experience to touch and be touched by another person. For the majority of students though, it was certainly a novel experience to be thrown onto the floor, and to feel the power of *jūdō* arm locks and strangles. Gradually, students came to realize that there is no shame in being thrown during *jūdō* practice, and that it can be a satisfying or even thrilling experience, when one is thrown expertly and lands correctly without hurting oneself (Waterhouse, 2002a, pp. 125-130).

While the contents of Professor Waterhouse’s “academic *jūdō* course” contained all the practical and technical elements of any club level introductory *jūdō* course and also provided an opportunity to advance from zero to 5th *kyū* 五級 [yellow belt], it was clearly pitched at university level utilizing both lectures and practical work to give students an intellectual overview of *jūdō*, even if at that point they were not able yet to execute *jūdō*’s techniques fluently. Having taught his course in this way, David firmly believed in its value for body, mind and spirit, and that it promoted a stronger sense of social as well as bodily and personal awareness. It cannot be denied that the competitive ethic of *jūdō* often brings out the ego of some practitioners and other problematic character traits, but, fortunately, this is less likely to reveal itself on the *tatami* (where the etiquette of the *dōjō* and the agreed contest rules prevail), than sometimes within the power structures of *jūdō* organizations and modern day Internet forums (Waterhouse, 2002a, pp. 125-130).

Professor Waterhouse transferring his knowledge of *jūdō* in the way described, was infinitely closer to Kanō Jigorō’s intent with *jūdō* than the international *jūdō* organizations and national governing bodies trying to convince that *jūdō* is a sport with the aim of winning medals in fighting contests or by misrepresenting *kata* as something that supposedly has to be demonstrated before a jury that gives scores depending on how well the demonstration adheres to a certain commercial *Kōdōkan* video that distinguishes itself by a complete lack of understanding of both *jūdō* and *kata*.

Rather, in the way Professor Waterhouse delivered his course, he was able to have it incorporate knowledge as comprising mostly non-verbal cognition, *i.e.*, information from the senses does not have to be reducible to, or reduced to, words in order to count as knowledge. Similarly, the experience of works of art, whether visual (paintings, sculpture, decorative arts, architecture) or performative (music, dance, theater), counts as a form of knowledge, or rather as many forms of knowledge, on many levels of the psyche. Beyond this, the experience of performing oneself, as opposed to watching someone else performing, counts as knowledge (Waterhouse, 2002a, pp. 125-130).

Besides, the link between music and *jūdō*, perhaps only tangential to those lacking the experience —or the will, commitment or stamina to obtain that experience— in either or both music (or expanded to art as a whole) or *jūdō*, is quite prominent and also useful as a teaching tool. To use Professor Waterhouse’s own words referring to his piano teacher Muriel Denny: “She made

me think very hard about technical problems, in particular of tone production, so that without even looking I can tell if a student is playing with stiff arms: *tai-sabaki* 体捌き [evasive body movement as used in Japanese martial arts] for the piano, you might say.” (...) ⁷ Indeed, the Taoist concept of *jū* 柔 [giving way] is an overarching *modus vivendi* in comprehending and acquiring expertise in both music and *jūdō*.

Energized by his blossoming career at the University of Toronto and his popularity-gaining *jūdō* course, David finally was able to make time again to further his own *jūdō* skills. He became a member of the *Rendōkan*, a long-established *jūdō* club in Hamilton, Ontario, where he would successively obtain his 2nd, 3rd and in 2008 his 4th *dan* black belt rank from *Judo Canada*, under the guidance of his club’s chief instructor Mitchell Kawasaki, 7th *dan*. As Canada is one of the very few countries outside Japan whose promotions are still directly recognized by the *Kōdōkan*, he also obtained *Kōdōkan* 4th *dan* (2008), which was his final *jūdō* rank (Figure 1).

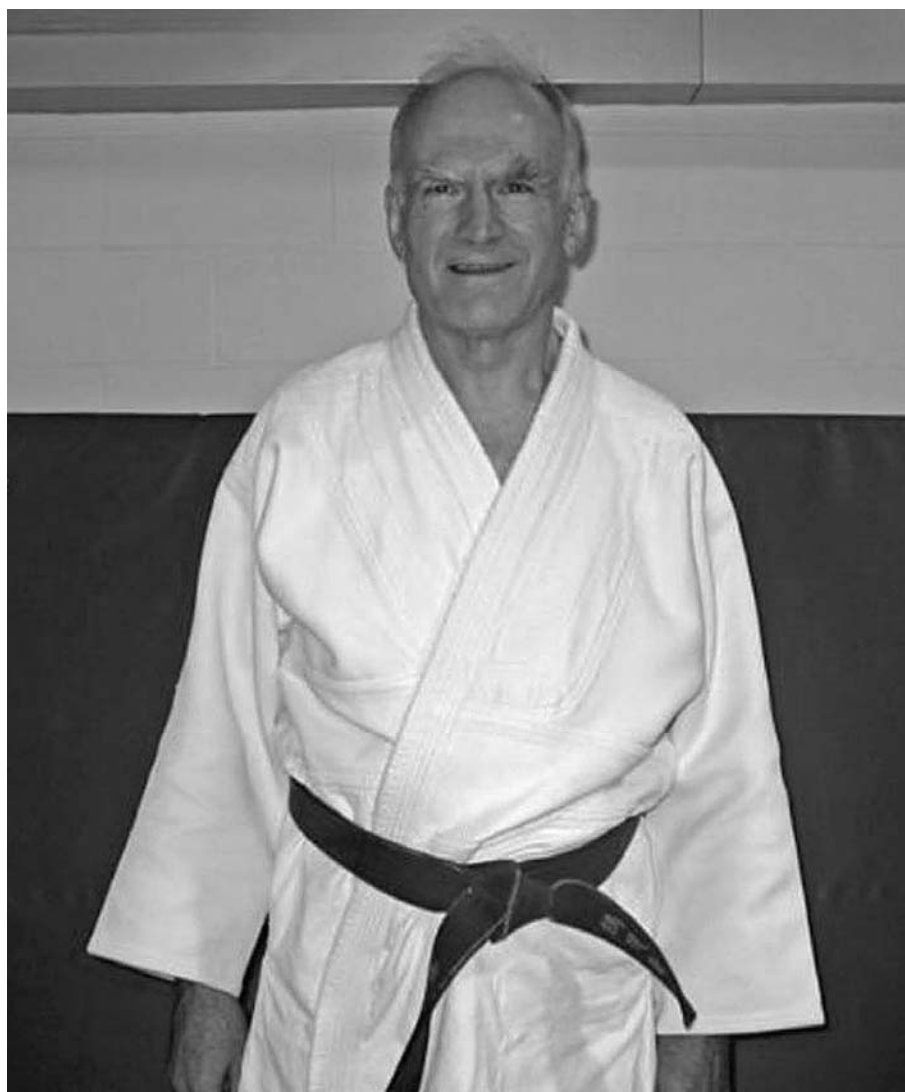


Figure 1. Professor emeritus David Waterhouse (1936-2017), *Kōdōkan* 4th *dan*. Picture taken at the *Shidōkan Dōjō* in Montreal on September 6th, 2006.

Being gifted with a remarkably sharp mind and intellectual capacity, David always was able to quickly separate the wheat from the chaff whether it be inside or outside of *jūdō*. I met David for the first time in Montreal during a well-attended *jūdō* seminar taught by my former teacher, Okano Isao 岡野功 (1944), a legendary Japanese *jūdōka* with an unrivalled *jūdō* record, having won the

⁷ Although, this quote is indeed alluded to in one of Professor Waterhouse’s own essays (Waterhouse, 2003b, pp. 279), it is, in fact, taken literally from a personal letter by David Waterhouse to the author, dated August 25th, 2013.



middle-weight class in both the 1964 Tōkyō Olympics and the 1965 World Championships, and being the only middle-weight *jūdōka* to have won the no-weight class post-World War II All Japan Championships twice. We had corresponded before, but David recognized me because of the Japanese back number on my *jūdōgi* depicting my name in not so commonly used *ateji* 宛字 [primarily phonetically used *kanji* ideograms]. Similar to me, David was in awe of Okano's highly technical *jūdō* and insight, even though he was acutely aware that his own long gap in *jūdō* training as a consequence of his expatriate academic training would likely prevent him from achieving the same technical finesse he once had longed for. As oftentimes with highly intelligent people, he was, however, able to recognize and quantify the most advanced skills in others, and contributed to furthering *jūdō* knowledge in others using a variety of ways. For example, a couple of years after the second millennium, he discovered the potential of digital means to spread knowledge of *jūdō*. At the highpoint of "The JudoForum", an Internet-based *jūdō* information and discussion tool, together with two other eminent Western Japanese scholars, Kanō Cichorei 嘉納知古霊, a full professor, and Jonathan E. Zwicker, an associate professor now with the Institute of East Asian Studies at UC Berkeley, Professor David Waterhouse was one of the three authoritative voices who provided invaluable contributions especially to the forum's 'History' and 'Kata' subsections. After these three scholars had left, the JudoForum's 'History' and 'Kata' subsections fell back to pre-bachelor level mediocrity and puerile epigonism, despite David's later choice to spend another two-year stint (October 2013 to August 2015) on the new E-Judo Forum, where he still provided several insightful posts (Waterhouse, 2014a; 2014b; 2014c), until this tool too pretty much disintegrated as a consequence of ego-driven bullies (Linux, 2016). Himself a prolific reader, David was acutely aware of Mark Twain's quote: "Never argue with stupid people, as they will drag you down to their level and then beat you with experience", which summarized his view on the above-mentioned decline. In more intimate circles such as in personal correspondence with fellow Japanese scholars he respected,⁸ his wit quickly dealt with these "*paper jūdōka*", "keyboard warriors", and self-proclaimed "*jūdō*-historians".

In the end, similar to his fellow *jūdō* scholars who had already left, David realized that his energy was better spent on scholarly publications. He already had drafted some 80,000 words⁹ of a book on *jūdō*'s cultural and technical history (Waterhouse, 2016), an idea that had started forming many years before, likely around the time (1990) he held a Japan Foundation fellowship to study the history of *jūdō*, a topic for which he had spent several happy and fruitful months studying and practicing at the *Kōdōkan Jūdō Institute* in Tōkyō. In Japan, in addition to Okano Isao, David had felt also particularly inspired by a number of other Japanese *jūdō* teachers, such as notably: Matsushita Saburō 松下三郎, *Kōdōkan* 9th *dan*, Watanabe Kisaburō 渡辺喜三郎, *Kōdōkan* 9th *dan*, Daigo Toshirō 醍醐敏郎, *Kōdōkan* 10th *dan*, Fukushima Michio 福島美智男, *Kōdōkan* 8th *dan*, and the late Takata Katsuyoshi 高田勝善, *Kōdōkan* 9th *dan*; in Canada, David especially valued Nakamura Hiroshi 中村浩之, *Kōdōkan* 8th *dan* and Judo Canada 9th *dan*. For the most part though, it was the personality of Kanō Jigorō (1860-1938), *jūdō*'s founder, which David considered fascinating. He found that Kanō's life was intersected with so many other things in Japanese and Western culture: *sake* 酒 [Japanese rice wine], *Shintō* 神道, the Olympic movement, physical education and so on. However,

⁸ In his acceptance speech at the occasion of being presented with the Japanese Consul-General's Commendation (13 May 2006) Professor Waterhouse identifies the Japanese and Western *jūdō* scholars—all of them university professors—he respected and whom he felt had enriched his life and interest in *jūdō*. He specifically mentions: Sports historian and *jūdōka* 7th *dan*, Professor Michel Brousse, (University of Bordeaux 2 – Victor Ségalen, France), Sino-Japanologist, endocrinologist, sports physician and *jūdōka* 8th *dan*, Professor Carl De Créé (Ghent University, Belgium), Professor Hirasawa Nobuyasu 平沢信康 (Kanoya Taiiku Daigaku 鹿屋体育大学 [National Institute of Fitness and Sports] in Kanoya 鹿屋市, Kagoshima Prefecture 鹿児島県, Kyūshū 九州), physicist, biomechanist and *jūdōka* 6th *dan*, Professor emeritus Attilio Sacripanti (University of Rome "Tor Vergata", Italy), *aikidōka* 8th *dan*, Professor emeritus Shishida Fumiaki 志々田文明, (Faculty of Sport Sciences at Waseda University 早稲田大学 Tokorozawa 所沢市 Campus in Saitama Prefecture 埼玉県) (Waterhouse, 2016). Professor Waterhouse also had words of praise for a number of British *jūdōka*, notably the late Richard 'Dicky' Bowen (1926-2005), *Kōdōkan* 4th *dan*, Trevor P. Leggett (1914-2000), *Kōdōkan*, 6th *dan*, and Anthony 'Tony' Sweeney, British Judo Association 9th *dan* (Waterhouse, 2016).

⁹ Eighty thousand words roughly equals 178 A4-size pages.



David's curiosity about Kanō especially became aroused first when he learnt that Kanō was the uncle of Japanese philosopher Yanagi Sōetsu 柳宗悦 (1889-1961), whose activities as a collector and writer on *mingei* 民芸 [hand-crafted art by ordinary people] had long been familiar to David.

In what can perhaps be termed as one of his most salient and insightful quotes on *jūdō*, David termed it as follows: "The best practitioners of *jūdō*, however, are not only exponents of the art itself, but also embodiments of the social and ethical values that it inculcates, and which derive from the teaching of its nineteenth-century founder, Kanō Jigorō. It is no discredit to say that the resultant personality type is often a peculiar combination of modesty and pride." (...) (Waterhouse, 2003b, pp. 282)

Professor Waterhouse's stellar student reviews and his commitment to sharing his wisdom and enthusiasm for other cultures are well documented. However, as is often the case with highly erudite people, they unintentionally may attract the envy or hostility of others. If so, and if such cases take extreme forms, it is something to regret as it may represent a distraction both in time and effort from allowing these gifted people to do what they do best, *i.e.*, being a scholar and teacher, and producing scholarly output. In one such notorious case, a student of Professor Waterhouse accused him of racism. This accusation was rather remarkable given that Professor Waterhouse devoted his entire career and much of his leisure activities to understanding a culture which he was not even born into or ethnically belonged to. In his *jūdō* course, which he taught at the University of Toronto he endeavored to attract an international cohort of students. Furthermore, David was married to a Japanese wife and raised a biracial son, and he maintained sincere and mutually respectful close friendships with many scholars from a variety of ethnic backgrounds, including the author of this obituary. The allegation mentioned above, seems to have found its origin in a student of Chinese origin disagreeing and feeling offended by a critical analysis of the differences between Western and Chinese theories of beauty as presented by Professor Waterhouse in one of his classes, and the effect this allegedly had on the grading of the student's class work as well as other alleged consequences (Wanxiao Liao vs. John Ashcroft, et al., 2009). It seems that the student took the disagreement to extreme forms emerging on a crusade that involved accusations plastered all over the Internet and a concatenation of law suits against, *inter alia*, David, the University of Toronto, Professor James Cahill of the University of California at Berkeley, the Ontario Human Rights Commission, the California Deputy Attorney General Kay Yu, former California Deputy Attorney General Bill Lockyer, former Federal Attorney General John Ashcroft, Senior United States District Court Judge of the United States District Court for the Northern District of California Claudia Wilken, former Chief of Police for San Francisco Heather Jeanne Fong, news station CNN, YouTube, and about anyone else you could think of and who disagreed with her eristic point of view, including two more San Francisco Superior Court judges (Wanxiao Liao vs. John Ashcroft, et al., 2009).

While these cases ultimately all were either dismissed or lost by the querulent plaintiff, numerous people had to sacrifice lots of valuable time which likely would have been better spent on their scholarly work for the benefit of all of us. What will now happen or not happen to the draft of David's planned *jūdō* book remains a question. I personally have never seen the draft let alone have I read it, but from personal correspondence I was not under the impression that it was anywhere near completion, which is something I now deeply regret, as it makes the prospect that David's manuscript would be completed by myself or another scholar for the purpose of publication unlikely.

Fortunately, we have an opportunity to cherish a variety of papers and book chapters on *jūdō* which David published during his life. In 1982, Dr. Bruce Kidd, Director of the School of Physical and Health Education at the University of Toronto, first invited David to contribute to the 5th Canadian Symposium on the History of Sport and Physical Education, which led to David's first published essay on *jūdō*, entitled "Kanō Jigorō and the beginnings of the *Jūdō* Movement" (Waterhouse, 1982a). Subsequently, he wrote a shorter piece for the Judo Ontario Newsletter (1988), about the *Kōdōkan* Museum and another one (1997) for *Yūdansha Journal* (the official publication of Judo Canada), about the origin of the *Kōdōkan* legendary *yata no kagami* 八咫鏡 [an eight-span mirror, that also is one of the Imperial regalia] emblem. A longer version of this paper, with photographic illustrations, was submitted to the *Journal of Asian Martial Arts* (now defunct),



but as of 2018 still remains unpublished by this journal apparently because the editor was worried about obtaining copyright from Japanese publishers for some of the photographs (Waterhouse, 2016). Fortunately, a reworked version of this essay has been published in the Kanō Society Bulletin (Waterhouse, 2002b).

In 1990, Watanabe Kisaburō 渡辺喜三郎, who while being a *jūdō* instructor at the London *Budōkwai* previously resided in the UK, asked David to write a series of articles on *budō* 武道 [Japanese martial way] for publication in the monthly magazine of the *Nippon Budōkan* 日本武道館 [Japan Martial Ways Hall]. In response, David drafted nine or ten exquisite long essays, drawing on his background in both ancient Greek thought and modern analytic philosophy (Waterhouse, 2016). In the end, and even though he was consciously writing for a Japanese audience, he felt that it either must have proved too difficult to translate these essays into Japanese, or that his endeavors must have collided with a certain “intellectual laziness” one might regularly come across in *budōka* and *jūdōka* as consequence of *jūdō*'s sportification that puts the emphasis on winning medals instead of on Kanō's ultimate objective of intellectual development (De Créé, 2017; Waterhouse, 2016).

Much of Professor Waterhouse's contributions to *jūdō* though, came in the form of public lectures, which he presented in Toronto (various venues, including the Oriental Club, University College, Japanese Canadian Cultural Centre, School of Continuing Studies), in Hamilton (McMaster University), in Oxford (St. Anne's College), and at Princeton University (Waterhouse, 2016).

For professional purposes though, Professor Waterhouse focused most of his attention during his academic career on Japanese art (Japanese painting and *ukiyo-e* 浮世絵 print-making; 20th-century art in Asia) (Waterhouse, 2013b, 2015a), on the history of Japanese music (music, dance, music theory) (Waterhouse, 1982b, 1988a, 1988b, 1993, 2003a, 2003b, 2008b), and on Buddhism (Buddhism and Buddhist art from India to Japan) (Waterhouse, 1987, 1994a, 1996), and the epistemology of music, art and religion. Over the years this amounted to a quite large and varied body of work. His magnum opus though, was his two-volume catalogue of 721 woodcuts by Suzuki Harunobu 鈴木春信 (1725-1770) and his followers (Waterhouse, 2013b). Professor Waterhouse's complete portfolio contained over 180 articles and reviews, and numerous oral presentations (Waterhouse, 2013a, 2015a). At least one of these presentations, on the topic of “The historical context of Zen and the tea ceremony”, has been made available for free on the Internet (Waterhouse, 2015b, 2015c).

Despite his extensive professional engagements, David still found, or at least ‘created’ the time to practice another somewhat peculiar hobby of his: playing Scottish Highland bagpipes. As could be reasonably expected from him by anyone who knew him, the level at which he mastered this skill was no different from a professional musician, a talent he shared with the late Trevor P. Leggett who once seriously considered a career as a concert pianist. David played a set of rare 1928 Robertson bagpipes and Henderson's dating from 1913 or earlier, both instruments having ivory and engraved silver mounts [Figure 2]. He had a huge repertoire of tunes, including both light music and *piobaireachd* [Gaelic classical bagpipe music] (Waterhouse, 2003b). Over more than 45 years David performed for numerous solo engagements in the Toronto area, the United States and Japan (Waterhouse, 2008a). For ten years he played and competed with pipe bands, including (at Grade One level) the Pipes and Drums, 48th Highlanders of Canada, and the former City of Toronto Pipe Band ‘*Caber Feidh*’ [Gaelic for ‘Stag Horn’]. He played bagpipes as a soloist in 14 concerts with the Toronto Symphony Orchestra, and in concerts with the National Arts Centre Orchestra in Ottawa and the Kitchener-Waterloo Symphony Orchestra (Ferrier MacKay, 2017; Waterhouse, 2008a). Because of his skill and charisma, David was invited to play at numerous gala and conference events including conference banquets at the Royal Ontario Museum, the National Gallery in Ottawa, the Ontario Bar Association, the Metro Toronto Convention Centre, the 2003 Canada Day banquet at Rideau Hall, Ottawa, the Oakville Terry Fox Run, the Canadian Chefs' Congress; the Toronto Argonauts, the 20th Anniversary of Lotto 649, Telus Mobility, the Oxford-Cambridge Society of Toronto, McMaster University, and the Ontario Dental Association, as well as many weddings, funerals, awards ceremonies and sporting events including the Ontario Open International Judo Tournament (Waterhouse, 2008a), and the 1993 IJF Judo World Championships in Hamilton, Ontario (Waterhouse, 2016).



Figure 2. David Waterhouse in full formal Highland Bagpipe Regalia.

For anyone still in doubt, Professor Waterhouse was a true academic who showed both depth and breadth in every subject he took on. Consequently, his academic achievements led to a long list of honors. In addition to being a Professor Emeritus¹⁰ in the Department of East Asian Studies of the University of Toronto, he was a Senior Member of University College, an Honorary Research Associate of the Royal Ontario Museum's Far Eastern Department since 1969, and a former Adjunct Professor in the Department of Religious Studies at McMaster University. In 1990 he was elected a Fellow of the Royal Society of Canada (FRSC), and he was a Fellow of the Royal Asiatic Society (FRAS). In May 2016 he was presented with the Japanese Consul-General Nakayama Yasunori's 中山泰則 Commendation for his contributions toward deepening understanding of Japan and Japan-Canada relations (Consulate-General of Japan in Toronto, 2016; Shishida, 2016). Finally, in July 2017, Professor emeritus David Waterhouse was conferred upon by the Emperor of Japan, the Order of the Rising Sun 3rd Class, Gold Rays with Neck Ribbon (*Kunsantō Kyokujitsu-Chūjushō* 勳三等旭日中綬章), for his contributions to Japan studies and for promoting understanding of Japanese culture among Canadians (Consulate-General of Japan in Toronto, 2017) [Figure 3].

¹⁰ Professor Waterhouse retired in 2002 from the University of Toronto, at which point he became a professor emeritus. He had held the rank of full professor at Toronto since 1975.



Figure 3. Professor emeritus David Waterhouse (1936-2017) (second from left) with his wife Matsubara Naoko 松原直子 (far left), Consul-General of Japan Nakayama Yasunori 中山泰則 (second from right) and his wife Nakayama Chizuko 中山千鶴子, at the occasion of a conferment ceremony hosted on June 29th, 2017, by the Consul-General for Professor Waterhouse, who had been awarded the *Kunsantō Kyokujitsu-Chūjushō* 勲三等旭日中綬章 [Order of the Rising Sun 3rd Class, Gold Rays with Neck Ribbon] by the Emperor of Japan.

Professor Waterhouse died on Thursday, November 16th, 2017, in Oakville, Ontario, aged 81 years, due to complications from prostate cancer. Despite his remarkable erudition, when it came to his illness, David strongly felt that if medication made you feel bad, it could not be any good in terms of effectiveness in treating a disease; instead, he stubbornly felt that ordinary nutritional supplements would be his best bet (De Créé, 2017). I tried—in vain—to convince him that he was wrong about this, very wrong, as both oncologists and most cancer survivors will attest to (Marian, 2017), hence he paid a very high price for his point of view. David Waterhouse leaves behind his wife Matsubara Naoko, son Yoshiki (and his wife Beatriz Cifuentes), granddaughter Aya, and sister Caroline Evans, née Caroline Waterhouse (Ferrier MacKay, 2017).

Corresponding with David was both an exercise in refined communication and intellectual fulfillment. His mails were the opposite of the typical cheap “everything is too much work for me” one- or two-line E-mails which scholars may often receive these days from piggy-backing dilettantes, and that tend to add insult to injury with their irritating auto-signature “Send from my iPhone”. Conversely, David’s private correspondence was nothing of that sort. Instead, his E-mails were long and detailed, carefully written phrases with respect for the addressee’s intellectual capacities, often extensively referenced and with Japanese, Chinese, Korean or Sanskrit words accompanied by their original script, something that among people of a certain erudition should also be evident. David took his time for you if he decided to communicate with you, and quite justifiably, he also expected that you would reserve time for him, and this for mutual benefit and furthering intellectual discourse.

David Waterhouse was a truly remarkable man. We shared our passion for music and *jūdō*. As I come to think of it, apart from the medical difference of opinion I pointed out above, there was only one topic on which we entirely disagreed: David adored Johan Sebastian Bach and disliked Gustav Mahler; with me, it was the other way around.

David, my friend, I wish you would have provided me with more time to convince you I was right ... It is too late now, but I am grateful for having known you and for having had the privilege to be called ‘your friend’.

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¹¹ See Appendix for the original Japanese scripts



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Author's biographical data

Carl De Créé, efficiently combines his expertise as an exercise physiologist and sports medicine specialist, with also being a senior scholar in Chinese and Japanese Studies. He first became a tenured full professor in 2000, and he has since been teaching and conducting research at several prestigious universities worldwide. He holds a lifetime full professorship *ordinarius ad personam* and is currently also affiliated with Ghent University. Having conducted research on *jūdō* since 1981, he has established a reputation as one of the foremost *jūdō* scholars and remains research-active in all aspects of *jūdō*. He is one of only a few technical *jūdō*-experts holding an EJU Level-6 Specialized Judo Teacher & High-Performance Coach qualification and a Master's degree in *jūdō* from the University of Rome (following 4 previous other master's degrees, an MD and a PhD). He also holds double Trainer-A qualifications in both *jūdō* and *jūjutsu* from the Flemish Trainer School, an International Judo Coach qualification and a Judo Master Teacher Class A Certificate from the United States Judo, Inc. As a former international *jūdō* competitor his expertise has been sought by world elite-class *jūdō* athletes. In addition to having been a *jūdō* student of the late Felix De Smedt, Marcel Clause, Hirano Tokio, Fukuda Keiko, Imamura Haruo, Okano Isao and Kurimura Yōji, he also was a student in the Inoue Keitarō-lineage of *Tenjin Shin'yō-ryū jūjutsu* under the late Tobaru Kazu-shihan. He currently holds an 8th *dan* black belt in *jūdō* and the title of *kyōshi*, and is the Instructor-in-Chief of the Royal Judo & Karate Academy Bushido-Kwai Mechelen, Belgium's oldest *jūdō* club. E-mail: prof.cdecree@earthlink.net. [Http://www.carldecree.net](http://www.carldecree.net).

