



Vi herse... (Caption text describing the illustration)

Vi herse... (Main text block for the illustration)

Vi herse... (Continuation of text)

Varför är flickan alljämför ogift? Kom med ett rätt svar och Ni kan vinna 6 bilar

Varför är flickan alljämför ogift? (Continuation of the contest text)

RESTPAR OCH PROVER (Advertisement for Restpar and Prover)

HOSTOL (Advertisement for Hostol)

Dansarfröken Carlsson (Advertisement for a dancing girl)

Eric W. Waterlin (Advertisement for Eric W. Waterlin)

Fjärre telefontjänst... (Text about telephone services)

Tjänstledigt från Långbo... (Text about a service interruption)

De två holländska... (Text about two Dutch people)

Snickst. l... (Text about a carpenter)

Spändare ut Lars Hertas... (Text about Lars Hertas)

Arkebiskopen som... (Text about the Archbishop)

Medaljerna... (Text about medals)

Thermogène... (Text about Thermogène)

Thermogène... (Continuation of Thermogène text)

Basens brällingar.



I går påpekade att arbetarna i Stockholm rekryterades med slakt och lamning...

Snickst. l... (Text about a carpenter)

Spändare ut Lars Hertas... (Text about Lars Hertas)

Arkebiskopen som... (Text about the Archbishop)

Medaljerna... (Text about medals)

Thermogène... (Text about Thermogène)

Thermogène... (Continuation of Thermogène text)

Basens brällingar... (Main text of the article about the Basens strike)

Basens brällingar... (Continuation of the article)

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Basens brällingar... (Continuation of the article)

OM NI GÅR MYCKET ÖMDET I FÖTTERNA (Advertisement for foot care)

Behövande Tuberkelsjuk (Advertisement for tuberculosis treatment)

Basens brällingar... (Continuation of the article)

Basens brällingar... (Continuation of the article)

Basens brällingar... (Continuation of the article)

Basens brällingar... (Continuation of the article)

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LIVFÖRSÄKRINGSBOLAGET (Advertisement for a life insurance company)

Thermogène... (Advertisement for Thermogène)

Judo – London

Article in Dagens Nyheter, 1927-01-24, Signed: H-ling¹

Whatever you want to say about London – and there is a lot to tell – it is a place in the world where you can see almost anything. And if you passed the morning looking at an exhibition of Flemish 15th century art, you are not surprised if you find yourself in the evening as a spectator of an exhibition of Japanese wrestling and other oriental sports. With the inclination for the exotic and the unusual that we Swedes have, it is not surprising that at such an occasion the percentage of the audience being Swedish is quite noticeable. What should justify mild degree of surprise is however to see presiding over the event the Swedish well-respected consul-general in London. Nevertheless, only if you have not already discovered what an urbane man that is representing Sweden up in Bank Chambers at High Holborn, because he seems to be one of them for which nothing human, that is of substance, is alien. That he is an extremely zealous and, in his assiduity, a successful consul-general who is known to everybody. It is not so quite so well known that he privately is a great authority and collector of oriental pottery, or that he can reveal himself as a connoisseur of contemporary French art, or as an eager music lover. Maybe not also that he takes an active interest in many different sports, not forgetting boxing, in which he has been distinguished performer tempts him to the National Sporting Club or Albert Hall for the bigger events.

This starts to go far beyond the Japanese wrestling, but the thing is that consul general Sahlin has had a lot to do with its introduction in England, where it now is a flourishing sport, as well as he can now be persuaded to modestly confess that it was, he that during several years stay introduced western sports in Japan, which is also known, which has now put firm roots over there.

It is not known if the consul-general still once in a while takes off his official robe to put on the breast armor and the helmet and grip the two-handed wooden sword, with which the practitioners of kendo attack each other. In any case it is fully in order to see a public exhibition of these strange skills performed under his protection and presidium.

To our mundane western concepts jujitsu is just a collection of simple tricks, with which the police convince reluctant drunks to accompany them calmly, and which boys of a certain difficult age fiendishly applies to their unprepared victims. But jujitsu, or judo as it is called in its more refined form, is much more – primarily a science, but furthermore a means to train quick thinking, speed and stamina, against which few other sports can compete. That it gives its practitioners certain unpleasant defense techniques is quite by the side.

In London the art is maintained by a society, called Budokwai, meaning “the society of the road of chivalry” (judo is literally “the road of mercy”). It was its yearly exhibition the other day that caused these reflections and the search for the notion of what Japanese sports is.

You must really look for a more picturesque sport. The fighters perform in loose, white robes of coarse linen, strong enough to be gripped forcefully, as they only grip each other by the collar and arm, then on bare feet they start a slow dance on the straw mat that represents the “ring”. Sooner or later one of them will perform some sort of an arc in the air, resulting in a fall with a point for the opponent, or in the case of more complicated pinning, from which you must break loose within a certain deadline. It does not look to fancy until a real expert enters the arena. A large of the participants were policemen, by scouts and other European enthusiasts whom to the layperson

¹ Translated by Hans Lundberg.

looked difficult enough to handle. But a slim Japanese handle ten of them in a row and put nine onto the floor within five minutes, without the audience really being able to see what happened to them, other than big policemen suddenly forcefully thudding on to the floor and after an additional second of effort anxiously clap a fist on to the mat as a sign that it hurt, thus time to stop.

The principles were explained and demonstrated by a couple of Budokwai instructors in a picturesque way. The big secret is that not in a western way energetically and blindly attack an opponent, but instead composure and gently give way for him, thereby bringing him out of balance, and first thereafter helping achieve the fall he himself has caused. This is very Japanese, and surely a valuable principle for many other crises in life.

When you have thus been shown during a series of competitions and demonstrations the human body being involved in all the windings and entanglements which it can perform, you are then served what you could call a Japanese dessert: a Japanese sword dance and a demonstration in kendo, that is fencing with bamboo swords, gripped with both hands, both accompanied by wild battle cries and stomping's, and everything on the dot like a Japanese wood block print that you wonder if you are dreaming or really was seated in Stadion Clubs prosaic hall, in the middle of London and many thousands of miles from geishas and hara-kiri – only somewhat painfully awakened to reality by a close by company of cockneys cold blooded comments: "Right on, Jap. Go at 'im? Hit 'im on the head."

Because a true cockney always appreciates a 'fight'², be that as it may with wooden swords, but sentimental over the painting he is not. That he hands over to 'damned Swedes'³ and other northern fantasts.

² In English in the original text.

³ In English in the original text.