



Asian Martial Arts in the Asian Studies Curriculum

Douglas Wile

Brooklyn College, CUNY, and Alverno College
Email: douglas.wile@alverno.edu

Keywords

martial arts
liberal arts
Asian Studies
cultural studies
higher education

Abstract

This article is both a review of the current state of martial arts studies and a survey of the status of martial arts in higher education. It provides a rationale for inclusion of martial arts courses in the Asian Studies curriculum and a resource guide for designing such courses. Finally, it interrogates the persistence of the body-mind split in liberal education in spite of intense interest in embodiment across multiple fields of scholarship.

Contributor Note

Douglas Wile is Professor Emeritus of Brooklyn College-CUNY, former instructor of medical Chinese and history of Chinese medicine at Pacific College of Oriental Medicine-NYC, and current assistant professor of Chinese language and Asian Studies at Alverno College, Milwaukee, Wisconsin. He is the author of six books on Asian martial arts, one on ancient Chinese sexual practices, and one on traditional Chinese women's medicine, as well as articles on the philosophical and religious dimensions of Asian martial arts. The current article is based on his martial arts research, together with the experience of developing and teaching two martial arts courses within liberal arts curricula.



The Current State of Martial Arts in American Higher Education

In spite of unprecedented disciplinary diversity in higher education, and the enormous popularity of Asian martial arts in the general culture, martial arts and liberal arts continue to exist in parallel universes. The landscape of higher education in the West has undergone its tectonic shifts, volcanic eruptions, earthquakes, and meteor impacts. Traditional disciplines like Greek and Latin have been eroded by the vernacular languages; history, philosophy, theology, and natural philosophy have made way for the social sciences, psychology, and natural sciences; and in more recent years, the tide of inclusion has given rise to women's studies, ethnic studies, cultural studies, and queer studies. Meanwhile, physical education is no longer merely sport, recreation, and exercise, but thoroughly infused with medicine, kinesiology, psychology, and sociology. However, the few credit-bearing martial arts courses offered in higher education have largely been confined to physical education or dance departments, and the fact that yoga is similarly absent from Indian Studies departments tells us that the segregation is systemic.

Everywhere in academia today the movement is from theory and 'chalk and talk' to practice and 'hands-on' projects. The natural sciences have their labs; the social sciences their fieldwork; the arts their studios; engineering, design, and architecture their models and prototypes; and languages their immersion and study abroad. The humanities in general have moved from memorization to critical thinking, and internships are the order of the day. With the revival of interest in Dewey's experiential learning, the emphasis on embodiment in

philosophy and the social sciences, and institutional encouragement of cross-disciplinary collaborations, martial arts as lived cultural practices are perfectly positioned to capitalize on all three trends.

Martial arts scholarship, too, in both sophistication and volume, has reached an impressive level of maturity. In the nineteenth century, Sir Richard Burton (1821-1890), explorer and scholar, introduced the neologism 'hopology' for his research on combative science as a branch of human behavior. His work was revived in the mid-twentieth century by Donn Draeger (1922-1982), and disciples Robert Smith (1926-2011), and Hunter Armstrong, whose research had a distinct Asian emphasis. During the 1960s and '70s, mass market magazines, such as *Inside Kung Fu* and *Black Belt* and style specific journals such as *Tai Chi* occasionally published scholarly articles on the martial arts, as did academic journals in psychology, physical education, history, anthropology, sociology, and medicine. These were followed in the 1980s and '90s by self-consciously scholarly publications, such as the *Journal of Asian Martial Arts*, *The Taijiquan Journal*, and the *Journal of the Chen Style Research Association of Hawaii*, which established martial arts studies as a legitimate scholarly specialization. At the rounding of the twenty-first century, the internet has provided a platform for a host of blogs, online forums, and podcasts, such as *Neijia: the Qigong and Taijiquan Forum*, *Journal of Combative Sport and Martial Arts*, *Rum Soaked Fist: Internal Martial Arts Forum*, *The Iaido Journal*, *Journal of Chinese Martial Studies*, *Kung Fu Tea*, and *The Last Masters*. Distance learning, hybrid courses, and open courseware have opened up new possibilities in education, but audio and video

instruction, although valuable adjuncts, serve to highlight the uniqueness of tactile transmission of knowledge in the martial arts.

However, in spite of a considerable body of scholarship and pervasive new media, in the thirty-five years between 1976, when I debuted 'Tai-chi Ch'üan: It's Theory and Practice' as a credit-bearing course in a large East Coast Modern Languages Department and 2010, when I introduced 'Asian Movement Arts: Taijiquan, Karate, and Yoga' in a small Midwestern Dance and Theater Department, there have been precious few successors. Although martial arts initially entered American education through the back door – military academies and immigrant communities – parents are now just as likely to send their children to the dojo as the ballet studio. To be sure, there is often a lag between popular culture and college curricula – witness film studies, jazz, and modern dance – but why, in spite of progress in inclusion, experiential learning, and scholarship, do martial arts continue to have, at best, a marginal role in college curricula? As social science methodology has evolved from positivist, to phenomenological, to observer/participant approaches, surely there is justification to move from 'thick participation' to thick pedagogy, where scholar-practitioners involve their students in both theory and practice. Moreover, with the sportification and commercialization of many martial arts today, the college classroom may well be the last best hope for preserving traditional cultural and philosophical values in the martial arts. It is our contention, then, that Asian martial arts, inherently multidimensional, can find the most congenial home within the multidisciplinary framework of Asian Studies programs.

Where dance may analyze movement through Laban Movement Analysis, and physical education through bio-mechanics, Asian martial arts utilize the language of traditional cosmology, medicine, and meditation. Within the Asian sphere, various styles are distinguished by nation, region, and ethnicity, by technical emphasis (punching, kicking, grappling, etc.), stances (high, low, middle, or ground), military or personal, practical or esthetic, hard or soft, internal or external, direct or circular. What they have in common, and what distinguishes them from Western martial arts, or even sports, is the emphasis on internal energy over strength, softness over hardness. In terms of physical development, there is not one word in all of the premodern literature on martial arts about muscular development, and the visual record shows smooth bodies with no muscular definition; in terms of internal development, the emphasis is on relaxation of the chest and abdomen, allowing the breath and qi to sink to the dantien (lower abdomen), by contrast with prominent pectorals and tense abdominals in Western physical culture. When it comes to the psychological strategies derived from traditional military science, or the even subtler energetics of pressure points, acupuncture channels, and 'iron shirt' derived from Chinese medicine and meditation, these are far outside the physical education or dance paradigm.

In seeking a home for Asian martial arts within the humanities, and specifically Asian Studies, we must also acknowledge that Asian Studies is far from a settled and uncontested discipline. Criticism from the left – characterized by Harootunian as a 'growth industry [...] whose "inventories" have already exceeded the capacity for much further

consumption' (Harootunian 2002: 150) – focuses on the original sin of Cold War governmental sponsorship, the indeterminacy of such terms as 'Asia' or 'China', the fetishization of language study, the reification of the nation state, and the absence of theory. Rey Chow regards it as the anachronistic study of 'enemies' and the site of 'positivism, essentialism, and nativism – and with them the continual acts of hierarchization, subordination, and marginalization – that have persistently accompanied the pedagogical practices of area studies' (Chow, 2002: xxi). But if Area Studies has too much Cold War or corporate baggage, then what of the edgier cultural studies, postcolonial studies, or ethnic studies? Unfortunately, these are outnumbered ten to one on college campuses and far from uncontested themselves. Moreover, while battles rage around Asian Studies, we may find that the war of attrition against the humanities silently removes our battlefield. So, until the coming of the messianic makeover of the humanities called for by the critics of Area Studies, I offer a modest proposal to engage students in a holistic experience of unique Asian arts, without stooping to what Spivak (in)famously calls 'strategic essentialism' (Spivak 1993: 4), or what Chow calls 'coercive mimeticism' (Chow 2002: 107), and actually subverting the subaltern predicament by placing Asian knowledge and Asian masters in authoritative roles.

Physical Education: Gateway to the Academy

Theodore Roosevelt found judo so compatible with his 'strenuous life' movement that in 1904 he established a judo room in the White House and became America's first brown belt. In

1906, Maeda Mitsuyo, disciple of judo's founder Kano Jigoro, was hired to teach at Princeton. These were the first attempts to invest Asian martial arts with American meanings and to naturalize them within the context of an intentional cultural movement. This was also a product of America's Pacific expansion: Admiral Perry's 1854 opening of Japan, the annexation of Guam and Hawaii in 1898, the Philippines in 1899, and the 1900 Open Door policy in China. Roosevelt's interest in Asian martial arts was personal and political, emblematic of an openness to Eastern ideas, even as we were opening Eastern markets, and it may be regarded as an early example of a kind of embodied Chinoiserie. How martial arts could be appropriated in Asian contexts as performance of national identity and in the West as performance of counter-cultural or gender identity is precisely the kind of question raised in Pennsylvania State University's course 'Baseball in Comparative History' (History 113), and described as exploring 'how a common activity may acquire unique meanings in different cultures' (Penn State University Course Bulletin 2009). Similar courses are taught at Cornell, York, Ohio, Tufts, and Texas Tech, though without the cross-cultural focus. Although these courses boast no experiential component, it is noteworthy that they are offered in history departments.

Japanese, Chinese, and Korean martial arts entered American culture in that order, but – long before Asian martial arts were discovered by American intellectuals – they were appropriated by the Asian literati as part of a paradoxical process of enlisting tradition to promote modernization. Some were transmitted in a highly institutionalized form and some retained the traditional master-disciple lineage system. Judo's

acceptance as an Olympic medal sport in 1964 and taekwondo's in 2000 cemented the notion that their proper place in the American curriculum was in physical education departments, and many US colleges and universities have adopted Asian martial arts on that basis. Virtually all Ivy League and top tier schools have long-standing martial arts clubs, and some have credit-bearing courses through their departments of physical education. However, it is difficult enough to find physical education faculty competent to teach the arts, let alone the cultural literacy to teach their philosophical dimensions.

The worldwide popularity of Asian martial arts is widely acknowledged (De Knop et al 1996); their incorporation in Chinese, Japanese, and Korean physical education curricula is also well documented (Lu 2004; Sasaki 2006); and there is a considerable literature advocating inclusion or expansion in Western physical education programs (Bycurra and Darst 2001; Kulima and Krause 2001; Winkle and Ozmun 2003). A special issue of the *European Journal of Physical Education*, entitled 'Asian Martial Arts and Approaches of Instruction in Physical Education' (1999), was devoted exclusively to this proposition, and an online panel discussion brought together experts around the topic, 'Should Martial Arts Be Taught in Physical Education Classes' (2000). This soul searching was occasioned by the realization that an Asian invasion had cornered a huge piece of the physical culture market, totally outside of the educational establishment. Questions were confronted regarding key differences between the cultures of Asian martial arts and school athletics, especially the belief that Asian martial arts did not teach teamwork or promote 'school spirit'. Moreover, Asian martial arts teachers

claimed titles like 'Master', 'Sifu' and 'Sensei'; they tended to teach from the floor or mat rather than the sidelines, and were expected by their students to manifest extraordinary powers. Whereas athletic coaches were primarily trainers in skills, and ostensibly builders of 'character', these Asian masters were an entirely different breed of men, steeped in philosophy, traditional medicine, painting, calligraphy, poetry, chess, flower arranging, and insisting that these were all interconnected. In other words, by embodying the unity of 'humanities' and 'athletics', they presented an alternative model to the Western jock-egghead dichotomy. It seemed that coaches taught the art of winning, but martial arts masters taught the art of life. Sports created heroes, stars, and household names, even before the advent of film and television, but martial arts did not have its first pop culture star until the arrival of Bruce Lee in the 1970s. Like the entertainment industry in general, sports was a battleground for racial politics, but suddenly storefront studios and 'kung fu' films changed the complexion of masculine models and the whole movement vocabulary of physical culture. Kicking was no longer 'fighting dirty'.

Nevertheless, the topic of Asian martial arts' role in primary and secondary education in the West is highly controversial, with skeptics fearing that it encourages violence, and proponents insisting that it not only reduces violence but also fosters moral development and promotes an active lifestyle. With a reported bullying rate of 28% for 12-18 year olds (National Center for Education Statistics 2006), some educators have advocated martial arts to teach perpetrators self-control and victims self-defense (Carleton and Chen 1999; Lu 2004, 2006; Reilly and Friesen 2001;

Taylor 1997; Kwak 1997; Blowers 2007; Berry 1991; Demoulin 1987; Edelman 1994; Glanz 1994; Hellison 1975; Mendenhall 2006; Twemlow and Sacco 1998; Min 1979; Cox 1993). Most of these studies find a decrease in school violence where martial arts programs have been implemented, attributing this to the respect and discipline inherent in martial arts classroom culture.

As much as physical education has absorbed from the biosciences, it has also not ignored developments in psychology and the social sciences, including postmodern perspectives in cultural studies. Rail and Harvey, noting the influence of Michel Foucault on thinking in physical education, declare: 'Foucault intends to center his attention on the body, a body forgotten by history despite its crucial importance as a surface on which the social is inscribed' (Rail and Harvey 1995: 165). While physical education has become vastly more open to the natural and social sciences (and even to the humanities), the humanities have largely not reciprocated. Are the humanities inherently disembodied and disengaged, simply mirrors of mainstream Judeo-Christian religion, where standing, sitting, genuflecting, and davening mark the extent of embodied worship, unlike the highly kinetic religious practices of the non-European world?

Modern higher education is in some ways an inversion of the ancient Greek gymnasium, where physical culture formed the core of the curriculum, with philosophy, rhetoric, music, and dance appended to it. The Spartans had no use for the liberal arts, although they extended physical education to women, and the Romans thought the gymnasium corrupted youth. Asian martial arts, then, as a practice uniting physical culture,

philosophy, health, etiquette, and esthetics is closer to the ancient Greek ideal than anything that followed. Asia and ancient Greece share a common equation of exercise and health, but ancient Greece was obsessed with the esthetics of the human body, whereas traditional East Asia was more interested in embodied enlightenment, while being conspicuously deficient in language and images celebrating the beauty of the naked body.

Steps Toward Bridging the Martial Arts and Humanities

In 1976, I debuted 'Tai-chi ch'üan: Its Theory and Practice' at Brooklyn College as an entrée to Chinese culture for the uninitiated and an experiential encounter with Chinese thought for Chinese language and Asian Studies majors. Its companion course, 'Chinese Calligraphy', did the same with brush, ink, and visual esthetics. The taiji course combined training in Zheng Manqing style taijiquan with lectures and readings on Chinese medicine, cosmology, military science, and meditation. The course proposal encountered initial resistance from Physical Education on the grounds that movement was their exclusive domain and from my own Modern Languages Department on the grounds that movement did not belong in the humanities. Assurances that the course would not poach Physical Education majors or be an affront to the dignity of the humanities allowed it to pass, and it ran every spring for more than twenty years. The credits counted as a general education elective and toward the Asian Studies major.

In 1984, Donald Levine, a sociologist at the University of Chicago wrote a seminal essay, 'Martial Arts and Liberal

arts' (1984), arguing that martial arts' emphasis on character rather than career was a model of Aristotle's classical view of liberal education as learning for learning's sake. Though claiming purely heuristic purposes in his essay, by 1986 he began offering a credit course, entitled 'Conflict Theory and Aikido', combining regular aikido training with readings on martial arts in Japanese culture, aikido technique and philosophy, and sociological perspectives on violence and conflict resolution. It is this experience that informs his 2006 book *Powers of the Mind: The Reinvention of Liberal Learning in America*, where he advocates 'integrating some form of bodymind training in the liberal curriculum of the future', and highlights hearing, seeing, and bodily clairsentience, which he regards as 'virtually unrecognized but omnipresent' in our human experience. He promoted this view in a 2007 symposium at Middlebury College, entitled: 'Pursuing Knowledge Without Boundaries: Liberal Arts and the Martial Art of Aikido', and at a 2008 conference 'Aikido in Higher Education'. In spite of Levine's status as Dean of the College, his 'Conflict Theory and Aikido' was offered in Physical Education, and the credit did not count toward graduation. Moreover, the lack of institutional commitment is evidenced in the failure of the course to survive his retirement in 2007.

Adam Frank, anthropologist and author of the 2006 *Taijiquan and the Search for the Little Old Chinese Man: Understanding Identity Through the Martial Arts*, in a 2013 'Kung Fu Tea' blog post entitled 'Martial Arts: So What?' (Sept. 13 2013), recounts his experience of introducing taijiquan theory, practice and history in freshman retreats and two courses at the University of Central Arkansas. The first course, 'Everybody

Was Kung Fu Fightin", was organized into disciplinary units: history, literature, ethnography, performance and cultural studies. The second experiment, entitled 'Chinese Humanities Through Tai Chi', used taijiquan as a thread to connect poetry, painting, and philosophy in a service course, culminating in student presentations at a senior center. His observations provide some useful, and, in some cases, unique models of how to design these courses, as well as his highly personal response to colleagues' indifference, student apathy, and instructor's self doubt.

Others have stopped short of the theory-plus-practice model but have made important contributions in that direction: some offering theoretical arguments for experiential learning, and some providing practical resources, such as model syllabi. Strong theoretical support for the concept of experiential learning in the university classroom is found in Sally Harrison-Pepper's 1993 'The Martial Arts: Rites of Passage, Dramas of Persuasion'. Although she claims only a casual acquaintance with qigong and taijiquan, and has not actually taught a course combining the practice of a martial art with Asian culture, she makes an eloquent argument for experiential learning:

I have discovered, in using such experiential learning modes that when students are physically engaged, deep learning occurs – a kind of learning that can activate key transformational moments. [...] Essentially, my techniques focus on generating kinetic experiences of the often abstract concepts about which we ask students to think, talk, and write. (Harrison-Pepper 1999: 146-151)

While Harrison-Pepper's articles provide a cogent rationale for humanities-based martial arts courses, Joan Neide's 1996 MA thesis offers a concrete strategic plan for injecting them into the university curriculum. Although she fails to see over the old physical education horizon, her model course proposal and syllabus give ample scope to history, philosophy, and social science approaches to martial arts and could serve as an excellent practical template for introducing martial arts into any department.

In 1998, Kirstin Pauka published *Theater and Martial Arts in West Sumatra* and began teaching performance-oriented courses in the Department of Theater and Dance at the University of Hawaii-Manoa. These courses combined anthropological analysis with the dance, music, singing, and martial arts skills of Randai theater and included the production of actual pieces. Although martial arts is but one element in the eclectic mix of arts in Randai, it is nevertheless a wonderful model of students going beyond descriptive narratives of exotic, faraway cultures to actually inhabiting their practices and thus experiencing themselves in new ways.

Another very valuable resource is two syllabi produced by T. J. Hinrich for Columbia and Cornell universities. Her 2004 syllabus 'History and Ethnography of East Asian Martial Arts' was designed for Columbia's Expanding East Asian Studies program. Organized around the themes of tradition, modernization, and globalization, and featuring required and recommended readings from the best and most up-to-date scholarship in history and the social sciences, the course also includes field trips and field work that allow students to try their hand at research. Her Cornell course, 'East Asian Martial Arts: Historical Develop-

ment, Modernization, Globalization', first offered in 2006, is described as: 'Exploration of the social, political, and cultural contexts of martial arts practice, and historical dynamics behind their transmission, transformation, and spread. [...] Investigation of a local martial arts school' (Hist/Asian 2960). These are masterpieces of the syllabus genre, and to Cornell's credit, are listed in the History Department and cross-listed with Asian Studies. However, while fieldwork is certainly a form of social science praxis, it is not the same as the observer/participant model of 'thick participation' pioneered by Wile, Levine, and Frank, though this could easily be grafted onto the syllabus.

A very similar course is An Min's 'Cultural, Historical, Philosophical, and Social Impact of Martial Arts' listed in the Physical Education Department of UC-Berkeley, which has offered martial arts courses since 1969. Ironically, a course with no practicum and a title that is pure humanities and social sciences is listed in Physical Education, testament to the ambiguous position of Asian martial arts in the academy.

Although the genesis of new courses continues to be faculty initiatives rather than structural gaps identified by administrators, Michael Kennedy's recent Brown University 'Martial Arts, Culture, and Society' sets a persuasive example. The potent combination of a distinguished professor in a sociology department at a premier institution, together with a twenty-four page syllabus (alone worth the price of admission), may be the closest thing to 'arrived' we see for martial arts in the academy in our lifetime. The course does not promise a regular practical component, but the syllabus concludes with, 'Our guest speaker or I will introduce the subject for

discussion, sometimes with physical demonstration, which you will be asked to join’.

While efforts to wed martial arts and liberal arts are still tentative and incomplete, the University of Bridgeport has stepped boldly into the vacuum, being the first in the nation to offer a BA in Martial Arts Studies. Bridgeport lists three tracks: taekwondo, karate, and taijiquan, with required courses in history, Asian philosophy and religion, psychology, and business. UB also offers degrees in chiropractic and naturopathy, so it is clearly charting an alternative course and thus not likely to become a model for mainstream universities to follow.

Many universities offer martial arts or self-defense courses on an occasional basis through their departments of physical education, or by student initiated non-credit martial arts clubs, and virtually all study abroad Asian language programs offer martial arts as an extracurricular activity. The University of Indiana Martial Arts Program, housed in the Department of Kinesiology in the School of Health, Physical Education, and Recreation, bills itself as the largest university martial arts program, boasting an impressive 25 martial and ancillary arts. However, unlike Bridgeport, it does not offer a BA, and its certificate in martial arts has an emphasis on sport, fitness, and sport management, with little liberal arts content. Similarly, Washington University offers a certificate in ‘somatics’ through its Dance Department, with a menu of electives that includes two levels of beginning taijiquan, but again, with no evidence of humanities content.

It is clear from these sporadic efforts that we are not seeing anything like a full-blown movement for inclusion, either

from within the academy or from the fragmented martial arts community. This is hardly surprising in the midst of general budgetary constraints, a mission crisis in higher education, and an identity crisis in the humanities. Debates on the role of the university today are framed around questions of academic freedom, corporatism, careerism, technology, globalization, access, and so forth, against which the question of the inclusion of martial arts may seem too marginal or the problem of body-mind dualism too fundamental. Nevertheless, from the limited experiments to date, the benefits are undeniable to students who, through exposure to Asian martial arts, experience their first taste of Asian culture, a lifelong wellness practice, and an entrée to careers in traditional Chinese medicine, physical therapy, international trade, law, and diplomacy, and martial arts themselves.

Intellectual Foundations of the Rise of Embodied Education

Martial arts studies did not come into its own in a vacuum but is part of a broader trend sweeping the humanities and social sciences called ‘somatics’ or ‘embodiment’. Cultural theorists have responded quickly and copiously to these developments, as if a lost continent had suddenly been rediscovered. Special supplements to such journals as *The Sociological Review* (2007, Vol. 55), and *Journal of the Royal Anthropological Institute* (2010, Vol. 16), are devoted to ‘Embodying Knowledge’ and ‘Making Knowledge’, and edited volumes have appeared, such as Thomas Csordas’ *Embodiment and Experience: The Existential Ground of Culture and Self* and Weiss and Haber’s *Perspectives*

on Embodiment: The Intersection of Nature and Culture.

Embodiment, or body-mind unity, confronts a more than three thousand year old legacy of dualism. The archeological and ancient literary records attest to the nearly universal belief in the survival of a soul in an afterlife or rebirth. Whether the vague descriptions of the netherworld in Homer or the Old Testament, or the vivid descriptions of Plato, Virgil, and the New Testament, speculation on an afterlife has a long history in the West. This contrasts with Confucius' 'We do not yet understand life, how much less the afterlife' (*Analects* 11). Plato posits a transcendent realm of Forms, accessible only by reason, that are ideal and real. This dichotomy of noumenal and phenomenal underlies the body-mind split in Western thought, and is one of the classic binaries that Derrida sought to deconstruct and expose as a 'violent hierarchy' (1982: 41-42). The anti-banauistic bias in Book I of Aristotle's *Politics* ('Those who provide necessities for an individual are slaves, and those who provide them for society are handicraftsmen and day-laborers' (Aristotle 2000: 26)), is no less in Mencius ('Those who labor with their minds govern others. Those who labor with their strength are governed by others' (Mencius 2009: 56). Greece's *areté* answers to China's *de*, and both are virtues of the landed aristocracy, revealing a hierarchy of master over slave, mind over body, male over female, and the rational over the emotional.

Early Christianity adopted the Stoic's acceptance of divine will, even in suffering, and added the themes of incarnation and resurrection. For the Greeks and Romans, if reason ruled the body, it could be a source of esthetic

pleasure, but for Christianity, it was a site of sin, a distraction from preparation for the next world, and suffering was its due. Celibacy was considered a sacred state, sex was singled out for strict control, rather than diet or alcohol as in Judaism and Islam, and guilt interiorized what formerly had been the province of social shame. Prior to Augustine (354-430), the Christian emphasis was on resurrection of the body, but Augustine, under Platonic influence, shifted the question of survival to the soul.

Under Renaissance Humanism, a new spirit of curiosity led to the dissection of ancient pagan texts and contemporary cadavers as anatomists and artists launched scientific and esthetic expeditions to explore the body's inner workings and outer expressive surfaces. How to live joyfully rather than die with assurance of salvation begins to emerge as a concept, and images of sickly saints, mangled martyrs and the crucifixion are replaced by images of muscular men, voluptuous goddesses, and fat aristocrats and merchants. This was the world of Copernicus and Columbus. Francis Bacon (1214-1294), declared: 'There seemed to be a relation of conformity between the good of the mind and the good of the body' (Wright 1900: 216); and Montaigne (1533-1592), in his *Autobiography*: 'For I have his limbs trained no less than his brains. It is not a mind we are educating, nor a body: it is a man. And we must not split him in two' (Lowenthal 1999: 27). However, the Reformation, which challenged the authority of the Church, increased the individual's burden of sin and guilt, for which there was no ritual relief or intercession, and engendered a heightened sense of shame around the body, culminating in Calvin's (1509-1564), view of human nature as 'total depravity', a view brought to the New World and

made famous by the Puritans. Moreover, Descartes' (1596-1650), 'I think therefore I am' (Descartes 2012: 27), defining the human subject as 'thinking substance', shut the door on embodiment and left a dualist legacy in philosophy lasting many centuries. Thus Plato's two worlds became Descartes' two substances.

In the nineteenth century, Darwinian evolution and Marxist materialism prepared the way for the modern embodied view of human existence. The former offers a self-organizing account of our origins, without resort to supernatural genesis and explains our species superiority on the basis of structural complexity rather than soul; the latter makes labor and the struggle for survival the source of knowledge, dismissing idealism as a ruse of the ruling class and offering materialism as a weapon for the oppressed. Based on his materialist philosophy, Marx said, 'Nature is man's inorganic body... [That] man lives on Nature means that Nature is his body, with which he must maintain in continuous interchange if he is not to die' (Marx 1964: 112).

Other nineteenth and twentieth century thinkers who helped push the body from the wings to center stage include Schopenhauer (1788-1860), who begins with a recognition of the uniqueness of the human body experienced as both representation (object), and will (subject), but at the mercy of irrational and meaningless universal 'Will', which results in a 'war of all against all' and can only be overcome by esthetics, compassion and ultimately an ascetic denial of the 'will to live'. Kierkegaard (1813-1855), whose 'subjectivity is truth' removes both reason and universal norms, insists on the uniqueness and authenticity of the individual, and Nietzsche (1844-1900), whose 'death of God' allows for the self-

actualizing life of the self 'beyond good and evil' removes all transcendent standards and dogma, leaving not mere impulse, but what Nietzsche calls 'health', 'strength', and 'the meaning of the earth'. In critiquing both superstition and rationalism, he praises the ancient Greek Dionysian music festivals for embodying 'all the symbolic faculties of humankind [which] are stimulated', and proposes that 'a new world of symbols is necessary, a symbolism of the body for once, not just the symbolism of the mouth, but the full gestures of dance, the rhythmic movement of the limbs' (Smith 2008: 26). He even considers metaphor to be the language of the body, arising out of 'nervous impulses of the body', and regards consciousness as an evolutionary latecomer, superficial and less reliable than instinct and the unconscious, the wellsprings of the arts. Schopenhauer seeks consolation in Apollonian esthetics, ethics, and asceticism, while Nietzsche admits the Dionysian element as essential for embodied ecstasy.

Building on late nineteenth century interest in physiology and psychology, Freud brought together childhood, the unconscious, and the body. The Freudian lexicon is testament to his unflinching devotion to grounding psychic experience in the body: aggression, anality, castration, cathexis, thanatos, id, eros, libido, narcissism, orality, orgasm, pleasure principle, sublimation, birth trauma, hysteria, penis envy, and polymorphous perversity. If for Freud the unconscious was the repository of repressed conflicts, for Reich these repressions could be read and released in the body. His concepts of 'muscular armor', 'orgone', 'orgasm reflex', and 'orgastic potency' were all body-based, and his 'vegetotherapy' involved touch and nudity to locate and release

blockages in the body, and signals a movement from talk to touch in the psychotherapeutic process.

Marcel Mauss (1872-1950), was a pioneer in introducing 'techniques of the body' into anthropology and sociology, exploring how embodied education shapes us in different cultures. He attempted to create a taxonomy that could be applied cross-culturally, using categories like age, gender, and activity. He considers training in 'composure' to be central to the human experience, leading to 'precise actions governed by a clear consciousness'. He concludes: 'I believe precisely that at the bottom of all our mystical states there are techniques of the body which we have not studied, but which were perfectly studied by China and India, even in very remote periods' (2006: 86).

Two world wars exposed the impotence of both philosophy and religion in the face of science and ideology. Merleau-Ponty (1908-1961), tried to rescue Western thought from the age-old materialism versus idealism debate by putting some flesh (*le corps propre*), back into philosophy and to revitalize it by asserting the 'primacy of perception'. He finally collapses the subject-object dichotomy with the unequivocal statement: 'I am conscious of the world through the medium of my body' (2012: 295).

If classical Marxists avoided the biological to deflect accusations of determinism, Sartre (1905-1980), was not shy about the body and in a 1975 interview confides: 'We yield our bodies to everyone, even beyond the realm of sexual relations: by looking, by touching. You yield your body to me, I yield mine to you: we each exist for the other, as body. But we do not exist in this same

way as consciousness, as ideas, even though ideas are modifications of the body'. Celebrating the authenticity of sexual relations, he says: 'With a woman the whole of what one is is present', and speaks of 'the language of hands, the language of faces' (Sartre 1975: August 7).

Gilbert Ryle (1900-1976), explicitly attacks body-mind dualism in his 1949 *The Concept of the Mind* and his essay 'Descartes' Myth', accusing it of the 'category-mistake', and rejecting the notion that mental states are separable from physical states.

Foucault (1926-1984), especially in his studies of mental illness, prisons, and sexuality, goes beyond a Kafkaesque vision of knowledge and power conspiring to control populations as objects, to a realization of individuals interiorizing this 'knowledge' to control themselves as subjects. 'Disciplinary power' trains bodies and 'biopower' controls the birth, health, death, and reproduction of populations. In his three volume study of sexuality, he contrasts the ancient Greek attitude of 'care of the body' and the judicious use of pleasure – homo, hetero, marital and extramarital – with the Christian hostility to the body and its pleasures.

Platonic philosophy split the body and mind, and sought perfection outside this world; Christianity demonized the body and distrusted the mind, relying instead on faith, grace, or good works for salvation in another world; science objectified the natural world, including the body, but its empirical method has inevitably led it back to body-mind unity. Christianity and feudalism kept men focused on the soul and hereditary social roles. The Renaissance and Humanism began to shift to the human being and this life, and capitalism

allowed for the self-made man. Romanticism replaced saintly goodness with the muse of beauty, celebrating emotion, sensuality, and a cult of personality. Through this, the body was no longer a site of sinfulness but of scientific fascination and esthetic beauty. Against the background of colonial wars, world wars, and genocides, philosophy turned from the supernatural, to the state, to society, and finally to the individual.

In focusing on the individual, phenomenology and existentialism, like Romanticism before it, shunned both religion and science and took as its foundation the subjective study of experience itself; in structuralism, knowledge was to be founded in the 'structures' that make experience possible: concepts, language, or signs, such as Marx's class, Jung's archetypes, or Husserl's structures of consciousness. Post-structuralism, in turn, argued that founding knowledge either on pure experience (phenomenology), or systematic structures (structuralism), was impossible. Biogenetic structuralism attempted to ground experience in psychology, anthropology, and especially neuroscience, arguing that many cross-cultural commonalities could only be explained by shared species nervous systems. Structuralism believes we come 'inscribed' and post-structuralism, or social constructivism, that we come *tabula rasa* and are inscribed by culture. Finally, post-post structuralism holds that embodiment itself is the most salient fact of our existence.

For more than two thousand years, reason has been the defining faculty of Western philosophy and was considered to be completely disembodied, but biology leaves no scope for a soul, linking body and mind through the

nervous, endocrine, and immune systems. Neuro- and cognitive science reveal that reason is just as conditioned by our wiring as sense perception, and many commonalities between individuals and cultures – universals – are the result of similar brains, bodies, and nervous systems. From the point of view of current cognitive science, the phenomenological, introspective approach cannot access the majority of thinking, which is unconscious, and the post-structuralist, for whom meaning is contextual, relative, and historically contingent, makes no reference to body or brain. The movement in philosophy and neuroscience known as embodied cognition goes beyond the brain and gives the body a greater causal and constitutive role in cognitive processing. This is reflected in the social sciences by Thomas Csordas' refusal to see the body as culturally 'inscribed' but instead, 'the existential ground of culture and the self' (1990: xi). Finally, the cyber age promises to fulfill the perennial dream of transcendence of physical limitations through a post-body or cyber body, where the genome captures heredity, cloning replicates biology, and an algorithm of neural networks digitalizes individual personality. This is the movement from the naturalized, essentialized, universal, objective body of science, to the historically and culturally contingent, inscribed, post-modern body, to the body as 'the existential ground of culture and self', to the post-body of bionics and cybernetics. Ironically, science, which promised to finally ground us in the physical, has produced a new crisis of disembodiment.

On the Asian front, while not arguing that martial arts have their origins in philosophy, they have at various junctures been adopted by intellectuals as somatic self-cultivation of the *dao*,

part of the *renxia* tradition of righteous knight-errantry, patriotic promotion of the martial spirit, and healthful self-strengthening. In the West, Asian martial arts have attempted to reinvigorate the bodies and imaginations of people dulled by the assembly line or office desk, fill a spiritual void left by disillusionment with religion, science, and ideologies, and restore or redefine masculinity and femininity. Asia has done for martial arts in the West what Africa did for Western music and dance.

III. Conclusion

We have tried to show that Asian martial arts deserve a place in the college curriculum and that their most congenial home would be within an Asian Studies program: taught in physical education, they lack cultural context, and taught about in humanities, they lack experiential encounter. Yes, Chinese cosmology can be introduced in the classroom with lectures and images, but what about a day in the woods with an Asianist/naturalist, observing yin and yang in north and south, sunrise and sunset, dry and damp, earth and sky; or an Asianist/martial artist, experiencing yin and yang in the body with hard and soft, advancing and yielding, and full and empty; or an Asianist/meditator teaching the movement of mind and qi in the channels or chakras, inner alchemical transformations of mercury and lead,

essence, qi, and spirit, prana and kundalini, or reversion to the dao or void, mindfulness or no-mind, non-action and non-attachment. Asian martial arts can be a vehicle for learning about Daoism and Buddhism in a way that would be difficult to claim for Western martial arts vis-à-vis Judaism, Christianity, and Islam.

Movement, like food and sex, may be universal, but its varieties and meanings are best illuminated through the humanities, and its cross-cultural diffusion and adaptation are best understood with the social sciences. Investing movement with meaning and values has always been the work of culture: from body language, to religious rituals, to sexual behavior, to dance, sport, and exercise. All of these are shared by Western and Asian cultures (and most by other species), and although it is difficult to find analogues in the West for yoga, qigong and martial arts, it is equally hard to find Western intellectuals who haven't tried them. Hopefully we have provided the rationale and resources for the curricular innovation and faculty development necessary to presenting the martial arts in all their dimensions within the Asian Studies rubric. As sports devolve into a site of commercialism, fanaticism, gambling, doping, and trauma, and lifestyles become more sedentary, the need for non-competitive and introspective movement arts alternatives is greater than ever.

Appendix I: Toward an Integrated Syllabus: Primary Sources

With an infinite variety of martial arts, representing many distinct East Asian cultures, it is not possible to design a generic syllabus, but in the sections below we summarize some of the scholarly resources relevant to all traditions.

A. Premodern Sources

Although popular antedating often claims three to five thousand year origins for various Asian martial arts, most have been created in their present form in the nineteenth and twentieth centuries, and their 'classics' are the works of historical founders. This section includes 'primary' works that: 1), provide the general theoretical framework for the art, its specialized terminology and wider cultural meanings, and 2), describe the principles and techniques of specific styles.

A foundational work acknowledged by all East Asian martial arts is *Sunzi's Art of War*, which counseled Warring States (475-221 BCE), statesmen and generals on how to avoid war, how to win by stratagem rather than brute force, and how to minimize loss of life and destruction. Many of the principles designed for battlefield conflicts can also be applied to individual combat. The classic translation and study is that of Giles (1910), and more recently Roger Ames (1995).

Miyamoto Musashi's *A Book of Five Rings* (c. 1645), like *Sunzi's Art of War*, can be applied to martial or military combat, and recently has been promoted as a blueprint for success in business. Translations by qualified scholars include those of Harris, Wilson, and Cleary.

Wilson has also translated two other Japanese martial arts classics, Takuan Soho's *The Unfettered Mind: Letters from a Zen Master to a Master Swordsman* and Yamamoto Tsunetomo's *Hagakure: The Book of the Samurai*.

The *Yijing* (Book of changes), is a work of divination, cosmology, and cryptic practical advice, that provides the basic symbolic system – yin-yang, hard-soft, light-dark, full-empty, internal-external – that is adopted by all Chinese sciences, including martial arts, to encode their principles and raise the techniques to the level of an art, or dao. There are the classic translations of James Legge (1882), and Richard Wilhelm (1950), and more recent scholarly translations, including Richard Lynn's *The Classic of Changes* (1994), and Edward Shaughnessy's *I Ching: The Classic of Changes* (1996).

Another foundational work containing pre-Han knowledge, *The Yellow Emperor's Inner Classic*, is the oldest and most cited medical classic in East Asia. It explains human physiology in terms of yin and yang, qi, and the five phases and offers such conceptual frameworks as microcosm-macrocosm, the system of correspondences, and environmental and emotional influences. There is no translation that will satisfy even a simple majority of sinologists, but one could do far worse than Paul Unschuld's *Huang Di Nei Jing Su Wen: Nature, Knowledge, and Imagery in an Ancient Chinese Medical Text* (2003). Perhaps more useful for students of martial arts is Louis Komjathy's *Yellow Thearch's Basic Questions*, translating just the first two chapters of the work, that lay out the general philosophy of health.

Since sexuality plays a central role in Chinese conceptions of the body and health, it is not surprising that most

Asian martial arts contain teachings on how to conduct one's sex life, or how to work with sexual energy within the body. Annotated translations and a study of the ancient treatises on sexual yoga can be found in Wile's *Art of the Bedchamber* (1992).

Daoism is often mistakenly invoked in relation to the origins of the internal Chinese martial arts, but leaving that aside, the *Daodejing* and *Zhuangzi* are indispensable sources for understanding the soft-style strategy of yin softness overcoming yang hardness and the cultural values of subtlety, indirection, simplicity, non-action, understatement, economy of effort, spontaneity, and naturalness that inform all the Asian martial arts. The 'classic' translations of the *Daodejing* are those of Legge (1891), and D. C. Lau (1963), and more recently, reflecting the Mawangdui and Guodian manuscript finds, are those of Philip Ivanhoe (2002), and Moss Roberts (2004). Early translations of the *Zhuangzi* are those of Legge (1891), and Giles (1926); from the 1960's Watson (1968), and Ware (1963); and more recently Victor Mair (1998), and Martin Palmer (2007). Stylistically, the *Daodejing* is a collection of didactic aphorisms, whereas the *Zhuangzi*, with its parables and satire, gives a flavor of the Daoist personality, its state of mind as a lived philosophy. The 'knack masters' who populate its pages achieve the dao of effortlessness through mastery of craft and are particularly beloved models for martial artists.

Our earliest received manual of a martial arts form, together with a survey of styles and discussion of its role in warfare, is sixteenth century Ming dynasty general Qi Jiguang's *Quanjing* (Classic of pugilism). It is a significant historical document but also important because its thirty-two postures form the basis of

the Chen family transmission, and hence all succeeding styles of taijiquan. Cheng Zongyou's 1616 *Shaolin gunfa chanzong* (Exposition of Shaolin staff techniques), is our earliest illustrated text for this highly popular art, but we know of no English translation. Another complete form manual is seventeenth century Huang Zongxi's *Neijia quanfa* (Art of the internal school), which is claimed by early twentieth century Yang stylists as the direct ancestor of taijiquan. Chang Naizhou's eighteenth century writings include both a form manual, together with a wealth of theoretical writings on the inner energetics of martial arts. Of great historical interest is the large number of phrases and concepts in Chang's writings that are identical to the taijiquan 'classics', although the forms are not related. All three of the above are translated and analyzed in Wile's 1999 *Taiji's Ancestors*, and Chang Naizhou's writings are presented in Wells 2005 *Scholar Boxer: Chang Naizhou's Theory of Internal Martial Arts and the Evolution of Taijiquan*.

Useful companions to the above are Davis' 2004 *Annotated Translation of the Taiji Classics*, Derrickson's 1996 *Chinese for Martial Arts*, and Docherty's 2009 *Tai Chi Chuan: Decoding the Classics for the Modern Martial Artist*. Florence's 'The Importance of Romanizing Martial Arts Terms' (1995), and Fredric and Compton's *A Dictionary of the Martial Arts* (1991), may also be consulted.

B. Anthologies

Randy Nelson's *The Overlook Martial Arts Reader* and John Donohue's *The Overlook Martial Arts Reader Vol. II* are anthologies of primary and seminal, ancient and modern writings, including philosophical works considered found-

ational, and even martial arts fiction, together with scholarly articles on classification of martial arts and social psychology.

Another edited volume is Thomas Green and Joseph Svinth's 2003 *Martial Arts in the Modern World*. Its introduction may be suitable for assigned reading and its various entries on Chinese and Japanese martial arts, both in native and transplanted settings, may be useful for student research papers. The articles on African retentions in the Americas and the role of martial arts in African-American cultural nationalism are new contributions. Anthropologist Thomas Green has also produced a comprehensive reference *Martial Arts of the World: An Encyclopedia* (2001), with 41 contributors and 96 articles covering East and West and 30,000 years of martial arts history.

C. Modern Classics

Early translations of the taijiquan 'classics' are included in Cheng and Smith's *Tai Chi* (1967), Liao's 1977 *Tai Chi Classics*, and Lo's 1979 *The Essence of Tai Chi Chuan: The Literary Tradition* (1979). Scholarly translations include Wile's *Tai-chi Touchstones* (1983), and *Lost Taiji Classics from the Late Qing Dynasty* (1996), and Davis' *The Taijiquan Classics* (2004). Reliable translations of twentieth century 'classics' include Wile's *Master Cheng's Thirteen Chapters on Tai-chi Ch'üan* (1982), *Cheng Man-ch'ing's Advanced Tai Chi Form Instructions* (1985), and *Zheng Manqing's Uncollected Writings* (2007). Louis Swaim has translated Yang Chengfu's *Essence and Applications of Taijiquan* (2005), and Yang's disciple Fu Zhongwen's *Mastering Yang Style Taijiquan* (2006). Yang Chengfu's literatus disciple Chen

Weiming's writings have been translated by Lo and Smith in *Tai Chi Ch'uan Ta Wen: Questions and Answers on Tai Chi Ch'uan* (1993), and Davis' *Chen Weiming: Taiji Sword and Other Writings* (2000).

Early modern styles, judo and karate, were standardized and popularized by Kano Jigoro (1860-1938), and Gichin Funakoshi (1868-1957), respectively. Kano's seminal writings are collected in *Mind Over Muscle: Writings from the founder of Judo, Kano Jigoro*, spanning the period of 1889 to 1939 and published in 2005, and a similar collection of Kano's writings, entitled *Kodokan Judo: The Essential Guide to Judo by Its Founder, Jigoro Kano*, both published by Kodansha. Kodansha is also responsible for introducing half a dozen works by Gichin Funakoshi, the 'Father of Modern Karate', who brought the secret art of karate from Okinawa to Tokyo in 1922. These include: *The Twenty Guiding Principles of Karate: The Spiritual Legacy of the Master* (2003), *Karate Jutsu* (2010), an autobiography entitled *Karate-Do: My Way of Life* (1975), and *The Master Text* (1973). Master Publications, Canada, (1997), has published a translation of Funakoshi's original manuscript entitled *To-Te Jitsu*, first published in Tokyo in 1922.

Although both tae kwon do's origins and the political background of its founder are both highly controversial, there can be no argument about the role of Choi Hong Hi as standardizer and global popularizer. The art has Chinese and Japanese influences, as well as native roots, but there are no premodern classics. The word 'taekwondo' was officially accepted in 1955, and Choi's 1965 *Tae Kwon Do: The Art of Self-Defense* was published in English translation by Daeha Publications in 1968.

Appendix II: Toward an Integrated Syllabus: Secondary Sources

A. General References

Donn Draeger and Robert Smith's 1969 pioneering *Asian Fighting Arts*, revised and expanded in 1997 and republished as *Comprehensive Asian Fighting Arts*, is still worth consulting and maintains a healthy skepticism on issues which later 'authorities' have often naively accepted. It covers the martial traditions in eleven countries in South Asia, East Asia, Southeast Asia, and the Philippines, using the best sources in English and native languages and demonstrating a broad grasp of history, literature, and social sciences, together with field work and personal practice.

Another early reference work is Gluck's 1976 *Zen Combat: Introductory Guide to the Oriental Martial Arts*, which is a collection of articles originally written in the 1950s, and includes biographies of Japanese masters, Zen in the martial arts, kendo and archery, karate and aikido, and internal training techniques for breathing, meditation, yoga, and even firewalking. Part of its value lies in communicating the excitement of discovery as martial arts was just beginning to have a significant impact on American culture.

Reid and Coucher's 1983 BBC series on the 'Asian Martial Arts' was expanded and published in book format as *The Fighting Arts: Great Masters of the Martial Arts*, covering representative styles from India, China, Japan, Korea, and the Philippines. It was republished as *The Way of the Warrior: the Paradox of the Martial Arts* in 1991.

Students seeking to get their arms around the global spectrum of martial

arts or summaries of specific arts may benefit from consulting a martial arts encyclopedia. Of the many encyclopedias on the market, the following are titles written by scholars who are also practitioners. The first title in this genre is Jennifer Lawler's 1996 *The Martial Arts Encyclopedia*, which was followed by Thomas Green's 2001 two volume set *Martial Arts of the World: An Encyclopedia*, and then Green and Svinth's 2010 *Martial Arts of the World: An Encyclopedia of History and Innovation*. Between these two is Green and Svinth's 2003 *Martial Arts in the Modern World*, a collection of essays by various social scientists looking at the rise of martial arts in the nineteenth and twentieth centuries, with two essays on the role of Asian martial arts in the African-American community.

D.S. Farrer and John Whalen-Bridge, eds., *Martial Arts as Embodied Knowledge: Asian Traditions in a Transnational World* (2011), is an edited volume offering an overview of martial arts scholarship, including film and literary criticism, ethnography, and theater. The Introduction is a model of applying cultural studies concepts, such as Orientalism, fantasy, stereotypes, essentialism, globalisation, masculinity, colonialism, identity, diaspora, and transnationalism to the martial arts. It's discussion of martial arts scholarship as a new academic specialization is particularly relevant to the present study.

The most recent entry in this field is Michael DeMarco, ed. *Asian Martial Arts: Constructive Thoughts and Practical Applications* (2012), which contains eight eclectic essays on the state of martial arts and martial arts scholarship today, together with twenty-seven entries on specific styles.

Students seeking inspiration for research paper topics can consult Randy Nelson's 1988 *The Martial Arts Index: An Annotated Bibliography*, Willy Pieter's 1994 article 'Research in Martial Sports: A Review', or J. R. Svinth's online resource 'A Chronological History of the Martial Arts and Combative Sports'.

B. Art

Classical Western fine art – Egyptian, Greek, and Roman – abounds in images of heroic warriors, but Chinese and Japanese high culture art take calligraphy, landscapes, flowers, fish, and birds as its subjects. Famous generals and samurai are relegated to the vernacular realm of the visual arts.

In contemporary fine arts, probably the most famous example of Asian martial arts inspired visual media is Ju Ming's *Taichi Series Sculptures*. His work emerges from the 1970s and 80s Nativist Movement in Taiwan, combining rustic subjects with modernist abstraction and simplification of form. Executed in wood and bronze, and some as tall as 3 meters, they are intended for public spaces, and have not only made the artist famous, but helped to stimulate interest in taiji. Ju, who studied taiji himself to gain insight, uses the natural grain of the wood to convey the flow of qi in the movements.

Ju chose a martial art as his subject, but other artists claim martial arts as part of their training and inspiration, without direct thematic representation in their work. One example is Stuart Twemlow, who explains his methods in 2005 'In Pursuit of the Muse: Lessons Learned from Martial Arts, Zen Brushings, and Psychoanalysis'. As the title implies, martial arts are one of his influences,

and his works are actually Chinese/Japanese grass-style calligraphy.

Harmony Hammond's book *Wrappings: Essays on Feminism, Art, and the Martial Arts* (1984), explores the relationship between the fine arts and martial arts in Asia and advocates empowering women through the martial arts.

C. Business and Law

Business and law schools may not technically be part of liberal arts divisions, but state appropriation in some countries and commercialization and professionalization in others have had a tremendous influence on the evolution of martial arts in the twentieth century.

Joseph McNamara's 2007 'The effect of modern marketing on martial arts and traditional martial arts culture' finds that mass marketing has boosted participation and created professional career paths, but that the most effective advertising is local and personal. He concludes that popularization has resulted in diluting the philosophical content of martial arts.

The pedagogical aspect of operating a martial arts studio is the subject of Lawrence Kane's 2004 *Martial Arts Instruction: Applying Educational Theory and Communications Techniques in the Dojo*, and Mike Massie addresses classroom management in his 2012 *How to Teach Martial Arts Using a Rotating Curriculum in Your Karate School: Secrets to Teaching Multiple Ranks and Large Classes Efficiently with Minimal Staff*.

Another way of looking at martial arts and business is the application of martial arts principles to business, especially management and leadership. Robert

Pater's 1988 *Martial Arts and the Arts of Management*, his 1989 *The Black Belt Manager: Martial Arts Strategies for Power, Creativity, and Control*, and 1999 *Leading from Within: Martial Arts Skills for Dynamic Business and Management*, use lessons from aikido and other styles to convey the message of self-control as the foundation of leadership. Books on applying *The Art of War*, *The Book of Five Rings*, and *Thirty-six Strategies* to business negotiations are too numerous to list here.

Bruce Kahn's 1994 *Albany Law Review* article 'Applying the Principles and Strategies of Asian Martial Arts to the Art of Negotiation' draws lessons from martial arts to illuminate questions of conflict resolution and applies them to litigation, negotiation, and mediation.

D. Definitions and Classification

Since General Qi Jiguang's review of sixteenth century martial arts, noting their stylistic differences, and Huang Zongxi's ambiguous 'internal-external' dichotomy, defining and classifying martial arts has been a *sine qua non* for all subsequent authors. Some treat it in passing on their way to presenting a specific art or overview of many arts (Draeger 1981; Payne 1982; Reid and Croucher 1983, Mitchell 1984; Maliszewski 1992; Wildish 2000; and French 2003). Among these, classification may be based on technical characteristics, such as hard or soft; striking, grappling, or kicking (Donohue & Taylor, 1994); or geography and culture (Draeger & Smith, 1975). Danielle Bolelli (2003), has proposed: performance, internal, self-defense, combat, and weapons.

Recently the question of typology has been treated as a subject in its own

right. Buckler et al. 2009 'Defining the Martial Arts: A Proposed Inclusive Classification System' summarizes previous systems and devises a new taxonomy based on the presence of philosophical/spiritual content or lack of it, whether martial or civil (battlefield or urban environment), combat or self-development, and inter or intra group (self-defense or national defense/rebellion). Other systems focus on the distinction between traditional versus sportified versions of various arts, such as judo, karate, taekwondo, and wushu (Villamen, 2004; Tan, 2004; Forster, 1986; Theeboom & De Knop, 1997). Inevitably, some classification schemes imply a hierarchy, with claims of superiority of Asian martial arts because of philosophical content (Cynarski & Litwiniuk, 2006; Hsu, 1986), but others see no essential difference (Donohue & Taylor, 1994). More recently, high contact mixed martial arts have emerged, characterized by supporters as 'efficient' and detractors as 'brutalizing' or 'decivilizing' (Forster, 1986; van Rottenburg and Heilbron, 2006).

Finally, in the spirit of reconciliation, Mark Nessel (1997), reviews the various ways that styles and techniques can be classified and then insists that we should focus on what unifies all techniques, finding three qualities they all share: centeredness, balance, and relaxation.

E. Feminist Studies

Martial arts have always played a central role in 'Amazon feminism', which seeks to change the image of women, empower them, and give them the tools and self-confidence to defend themselves.

Phenomenological approaches, using case studies and autobiography, are represented by Linda Atkinson's 1984 *Women in the Martial Arts: A New Spirit Rising* and Carol Wiley's 1993 *Women in the Martial Arts*.

Ellis Amdur's 1996 'Women warriors of Japan: the role of arms-bearing women in Japanese history' is equal parts history, techniques, weapons, and women's studies and manages to speak with authority on all counts, both accessible to the general reader and to the fellow scholar.

Sharon Guthrie's 1997 article 'Defending the self: martial arts and women's self-esteem' and 1998 'Feminism and the martial arts: liberating the Amazon within', co-authored with Shirley Castelnuevo, use empirical research to explore women's liberation and empowerment as a physical phenomenon, challenging rarified theories of academic feminists and cognitive approaches such as psychotherapy.

Medical anthropologist Nancy N. Chen, writing in Susan Brownell and Jeffery Wasserstrom's 2002 *Chinese Femininities/Chinese Masculinities: A Reader*, describes the gendered aspect of qigong theory that plays out in the association of hard qigong with hypermasculinity and soft qigong with femininity and how the public performance of qigong masters enabled them to enjoy power and prestige rivaling political figures.

Joyce Nower's 2007 'Martial arts and feminist awareness' goes beyond promoting fighting skills to focusing on how martial arts gives women a sense of self as strong physical beings and a heightened awareness of strategies to guarantee personal safety.

Amy Angleman et al. 2009 article 'Traditional martial arts versus modern self-defense training for women: some comments' challenges the notion that martial arts are better suited for men and argues for the superiority of martial arts over short-term self-defense training. M. Jacks also discusses the issue of negative perceptions of women in the martial arts in her 1990 'There are no pink belts: sex discrimination in the martial arts'.

F. History

Neither China nor Japan produced a premodern history of their respective martial arts, but both Qi Jiguang's *Classic of Pugilism* and Hinatsu Shigataka's *Honcho Bugei Shoden* (Short biographies of contemporary Japanese martial artists), are surveys of the martial arts of their own times. The historiography of the Chinese martial arts is no linear progression from myth to history. Qi Jiguang's sixteenth century survey was a model of anthropological field work; Huang Zongxi's seventeenth century account was politically motivated myth making; late nineteenth/early twentieth century self-strengtheners were also politically motivated inventors of tradition; and finally in the twentieth century, rationalists prevailed, except for the diaspora, where myth survived and was propagated among non-Chinese. Today, in the post Mao Era, myth has been revived and coexists with evidence-based history in an ongoing culture war.

Histories of Asian martial arts fall into several categories: regional histories, national histories, period histories, style histories, thematic histories, literature surveys, and polemics on contentious issues.

Comprehensive histories of the Asian region begin with Draeger and Smith's 1969 *Asian Fighting Arts* and include Reid and Croucher's 1983 *The Way of the Warrior: The Paradox of the Martial Arts*, and Dimitri Kostynick's 1989 article 'A cultural-historical overview of the martial arts in Far East Asia: An Introduction to China and Japan'.

General histories of Chinese martial arts by qualified scholars include Kang Ge Wu's (1995), *Spring Autumn: The Spring and Autumn of Chinese Martial Arts – 5000 Years* and Peter Lorge's *Chinese Martial Arts: From Antiquity to the Twenty-First Century* (2012), both of which are chronological expositions based on written records, archeology, and fieldwork, with full scholarly apparatus. Lorge emphasizes the role of military and performing arts in the development of martial arts and deemphasizes Buddhism and Daoism. Charles Holcombe's 1990 'Theater of combat: a critical look at the Chinese martial arts' traces the evolution of martial arts through the best available primary and secondary sources at the time, giving attention to the role of secret and sectarian societies, rebels, fiction, and theater.

Examples of period histories include Andrew Morris' 1998 dissertation *Cultivating the National Body: A History of Physical Culture in Republican China* and 2004 *Marrow of the Nation: A History of Sport and Physical Culture in Republican China*, both of which provide invaluable insight into the roles of the Central Guoshu Academy and Jingwu Associations and highlight the contribution of Chu Minyi in promoting martial arts and taijicao, or 'citizens calisthenics'. Ruth Rogaski also focuses on the backgrounds and attitudes of Jingwu leaders in 'Fists of Fury? Or the

Jingwu Hui Before Bruce Lee', presented for the panel 'Creating, Selling, and Remembering Martial Arts in Modern China' (AAS Annual Meeting, San Diego, 9 March, 2000), showing similarities between Nationalist and Communist appropriation of martial arts and physical culture and comparing this with pre-war Japanese and Western adaptations. Another look at the twentieth century through the lens of the Jingwu Association is a monograph by Brian Kennedy and Elizabeth Guo entitled *Jingwu: The School That Transformed Kung Fu*, which periodizes the whole history of Chinese martial arts into four phases: 1), village-military, 2), Jingwu Association, 3), ROC guoshu, 4), PRC wushu, contending that this model leaves no room for Daoist immortals or Buddhist monks.

The history of martial arts writings is the focus of Brian Kennedy and Elizabeth Guo's *Chinese Martial Arts Training Manuals: A Historical Survey*. As a work of historiography, it is not a translation of these manuals, but offers interesting biographical details about twentieth century style founders and a survey of martial arts scholarship in general, particularly the Republican period, with details on the careers of Tang Hao and Xu Zhen, who may be considered the fathers of modern Asian martial arts scholarship.

An example of focusing on specific themes and topics in martial arts history is Richard Friman's 1998 'The art of regulation: martial arts as threats to social order', which describes state interest in controlling martial arts as potential threats to social stability, focusing mainly on historical examples in Japan and the US, such as the 1477 prohibition of weapons in Okinawa, the US occupation of Japan, and the 1985

US ban on mail order sale of martial arts weapons. Prohibition and appropriation are two sides of state control of martial arts, and the latter is the theme of Nigel Sutton's 'Gongfu, guoshu, wushu: state appropriation of the martial arts in modern China'.

Some of the most contentious issues in Chinese martial arts historiography are: 1), the historicity and role of Zhang Sanfeng, 2), the historicity and role of Bodhidharma, 3), the military versus Daoist origins of the martial arts 4), Song dynasty general Yue Fei and the martial arts, 5), the provenance of the *Yijin jing*, and 6), the role of the Shaolin Monastery.

Chinese Marxist martial arts scholars characterize these contradictions as examples of the historic struggle between idealism and materialism: myth and legend represent idealism, and fact and evidence represent materialism. The clearest case among Western scholars is the debate between Stanley Henning (1999), and Charles Holcombe (1990). For Henning, Chinese martial arts' origins are in military practice, whereas Holcombe shares Joseph Needham's view that, 'Chinese boxing [...] probably originated as a department of Taoist physical exercises', and argues for the value of myth in explaining origins as truer to their original spiritual goals.

A conspicuous example of a cause célèbre among current martial arts historians surrounds the association of sixth century Indian Buddhist monk Bodhidharma and the origins of Shaolin gongfu. Pioneering martial arts historians Tang Hao and Xu Zhen in the 1930s and Matsuda Ryuchi in his 1986 *Zhongguo wushu shilue* (Outline history of Chinese martial arts), trace the legend to a qigong manual entitled *Yijin jing* (Sinew changing classic), the earliest extant copy of which was published in 1827,

but which did not become widespread until mentioned in the *Lao Can youji* (Travels of Lao Can), published in 1907. Recent historiographical scholarship on the subject by Michael Spiessback (1992), Stanley Henning (1994, 1995, 1998, 1999, 2005, 2008), and Meir Shahar's 2008 *The Shaolin Monastery: History, Religion, and the Chinese Martial Arts* are all highly skeptical of received legends.

Controversies over taijiquan's history date to Tang Hao and Xu Zhen's scholarship in the 1930s, tracing its origins to Chen Village in Henan and denying any connection with Zhang Sanfeng or the Wudang Mountains; taekwondo's are more recent but equally rancorous. There is little disagreement that the brand 'taekwondo' came into being in the early 1950's, following WWII and Japan's exit as colonial master, and in the midst of the Korean War with the consolidation of nine *kwan* (schools), and government pressure to produce a uniform style. The controversy swirls around whether the raw material of this synthesis was the native martial art of subek and the kicking game taekyon, or whether it was borrowed wholesale from Japanese karate. Christina Johnson's 2006 dissertation *Embodied Coherence, De(con)structive Selves: Personal Narratives, Self Stories, and Taekwondo* invokes Hobshawn's 'invented tradition' to explain taekwondo history, and Green and Svinth's *Martial Arts in the Modern World* offers an equally skeptical account. Similarly, anthropologist Kevin S. Y. Tan's 'Constructing a martial tradition: rethinking a popular history of karate-dou' deconstructs karate's history, using historical and political background to interrogate popular notions about karate's origins and evolution.

Turning to Japan, Stephen Turnbull's 1996 *The Samurai: A Military History*, his 1998 *The Samurai Sourcebook*, and 2000 *The Samurai Tradition, Vols. I & II* still set the standard. Catharina Blomber's 1994 *Heart of the Warrior: Origins and Religious Background of the Samurai System in Feudal Japan* covers much of the same historical background but with more attention to the blending of elements that form bushido, or the samurai way of life. Earl Kinmonth's 1981 *The Self-Made Man in Meiji Japanese Thought: From Samurai to Salary Man* and Ikegami Eko's 1995 *The Taming of the Samurai: Honorific Individualism and the Making of Modern Japan* explore the contemporary relevance of the samurai spirit and trace the code of personal vassalage and allegiance to a modern state with the Meiji Restoration. Karl Friday's *Legacies of the Sword: The Kashima-Shinryu and Samurai Martial Culture* uses the tools of scholar/practitioner and fieldwork to understand the training process that a samurai would have undergone by providing an intimate glimpse of one of the contemporary schools that preserves traditional methods and outlook and are still hotbeds of right-wing nationalist ideology.

Cameron Hurst's *Armed Martial Arts of Japan: Swordsmanship and Archery* is a meticulous but accessible history, focusing on two weapons, and concluding that until the Tokugawa, it was the bow and arrow and equitation that were decisive in military conflicts and not the sword, which only later became a work of art and tool of self-cultivation.

G. Literature

Martial arts fiction enjoys an unbroken tradition from the Tang (618-906), to the present. Written in semi-literary style, with themes of revenge, loyalty, and romance, the tales of martial-chivalric heroes are laced with Daoist, Confucian, and Buddhist moralizing.

Martial heroes and samurai are two icons of Chinese and Japanese culture. For Legalist Chinese philosopher Han Fei (ca. 280-233 BCE), the knights-errant were one of the 'five vermin' who subvert the social order; for philosopher Mozi (470-391 BCE), however, they were self-sacrificing defenders of the common people. Han historians Sima Qian and Ban Gu were similarly split. The knight-errant spirit was invoked by Huang Zongxi and Tan Sitong at the beginning and end of the Manchu dynasty as a strategy to revive the spirit of resistance and defense of justice in the Chinese people.

The most famous classic martial arts novel *Shuihu zhuan*, variously translated as *Water Margin* or *Men of the Marshes*, and variously attributed to different authors and different periods, is based on the historical figure of Song Jiang and 36 comrades (later 108), who formed a coalition of righteous outlaw bands in the Liang Mountains and ultimately defeated the Song dynasty, only to be granted amnesty by the Emperor Huizong and enlisted to fight the Liao and pacify other rebellions. The classic translation of this classic novel is the 1933 version by Nobel Prize winner Pearl Buck, reprinted by Moyer Bell in 2004. More recent translations of the monumental work are those of Sidney Shapiro (2001), J. H. Jackson and Edwin Lowe (2010), and a bilingual edition by John and Alex Dent-Young (2011).

Critical studies begin with French sinologist Robert Rhulmann's 1960 'Traditional heroes in Chinese popular fiction', followed by James J. Y. Liu's 1967 book *The Chinese Knight-Errant*, and Ma Yau-woon's 1975 'The knight-errant in hua-pen stories'. C. T. Hsia's 1974 essay 'The military romance: a genre of Chinese literature' is disparaging of the genre because of its 'preoccupation with warfare'. Olivia Mok's 1993 translation of Jin Yong's *Fox Volant of the Snowy Mountain* contains a Forward and Preface that explain the culture of traditional martial arts schools and the influence of Jin Yong's novels on contemporary Chinese society. The most recent book-length study is Margaret Wan's 2009 *Green Peony and the Rise of the Chinese Martial Arts Novel*, which provides an introduction to the history of the genre, the social position of martial heroes, and a comparison of the European knight-errant tradition and the Chinese martial hero tradition, with specific reference to the *Green Peony* and *Don Quixote*.

Ann Huss and Jianmei Liu's 2007 *The Jin Yong Phenomenon: Chinese Martial Arts Fiction and Modern Chinese Literary History* is a collection of criticism and reviews of Jin Yong's preeminently popular contemporary martial arts novels. These essays explore issues of high and low culture, nostalgia, Chineseness, diasporic identity, anti-European and anti-Mainland hegemony in politics, culture, literary forms and language.

An interesting experiment in bridging literature and the martial arts is Elizabeth Nichol's 'Japanese poetic forms: Haiku and martial arts'. Writing in the *International Journal of Applied Psychoanalytic Studies*, she documents the experience of karate students as

they are introduced to and create their own haiku poems and discover the links between the two arts and their common grounding in Zen.

H. Medicine

Although medicine is certainly not part of the humanities, premed and nursing students are required to take a certain number of humanities electives, and even encouraged to major outside of the sciences in recognition of the need for health care providers to be 'well rounded'. This is actually a good precedent for the kind of boundary crossing I am suggesting for humanities and the martial arts.

As of the writing of the present article, PubMed.com, a website hosted by the US National Library of Medicine of the National Institutes of Health, listed over 1300 articles related to the martial arts, with almost a thousand for taijiquan alone, and more than 3000 for qigong, culled from scores of medical journals. Articles range from reports on a single case to reviews of studies. The majority are favorable to the health benefits of martial arts; a few are skeptical. To give students a sense of the scope of this treasure trove of research, the articles may be classified into 5 categories: 1), measurements of the physiological effects of martial arts practice, 2), correlations with hereditary or behavioral characteristics, 3), injuries incurred in practice or competition, 4), martial arts as a therapeutic modality, and 5), comparisons among martial arts, other movement practices, and genders.. Peter Wayne's 2013 *The Harvard Medical School Guide to Tai Chi* is a comprehensive and accessible introduction to the biomedical understanding of this most researched of the

martial arts. The health benefits of martial arts explained within the native literature, ayurveda or TCM for example, are an integral part of the martial arts culture in Asia and provide an excellent opportunity for comparing medical paradigms.

I. Memoirs and Personal Journeys

This genre features Western martial arts adventurers who either go to the Far East expressly to pursue the martial arts, or who stumble on the scene once they are there. They often have academic backgrounds and language proficiency and write engaging popular accounts of their experiences, many to critical acclaim. What they share is a process of self-discovery through immersion in a subculture within another culture.

First in this genre, and still a classic, is Eugen Herrigel's 1953 *Zen in the Art of Archery*, with Introduction by D. T. Suzuki. Arriving in Japan with a university appointment in philosophy, he is determined to penetrate the non-speculative teachings of Zen, which he approaches through the practice of archery.

Robert Smith's *Chinese Boxing: Masters and Methods* was published in 1974 but records his years in Taiwan (1959-1962), researching living masters of Chinese martial arts, especially xingyi, bagua, and taijiquan, and becoming the first Western student of polymath taiji master Zheng Manqing. The summation of a lifetime of researching, promoting, and teaching Asian martial arts is found in his 1999 *Martial Musings: a Portrayal of Martial Arts in the Twentieth Century*.

Mark Salzman's 1986 *Iron and Silk* is an example of an author who arrived in China with a background in both

Chinese language and culture and martial arts, but the book's charm relies on sketches of local color and humor arising from the culture gap.

Ellis Amdur's 2000 *Dueling with O-Sensei: Grappling with the Myth of the Warrior Sage* represents a unique voice in the martial arts literature. In this confessional account, he confronts his own religious obsession with the martial arts, the demons and doubts that surround its morality, and the whole history of human violence. He is a sophisticated thinker who knows his history, his Merleau-Ponty and Foucault, but most impressive, he has truly followed Socrates injunction to 'know thyself'.

Daniele Bolelli's 2003 *On the Warrior's Path: Philosophy, Fighting and Martial Arts Mythology, Second Edition* is a series of essays, full of wisdom and insight, for the martial artist who would lead the examined life. It argues for the embodied life of the martial artist, as opposed to the disembodied existence of the armchair academic, and praises primal body-mind unity, peak experience, immediacy, spontaneity, unmediated experience, and the Dionysian ecstasy of the oft-cited Nietzsche.

Anthony Schmeig's 2004 *Watching Your Back: Chinese Martial Arts and Traditional Medicine* is a personal account of study with his teacher in Taiwan and thus a description of a specific master-disciple relationship. On the theoretical level, he attempts to align the martial arts origins with Daoism and medicine and divorce them from Shaolin Temple Buddhism, to distinguish 'high' and 'low' martial arts, and separate martial and military arts.

Adam Frank's 2006 *Taijiquan and the Search for the Little Old Chinese Man:*

Understanding Identity Through Martial Arts is transparently first personal but richly informed by his academic background in anthropology and artistic life in the theater. It is cross-listed here and under 'Anthropology' below.

Choon-Ok Harmon's 2011 *Iron Butterfly: Memoir of a Martial Arts Master* is autobiography or memoir of a woman's rise to ninth degree in the obscure Korean art Kook Sul Won. Her story is informed by her native roots in Korea and adopted Western culture.

Ron Jacobs 2005 *Martial Arts Biographies: An Annotated Bibliography* is a useful research tool in this category.

J. Philosophy

At this point in the middle of our alphabetical exposition of reading resources, we reach a real dilemma in our classification, and that is because of the blurred lines between philosophy, religion, meditation, and spirituality. In the current cultural environment, 'spirituality' is often contrasted with 'organized religion', and martial arts promise to address 'body, mind, and spirit'. Relying on author's self-identification, the works reviewed below are by academically trained 'philosophers', or scholars from psychology or the social sciences writing in a philosophical vein.

Pioneering works in this field by scholars grounded in philosophy are Yasuo Yuasu et al. 1987 *The Body: Toward an Eastern Mind-Body Theory* and Thomas P. Kasulis et al. eds. 1993 *Self as Body in Asian Theory and Practice*, which although they do not address martial arts specifically, lay out essential theoretical frameworks. *The Body* includes views of the body in modern Japanese thought, in traditional

Buddhism and the arts, and in relation to Western philosophy, psychology, and medicine. *Self* brings together seventeen scholars writing on concepts of the self in Confucianism, Daoism, feminism, childhood, and identity in China, Japan, and India.

Michael Maliszewski's 1996 *The Spiritual Dimensions of the Martial Arts* is encyclopedic in scope, going beyond the more familiar arts of China, Japan, and Korea to include Indonesia, the Philippines, India, and Thailand, and beyond the philosophical principles of Daoism and Zen to the ritual aspects of practice and competition.

John Donohue's 1998 *Herding the Ox: The Martial Arts as Moral Metaphor* is a work of originality and advocacy, using the device of the Zen ox herding illustrations to depict the stages of development in the martial arts. Insisting that martial arts and Zen practice are inseparable, he places himself squarely in the camp of those who regard martial arts as essentially a spiritual discipline.

The twenty odd contributors to the 2010 edited volume *Martial Arts and Philosophy: Beating and Nothingness*, all practicing philosophers and martial artists, reflect on their experiences in the arts with erudition and humor, as they explore the philosophical aspects of the martial arts, such as aesthetics, ethics, etiquette, mastery, feminism, action, and knowledge. The editors Damon Young and Graham Priest are also organizers of a 2010 conference entitled 'Philosophy and Martial Arts', with papers applying the work of Western philosophers such as Schopenhauer, Nietzsche and Foucault to problems of truth, equality, pedagogy, spontaneity, courage, and rhetoric, and Eastern concepts, such as no-self and void. Sylvia Burrow and Marc Ramsay are organizers of a similar

conference in 2012 entitled 'Martial Arts and Philosophy'. Participants in the 2011 Society for the Study of Philosophy and the Martial Arts panels at the Pacific Division of the American Philosophical Association explore topics ranging from competition, modern martial arts, commercialization, feminism, existentialism, morality, intersubjectivity, and selfhood. These tend to fall into two broad categories: one deriving a coherent philosophy from the theories and practices of established martial arts traditions and the other applying Western categories of analysis to Asian martial arts, such as Aristotle's virtue of courage or Foucault's understanding of power.

K. Film Studies

The popularity of popular culture with Western scholars, particularly film studies scholars, once again presents us with an embarrassment of riches. The primary texts, the films themselves, number in the thousands, and the secondary literature – books, reviews, and criticism – is equally voluminous. Chinese martial arts films are prized for their local specificity and transnational appeal, even as critics and scholars debate whether they are art or merely popular entertainment. By contrast, Japanese samurai films have been taken seriously as art almost from the outset. Nevertheless, the growth of kung fu cinema and martial arts studios go hand-in-hand, and it is safe to say that more Westerners have encountered the Asian 'other' in movie theaters than in the real world or Asian Studies courses.

Martial arts action has been part of Chinese cinema since its inception with the 1905 *Ding Jun Shan* (Dingjun Mountain), based on the fourteenth

century novel *Romance of the Three Kingdoms* and featuring operatic swordplay. In Japan, samurai films were made during the silent era of the 1920s, and Kurosawa's 1943 directorial debut in *Sanshiro Sugata* deals with the rivalry between judo and jujutsu. The Golden Age of Japanese cinema, the 1950s, saw the *Seven Samurai* acknowledged as one of the ten best films of all time. Many of the heroes of Japanese film are ronin, masterless swordsmen, who struggle with conflicts of conscience and duty. Kurosawa borrowed plots from Shakespeare's *Hamlet* and *Lear*, and American directors from Eastwood and Lucas to Coppola and Tarrantino have been influenced by Japanese characters, story lines, and cinematography. Essential monographs by scholar/critics include Alain Silver's (2006, revised), *The Samurai Film*, Anderson and Richie's *The Japanese Film: Art and Industry*, Galloway's 2005 *Stray Dogs and Lone Wolves: The Samurai Film Handbook* and 2009 *Warring Clans, Flashing Blades: A Samurai Film Companion*, and Shilling 2003 *The Yakuza Movie Book: A Guide to Japanese Gangster Films*.

Japanese samurai films may be taken more seriously as art by Western critics, but they have not had the same broad cultural impact as their Chinese counterparts. Though there were gongfu movies as early as the 1920s and in the immediate post-war period of the 1940s, the Shaw brothers in Hong Kong began a prodigious output in the 1960s, 70s, and 80s, mostly delivered to Western audiences through the medium of television. The Wong Fei Hong series (1949-1959), running to more than sixty films, overcame the operatic/acrobatic tradition and introduced authentic fighting forms and martial arts training for actors. In the 1970s, Bruce Lee, with his trans-Pacific background, charisma,

and authentic fighting skills, made the genre truly international. Jackie Chan injected stunts and humor, and Jet Li the balletic grace of wushu. In the 2000s, blockbusters like *Crouching Tiger, Hidden Dragon* and *Hero*, with big budgets, big box office, and state of the art special effects were dizzyingly international in their artistic creation, production, and financing.

Martial arts film criticism is often structured around a series of binaries: northern legs versus southern fists; wuxia versus gongfu; movement versus muscularity; Orientalism versus Asiaphilia; actor/martial artists versus martial artist/actors; dubbed and subtitled; Mandarin versus Cantonese; serious versus self-parody; local versus transnational; style versus style; costume versus contemporary; weapons versus bare-handed; and auteur versus genre.

Lau's 1980 *A Study of the Hong Kong Martial Arts Film* and 1981 *A Study of the Hong Kong Swordplay Film, 1945-1980* analyzes martial arts films in terms of genre, dividing along bare-handed versus weapons oriented fighting techniques.

Stephen Shaviro's 1993 *The Cinematic Body: Theory Out of Bounds* argues against a psychoanalytic emphasis on representation, discourse, ideology, objectivity, and universality in film criticism and favors a visceral, corporeal, personal, post-modern approach. This comports with Linda Williams concept of 'body genre', expounded in her 1989 *Hard Core: Power, Pleasure and the 'Frenzy of the Visible'*, and 1991 article 'Film bodies: gender, genre, and excess'.

Stephen Teo's 1997 *Hong Kong Cinema: The Extra Dimension* explores the political background of the various phases of Hong Kong cinema, and his 2009 *Chinese Martial Arts Cinema: The*

Wuxia Tradition focuses on the knight-errant subgenre. Many critics concede that martial arts films are a 'guilty pleasure', but David Bordwell's 2000 *Planet Hong Kong: Popular Cinema and the Art of Entertainment* argues for the artistic value of the genre and the universal appeal of 'motion emotion'.

Esther Yau's 2001 *At Full Speed: Hong Kong Cinema in a Borderless World* is an anthology of essays by many outstanding film critics and scholars of popular culture and a good place for students to get oriented in the genre.

Amy Abugo Ongiri's 2002 article 'He wanted to be just like Bruce Lee: African Americans, kung fu theater and cultural exchange at the margins' explores the African American embrace of Asian martial arts heroes.

Leon Hunt's 2003 *Kung Fu Cult Masters: From Bruce Lee to Crouching Tiger* traces three stages of martial arts performance in martial arts films: individual, authentic virtuosity; choreographer as hero; and special effects and body doubles. Authenticity, in turn, can be analyzed into three kinds: archival, cinematic, and corporeal.

Representations of gender in Hong Kong cinema are explored through a collection of essays by twelve scholars from film studies, cultural studies, English, comparative literature, and sociology in Pang and Wong, eds. 2005 *Masculinities and Hong Kong Cinema*. They describe the 'diversity of masculinities' represented in Hong Kong action films as so unstable that one character can be simultaneously embody the macho hero and the stereotype of effeminate Asian male, and female characters can embody male ideologies.

David West's 2006 *Chasing Dragons: An Introduction to Martial Arts Film* reviews fifty films from Japan, Hong Kong, and the US.

L. Pedagogy

As a discipline that engages the total person, we can imagine that martial arts teaching is more complex than classroom teaching, where the goal is informing, or coaching, where the goal is winning. Although the following works are aimed at teachers, they can be profitably read by students, as well.

Sang Hwan Kim's 1991 *Teaching Martial Arts: The Way of the Master* covers history and development, teaching methodology, attitude, curriculum, training methods, class management, and a business plan for opening a school.

Lawrence Kane's 2004 *Martial Arts Instruction: Applying Educational Theory and Communication Techniques in the Dojo* is a comprehensive guide to learning styles, teaching styles, student predilections, age appropriate teaching, learning environment, and lesson plans.

M. Psychology

Again, as with medicine, the sheer volume of articles on martial arts and psychology will be daunting to students interested in pursuing this line of research. Methodologies include positivist, phenomenological, and observer/participant; some are cross-sectional, and some longitudinal. Below is an attempt to organize some representative studies into seven categories.

a. Personality Profiles

Martial arts attracted the attention of psychologists as early as the 1960s with studies on personality traits (Duthie et al., 1978; Kroll & Carlson, 1968; Kroll & Crenshaw, 1970; Konzak and Klavora, 1980; Johnson and Hutton, 1970; Pyecha, 1970; Knoblauch, 1985). These focused on correlating personality types and attraction to different martial arts and comparing the effects on personality of martial arts with other physical education activities.

One of the most studied aspects of personality in relation to martial arts participation is motivation. Jones et al. (2006), surveyed students in a wide variety of schools, finding direct correlation between motivation and engagement with 'philosophical underpinnings'. Laura King and Teresa Williams' 'Goal orientation and performance in martial arts' compares mastery and ego as two different forms of motivation for study, leading to different self-assessments and attraction to different martial arts. The former stresses hard work and is attracted to traditional martial arts, and the latter stressed innate ability and is attracted to competitive martial arts. Columbus and Rice (1998), use a phenomenological approach, including interviews and self-reporting, to tease out the different motivations for martial arts participation, finding that the various reasons break down into 'compensatory and emancipatory', as experienced in four contexts: criminal victimization, growth and exploration, life transition, and task performance. In general, motivation may be traced to too much threat or not enough: some need instrumental skills to defend themselves against actual threats and some in secure circumstances seek out the stimulation and 'authenticity' of

physical challenges in the 'theater of combat'.

b. Mood and Performance

Following the rise of martial arts competitions, psychologists became interested in creating models to predict performance based on mood scales for tension, anger, depression, vigor, fatigue and confusion. This is reflected in Chapter 16 of *The Sport Psychologist's Handbook* 'Application of Sport Psychology for Optimal Performance in Martial Arts'. Chapman found in taekwondo competition that winners showed higher self-confidence and lower anxiety than losers (1997). McGowan and Miller compared karate competitors, finding no significant difference in mood profiles for a single competition, but over a year-long study, found anger in winners, and in a subsequent study, found higher anger in lower rank competitors, proposing artificial conjuring of anger to heighten energy levels (1989). Terry and Slade found winning karate competitors higher on vigor and anger and lower on tension, depression, fatigue and confusion and were able to use mood testing to predict outcomes with a high degree of accuracy (1995). Other studies have attempted to refine the methodology to factor in variables, such as age, gender, nationality, rank, and sample size, and still others looked at attribution of control and vulnerability (Madden, 1990), self-esteem (Richman and Rehberg, 1986), and anxiety (Layton, 2000; Williams and Elliott, 1991). E. Cerin and A. Barnett's 2011 'Mechanism linking affective reactions to competition-related and competition-extraneous concerns in male martial arts' examines self-reporting of emotional states pre and post competition, finding spillover from family and work/study to competition

emotions but very little the other direction, indicating greater affective control within the competition setting.

c. The Learning Process

The application of neuroscience and psychology to physical education, using martial arts as case studies, can be found in Thana Hodges 1997 MA thesis 'Deliberate practice and expertise in the martial arts: the role of context on motor recall', where various theories of skill acquisition were tested using novice and expert cohorts.

d. Positive Effects

Empirical and theoretical studies on the positive effects of martial arts have been conducted in various settings: school programs, private studios, and tournaments, and include both cross-sectional and longitudinal methodologies.

Much of the debate in the physical education literature centers on whether martial arts classes in primary and secondary education foster or inhibit violence, and many of the empirical studies focus on this, as well. Specifically, with regard to youth in school-based programs, studies have focused on beneficial effects in different domains: self-regulation (Lakes and Hoyt, 2004); stress reduction (Wall, 2005); school violence prevention (Smith et al., 1999; Zivin et al., 2001); juvenile delinquency (Gonzalez, 1990; Gorbil, 1991; Nosanchuk, 1981; Trulson, 1986; Twemlow & Sacco, 1998); bullying (Twemlow et al., 2008); and conflict management (Rew and Ferns, 2005; Gleser and Brown, 1988).

Sorting by arts we find: jujutsu (Nosanchuk and MacNeil, 1989; Daniels and Thornton, 1990, 1992), karate (Kroll and Carlson, 1967; Reiter, 1975; Duthie

et al., 1978; Nosanchuk, 1981; Konzak and Bourdeau, 1984; Richman and Rehberg, 1986; Layton, 1988, 1990; Nosanchuk and MacNeil, 1989; Daniels and Thornton, 1990; 1992; Foster, 1997; Guthrie, 1995; 1997), and taekwondo (Duthie et al., 1978; Rothpearl, 1980; Nosanchuk, 1981; Nosanchuk and MacNeil, 1989; Skelton et al., 1991; Kurian et al., 1993; 1994; Bell and Chang, 2012).

Sorting by traits, studies finding a reduction in negative traits over time include: anxiety (Reiter, 1975; Layton, 1990; Kurian et al., 1993), aggression and hostility (Rothpearl, 1980; Nosanchuk, 1981; Nosanchuk and MacNeil, 1989; Skelton et al., 1991; Daniels and Thornton, 1990, 1992; Reynes and Lorant, 2001, 2004), and neuroticism (Layton, 1988). Those finding an increase in positive traits include: self-confidence (Duthie et al., 1978; Konzak and Bourdeau, 1984), independence and self-reliance (Konzak and Bourdeau, 1984; Kurian et al., 1994), and self-esteem (Richman and Rehberg, 1986), and personal development (Baron, 1993; Cummings, 1988; Lamarre and Nosanchuk, 1999; Seitz et al., 1990; Skelton et al., 1991; and Weiser et al., 1995).

Global surveys of positive effects across arts, settings, health, psychology, fitness, therapy, behavior, and personality include J.C. Cox's 1993 'Traditional Asian martial arts training: a review', and focusing on a single art of aikido, but looking at all psychological factors, is Julian Fuller's 1988 'Martial arts and psychological health'.

e. Negative Effects

Studies that show detrimental effects or antisocial behavior include (Carr, 1998;

Parry, 1998; Sheard, 1997; Daniels and Thornton, 1990; Delua-Tavillili, 1995; Endresen and Olweus, 2005; Reynes and Lorant 2002).

f. Theoretical Issues

An exploration of the role of martial arts in culture is explored in theoretical depth in John Hopton's 2002 'Combat sports: validation of male violence or solution to a crisis of masculinity'. He argues that, 'Similarly, the post-feminist sexual politics, the complex social organization, and the high level of reliance on sophisticated technology, which characterizes post-modern society, has alienated us from many of those activities through which we experience emotional pleasure through the use of our bodies', and following Bataille (1987), concludes that full-contact martial arts competitions provide a controlled outlet for those determined to test their mettle and provides unique opportunities for self-knowledge.

g. Methodological Issues

As with all behavioral sciences, controversies among researchers often hinge on issues of study design and methodology. Within the positivist camp, there are debates between cross-sectional and longitudinal studies, and there are also differences between positivists and phenomenologists.

Fuller (1988), points out that cross-sectional studies which show positive effects do not account for selection bias. Others find that positive effects inferred from cross-sectional studies are often not borne out by subsequent longitudinal studies (Endresen and Olweus, 2005; Reynes and Lorant, 2002).

However, using in-depth interviews, or a phenomenological approach, Theeboom, et al. (2000), find an increase in self-

confidence, self-control, social skills, and non-violent attitude. Christina Johnson (2006), also rejects positivist methods in favor of 'self stories' of practitioners who struggle with issues of body image, agency, autonomy, and stereotypes and build supportive community through martial arts. Reacting to the positivist assumption that martial arts research ignores cultural context, Peter Columbus and Don Adrian Rice's 'Psychological research on the martial arts: an addendum to Fuller's review' suggests that context-sensitive phenomenological approaches might be better able to tease out the role of culture in assessing psychological benefits, and that different medical paradigms and religious beliefs make for different experiences of martial arts practice.

Literature reviews have been undertaken by some researchers in an effort to resolve conflicting conclusions. Brad Binder's article 'Psychosocial benefits of the martial arts: myth or reality' is a literature review of studies comparing styles and other physical activities for building confidence, reducing aggression, mood modification, and friendliness. He also compares traditional styles, stressing self-development, with modern styles, stressing competition. Other studies address methodological and hermeneutic problems in study designs. Lamarre and Nosanchuk's article 'Judo--the gentle way: a replication of studies on martial arts and aggression' reviews previous studies and attempts to resolve methodological issues by focusing on judo instead of karate and taekwondo, socialization versus self-selection, and factoring in age and gender. Following up on the issue of self-selection, Eric Reynes and Jean Lorant's 'Do competitive martial arts attract aggressive children?' attempts to resolve issues of self-selection, citing studies showing that

participants in high contact sports, e.g., football and wrestling, show higher aggression in sport and daily life than those in low or medium contact sports, and that martial arts students show a decrease in aggression with duration of study, which they attribute to philosophical factors in training. Layton (1993), looks at design issues in longitudinal studies of benefits over time. Vertonghen and Theeboom's 2010 'The social-psychological outcomes of martial arts practice among youth: a review' examines 350 papers and attempts to resolve the lack of clarity in whether effects are positive or negative, recommending specific methodological modifications in research.

h. Therapy

The use of martial arts as psychotherapy has been studied on an art-by-art basis and also on an issue basis.

Donald Saposnek's 'Aikido: a model for brief strategic therapy' shows parallels between the philosophy and techniques of aikido and the psychotherapy known as 'brief strategic therapy', an intervention based on a short but focused solution to complex psychological problems and interpersonal conflicts. This is an example of the author finding mutual validation for an approach across disciplines and cultures.

Taekwondo training has been found by Richman and Rehberg (1986), and Columbus and Rice (1991), to enhance self-esteem and self-concept, by Kinkenberg (1990), to reduce aggression, and by Layton (1990), and Kurian et al. (1993), to decrease anxiety. Gonzales (1990), Berry (1991), Kim (2004), and Twemlow (2008), advocate martial arts as an intervention for juvenile delinquency and as a noncognitive, somatic modality

for patients who cannot be reached by talk therapy.

N. Religion

In discussing the relationship of martial arts and religion, it is essential to begin with a definition of religion that does not conflate it with spirituality, meditation, philosophy, or psychology. For our purposes, religion is a set of beliefs concerning the cause, nature, and telos of the universe as the creation of a supernatural agency who controls human destiny, and involving ritual observance, a moral code, and institutional apparatus. Daoist philosophy and Zen meditation do not fit this definition of religion, although they have had a profound influence on Asian martial arts. However, it would be a mistake to conclude that Asian martial arts are *essentially* 'spiritual', as the investment of martial arts with philosophical and psychological meanings is a culturally and historically contingent phenomenon.

The Shaolin Temple is the most famous association of martial arts with organized religion, but as we saw in the section on history, the legends of Bodhidharma cannot be substantiated. Early Shaolin monks Huiguang and Sengchou had martial backgrounds in the fifth century, and the monastery participated in military operations in the eighth century. Huang Zongxi's story of Zhang Sanfeng's martial revelation is an allegory for Buddhism (foreign), versus Daoism (native), in the midst of a Manchu invasion.

Religion, or 'cults', have often been the organizing principle for peasant rebellions to overthrow dynasties and patriotic movements to repel foreign

invasion. These quasi-religious movements, such as the Boxers, whose beliefs included imperviousness to bullets and support from armies of resurrected ancestors were studied by Joseph Esherick in his 1988 *Origins of the Boxer Uprising* and Paul Cohen's 1998 *History in Three Keys: The Boxers as Event, Experience, and Myth*. The latter catalogues a host of eighteenth and nineteenth century precursor sects, such as White Lotus, Eight Trigrams, and Big Sword, mixing martial arts, secret societies, meditation, ritual, and rebellion. The Taiping Rebellion of the mid-nineteenth century, that preceded the Boxers, was lead by Hakka Hong Xiuquan, who considered himself a younger brother of Jesus. His sister was responsible for martial arts training for women, a fact consistent with Hakka culture, where women did not bind their feet and commonly practiced martial arts, according to author Chin Shunshi in his historical novel *The Taiping Rebellion* (2000: 134)

Jeffrey Mann's 2012 *When Buddhists Attack: The Curious Relationship Between Zen and the Martial Arts* explores the origins of Buddhism, its adoption by the samurai, and the paradox of Buddhist compassion and the way of the warrior, together with specific principles and meditation practices.

Michael Raposa writes in his *Meditation and the Martial Arts*: 'Meditation is one of the practices in which martial artists engage to prepare for combat. At the same time, the physical exercises that constitute much of the discipline of the martial arts can themselves be considered as meditative practices, forms of 'moving meditation', so to speak.... Finally, there is a sense in which meditation itself can be conceived as a form of combat' (Raposa, 2003: 2).

He also provides many parallels between Eastern and Western religious traditions: 'spiritual combat' in the Christian tradition, 'holy war' (jihad), in Islam, William James' 'the moral equivalent of war', or Krishna's revelation of oneness between foes in the *Bhagavad Gita*. A contemporary interpretation of the theme of spiritual seeker as warrior can be found in Robert Neville's 1989 *Soldier, Saint, Sage*, where the battle is for the conquest of the self.

R.H. Sharf's 1993 *The Zen of Nationalism* and Brian Victoria's 1997 *Zen at War* are two recent books attempting to unmask organized Zen as complicit with Japanese militarism in the late nineteenth and early twentieth centuries. Similarly, Michael Jerryson and Mark Juergensmeyer eds. 2010 *Buddhist Warfare* collects eight essays exposing Buddhism's involvement with violence and war over the centuries and across the whole geographical swath of Buddhism's spread into India, Tibet, Mongolia, China, Japan, Thailand, and Sri Lanka.

There are a large number of books on Zen and the samurai focused on overcoming the fear of death and freeing the mind of discursive thoughts in order to achieve concentration and spontaneity. These include scholarly translations of primary sources, such as Trevor Leggett's *Samurai Zen: The Warrior Koans* and Thomas Cleary's *The Soul of the Samurai: Modern Translation of Three Classic Works of Zen and Bushido* and classic interpretations of the Zen tradition for the West, such as Kaiten Nukariya's 1913 *The Religion of the Samurai: A Study of Zen Philosophy and Discipline in China and Japan* and D. T. Suzuki's 1927 *Essays in Zen*. Then there are classic works by Western academics, such as Eugen Herrigel's *Zen*

in the Art of Archery. However, recently both Suzuki and Herrigel have been accused of misrepresenting Zen as it actually exists in Japanese culture and inventing a syncretism of Romanticism, Transcendentalism, Theosophy, and Daoism to capture Western audiences.

Some martial arts themselves have quasi-religious founding narratives, based on mystical experience, miracles, and revelation. A classic example is aikido's founder Morihei Ueshiba's description of one of several enlightenment experiences: 'I felt the universe suddenly quake, and that a golden spirit sprang up from the ground, veiled my body, and changed my body into a golden one. At the same time my body became light. I was able to understand the whispering of the birds, and became clearly aware of the mind of God, the creator of the universe. At that moment I was enlightened: the source of budo is God's love – the spirit of loving protection for all beings' (1985: 137). Other martial arts have founding myths featuring supernatural scenarios, such as Huang Zongxi and Huang Baijia's seventeenth century account of Song immortal Zhang Sanfeng's revelation of *neijiaquan* (Wile 1999), or Yang Chengfu's account of the same immortal Zhang's discovery of taijiquan, 'One day the Immortal suddenly saw a burst of golden light where the clouds meet the mist shrouded peaks. A thousand rays of marvelous qi spun and danced in the Great Void' (Wile 1983). For the former it was anti-Manchu and for the latter anti-communist. In the spiritual vacuum that is post-Mao China, there are contemporary accounts of meetings with the immortal Zhang Sanfeng in misty mountains and deliberate efforts to project taijiquan as a religion (Wile 2007).

Various Christian denominations initially reacted with hostility to the spiritual claims of Asian martial arts, but just as 'Christian rock' has become a major musical genre, there are now a plethora of books on 'Christian martial arts' and organizations such as Karate for Christ International.

O. Social Sciences

Historians tell us what happened; social scientists tell us why it happened. As martial arts become sport, spectacle and national symbols, they become even more interesting to social scientists. As a non-Western cultural practice, martial arts initially fell within the purview of anthropology, but as they immigrated to the West, they have attracted the attention of sociologists, as well.

a. Anthropology

As a cultural practice, martial arts have largely been the province of cultural anthropologists, and the texts they produce are generally ethnographies. The realities of fieldwork have spurred a progression in its methods from positivist, to phenomenalist, to observer/participant, resulting in increasing relativism and the use of one's native country as the 'field'.

Oinuma and Shimpo's 1983 'The social system of the sumo training school' finds that the social structure of the sumo school replicates the hierarchy of family and clan and that Japanese sports organizations in turn mimic the martial arts school. This kind of study reflects anthropology's more traditional preoccupation with questions of kinship, networks, and hierarchies.

Anthropologist Joseph Alter breaks the traditional anthropological tenet of

'objectivity' to become an observer/participant in Indian wrestling. His 1992 *The Wrestler's Body: Identity and Ideology in North India* shows the parallels between China and India in using martial arts to build national health, discipline, and confidence in the face of Western imperialism, and in constructing individual identity. Phillip Zarrilli is another example of scholar/participant/teacher whose *When the Body Becomes All Eyes: Paradigms, Practices, and Discourses of Power in Kalarippayattu, a South Indian Martial Art* reveals the art in cultural context and applies the practices in body awareness exercises for actor's workshops.

Thomas Green's 1997 article, 'Historical narrative in the martial arts: a case study' is an ethnography of the Won Hop Long style and a good example of applying the anthropological observer/participant model right in one's own backyard. Faithful to his anthropology vows, he remains non-judgmental in the face of invented traditions, allowing that an invented narrative of origins and transmission gives meaning and status to students and helps them to 'withstand the rigors of training'. His 2003 'Sense in nonsense: the role of folk history in the martial arts' takes a structuralist approach to finding commonalities in various martial arts creation myths, including: oral transmission, establishing pedigree, borrowed plots, resistance to oppression, and turning biography into parable for didactic purposes. Helena Hallenberg's 2002 'Muslim Martial Arts in China: Tanping (Washing Cans), and Self-Defense', based on the author's fieldwork in Inner Mongolia and Shaanxi Province, explores how the Hui Muslim minority invented the origins of their art and accommodated it with Islamic beliefs.

A 2002 anthology of studies edited by David Jones *Combat, Ritual, and Performance: Anthropology of the Martial Arts* offers a broad selection of martial arts and theoretical frameworks for understanding them in their native and transplanted environments. It features articles by such pioneers as Alter and Donohue and emphasizes India, Latin America, the Middle East and North America, perhaps reflecting the anthropological penchant for the path less taken. This is certainly true of anthropologist Douglas Farrer's *Shadows of the Prophet: Martial Arts and Sufi Mysticism*, which is both a general introduction to the Malaysian martial art of silat and an ethnography of a specific group with which he trained. He finds silat, like Chinese secret societies, to be an amalgam of animism, shamanism, magic, religion, ritual, initiation, class, and nationalism.

Adam Frank's 2006 *Taijiquan and the Search for the Little Old Chinese Man: Understanding Identity Through Martial Arts* is a personal journey, ethnography of the Wu Jianquan taiji style today, and discussion of methodological issues in phenomenological ethnography. With influences from Stanislovski and Zora Neale Hurston, he concludes that identity is fluid and ineffable and cannot be captured by intellectual constructs. Responding to the crisis in anthropology, he proposes 'reconstitution' as a Middle Way between the old isms – Marxism, feminism, postcolonialism, post-structuralism – and postmodern 'cultural phenomenology'. Taking the taiji symbol as a model of 'inter subjectivity' and the 'mutually constituted', he explores 'Chineseness' and 'whiteness' through the embodied immediacy of shared physical experience, where information flows through fingers and is apprehended in unmediated ways.

Drawing on his background in anthropology and acting, he sees Wu style taijiquan as a public performance in cityscapes, the national stage, and the 'global Chinatown'.

Jaida Kim Samdura's 2008 'Memory in our body: thick participation and the translation of kinesthetic experience' focuses on White Crane Silat and addresses the issue of how ethnographers may access bodily experiences that native participants cannot verbalize to form a coherent account of experience, synthesizing representation and 'being in the world'.

Practitioner/scholar Mark Wiley's 1997 *Filipino Martial Culture* and 2001 *Filipino Fighting Arts: Theory and Practice* are based on his extensive collection of oral histories of the martial arts of the Philippines. He has three chapters devoted to history and three to ethnography of the arts of escrima, kali, and arnis, together with eighteen biographies of masters. The second work seeks to document 27 different styles of escrima practiced in the Philippines but not well-known in the West.

Phenomenological anthropology has made it safe for observer/participants to come out of the closet, but it has undoubtedly always been the case as William James points out in his essay, 'The sentiment of rationality': 'In short, it is almost certain that personal temperament will here make itself felt...'. Likewise, it is almost inevitable that scholars/practitioners are simply following the creative writing admonition: 'Write what you know about'.

b. Sociology

Glenn Jacobs' 1970 article 'Urban samurai: the karate dojo', appearing in *The Participant Observer: Encounters*

with *Social Reality*, is an early study of karate in the US, but even more important, it is a pioneering work using the new methodology of participant/observer.

Stephen Halbrook's 1974 'Oriental philosophy, martial arts and class struggle' takes Okinawa as a case study in the use of bare-handed techniques and agricultural implements as a form of unarmed resistance to Japanese imperialism and the prohibition of weapons.

L. M. Fritschner's 1978 'Karate: the making and maintenance of an underdog class' is an ethnography of working class males, barred from upward mobility, who find rewards for hard work and discipline in UK karate dojos.

An important topic for social scientists is the changes undergone by martial arts as they enter Western culture. Beginning with his 1967 *Two Faces of Judo* and continuing through a thesis and series of articles, John Goodgers has chronicled the evolution of judo through three stages in Britain: 1), 1920s-1940s, a gentleman's amateur pastime, 2), 1950s-1960s, a religious pursuit for disaffected individuals following charismatic masters, and 3), 1960s to the present, modern, international sport for young, athletic competitors with little philosophical content and bureaucracies replacing masters. Gary Krug's 2001 'At the feet of the master: three stages in the appropriation of Okinawan karate in Anglo-American culture' suggests that martial arts are first markers of Asianness, then myth of origins, and finally an historical and semi-scientific set of practices. This process of border crossing is also the subject of Miguel Villamon et al. 2004 'Reflexive modernization and the disembedding of judo from 1946 to the 2000 Sydney

Olympics', which analyzes how key aspects of traditional judo are stripped away and modernized with Western structures, practices, and meanings through the forces of globalization, institutionalization, and commodification. John Donohue focuses on Japanese martial arts in the American milieu with his *The Forge of the Spirit: Structure, Motion, and Meaning in the Japanese Martial Tradition* and *Warrior Dreams: The Martial Arts and the American Imagination*, and James and Jones' 1982 'The social world of karate-do' examines five aspects of karate in the UK: transmission from Okinawa and Japan to the UK, socialization of students, ideological dimensions of the Japanese value system, interpersonal dynamics in the dojo, and methodological and theoretical issues in developing a sociology of the martial arts. Back and Kim's 1984 'The future course of Asian martial arts' notes increasing stress on sparring and competition and a decline in traditional formal aspects. Max Skidmore's 1991 'Oriental contributions to Western popular culture' examines the phenomenon of Asian martial arts penetrating Western culture and why they attract more interest than boxing and wrestling or general fitness and self-defense. He also traces the evolution of judo and aikido into pacifist arts and others, under Western influence, into competition and 'organized brawling'. Similarly, Joseph McNamara's 'The effect of marketing on martial arts and traditional martial arts culture' traces the expansion of martial arts beyond the narrow circles of military personnel and alternative seekers to become popular, profitable, and professionalized, obliging teachers to relinquish authoritarian roles and sacrifice discipline and character building for sport and recreation. Again, H. Friman's 1996 'Blinded by the light: politics and profit in the martial arts' is

highly critical of the devolution of Asian Martial arts in the American marketplace from a spiritual practice to a competition of egos and greed. David Brown's 2010 'Eastern movement forms as body-self transforming cultural practices in the West: toward a sociological perspective' identifies three social forces – Orientalism, reflexive modernization, and commodification – reshaping Asian martial arts as they seep into Western culture and three reactions to these adaptations – preservationism, conservatism, and modernization. Alexandra Ryan's 2008 'Globalization and the "internal alchemy" in Chinese martial arts: the transmission of taijiquan to Britain' traces the arc of transformation from family lineages, through state appropriation and the colonial period in Hong Kong, and finally entering the stream of transnational knowledge. Brad Binder's 'The martial artist in society' (1999), is not social science in the strict scholarly sense, but an advocacy piece, reviewing the historical role of the warrior and his code in Japanese society, and lamenting the displacement of philosophy and ethics by sport and exercise, and hoping that the contemporary martial artist can use bushido to integrate life in the dojo and in society.

Saeki's 1994 'The conflict between tradition and modernization in a sport organization: a sociological study of issues surrounding the organizational reformation of the All-Japan Judo Federation' describes attempts to modernize this traditional structure in response to the need to raise performance standards for international competition. Sociologist Kiku Koichi, writing in William Kelly, ed., *This Sporting Life: Sports and Body Cultivation in Modern Japan* (2007), traces the role of bushido in shaping sports in twentieth

century Japan, following sociologist Inoue Shun who periodizes the influence of tradition by noting first the modernization of traditional military practice and second the injection of bushido values into Western sports. Sociologist Soon Hee Whang tackles the contradiction between the trim modern athlete and Japanese body culture, that celebrates the corpulent sumo wrestlers, showing how this is actually the product of discipline and self-control and symbolizes traditional notions of accumulation, good fortune, prosperity, and nationalistic pride.

P. Theater, Dance, and Performance Studies

Theater is probably the most integrated of the arts, combining literature, performance, and visual art, and sometimes music, singing, and dance. Martial arts are also a kind of drama of conflict, role- playing, philosophy, and psychology. There are two main areas where performance and martial arts intersect these days: one is as a training method for developing general mastery of the physical instrument and inner vitality, and the second is hybrid performance genres that blend martial arts with theater, dance, and improvisation.

a. Theory

On the theoretical level, the most contentious issues are the value of martial arts training for actors, the application of performance theory to martial arts themselves, and the persistence of Orientalism in Asian martial arts theater.

Dillon's 1999 'Accounts of martial arts in actor training: an enthusiast's critique' reviews the whole enterprise of martial

arts as adjunctive training in the theater, concluding that authentic training is hard to come by and the touted 'transformative' benefits even harder. He chafes at 'faulty generalizations and overcredulous idealizations' and admonishes us to 'not settle for the esotericism, jingoism, and hagiography that often passes as history'.

Mark Hamilton's doctoral dissertation compares two performance companies, one Maori and one Indian, that combine traditional dance styles with contemporary styles and martial arts. He sees these as constructing national and cultural identities and dealing with race, gender, ethnicity, masculinity, feminism, nativism, homosexuality, and colonialism. He is both influenced by and interrogates the views of Grotowski on 'primal experience', Zarrilli on 'pre-reflective bodymind', and Barba's 'transcultural body'. He traces an arc from antique combat to martial art to performance art to performances of cultural otherness, and emphasizes the distinction between 'lowbrow' and 'highbrow' performances.

Klens-Bigman, an iaido sword kata practitioner and performance theorist emphasizes the esthetic and theatrical aspect of kata performance. In her 2002 'Toward a theory of martial arts as performance', she is not concerned with the transformation of martial arts into dance but with the self-expression and esthetics of kata itself in the dojo setting. Drawing on traditional Japanese theater and philosophy, she shows the need for authenticity in role-playing and the narrative element in attack and defense in swordsmanship and kata. Many of the articles in Phillip Zarrilli's edited volume *Asian Martial Arts in Actor Training*, taking cues from Stanislavski, reflect the search for realism in both martial arts and

theater. However, LeRon James Harrison in his 2007 'A critical assessment of Deborah Klens-Bigman's performance theory of martial arts' resists this overly broad definition of performance and the assertion that martial artists, or athletes, can be compared to actors. He criticizes her theorizing from an 'objective' position and ignoring the subject 'feel for the art' that participants experience.

b. Practice

Both dance and martial arts have their 'purists'. Dance purists worship the 'purity' of classical ballet, and martial arts purists worship no-nonsense, practical self-defense training, but the fusion of dance and martial arts is as old as Stone Age war dances and an integral part of traditional Chinese opera.

Al Chungliang Huang came to the US in the 1960s to study architecture, choreography and cultural anthropology, gaining recognition as a dancer first with Sammy Davis, JR, and later forming his own dance company. At the encouragement of Alan Watts, he began teaching taijiquan, and early in the 1980s, co-created a program entitled *The Tao of Bach: A Tai Ji Musical Offering* with the Paul Winter Consort.

The Cloud Gate Theater of Taiwan's artistic director Lin Hwai-min choreographed the company's signature work *Moon Water*, inspired by the choreographer's taiji training. Dancers must train 3 years in martial arts, calligraphy, ballet, meditation, and modern dance in order to prepare them to perform this piece.

The Malaysian Lee Wushu Arts Theater-Workshop, founded in 1998 by Li Jinsong, combines wushu, modern dance, and theater to interpret

traditional Chinese tales, such as *Farewell My Concubine* and contemporary urban life, such as *Wushu Madness* and *1 Table 2 Chairs*.

Although a few dance companies specialize in martial-modern fusion,

others may present just one piece that incorporates elements of martial arts. An example is *Momotaro*, a contemporary ballet based on a Japanese folk tale performed by the Morgantown Dance, Inc. and choreographed by Angela Dennis.

References

- Abernathy, S.E. (1995), 'Traditional tae kwon do: A curriculum innovation for elementary physical education', unpublished doctoral dissertation, Middle Tennessee State University.
- Aho, J. (1981), *Religious Mythology and the Art of War: Comparative Religious Symbolism of Military Violence*, Westport, CT: Greenwood Press.
- Ampongan, C. and Pieter, W. (2004), 'Depression and performance in young Filipino taekwondo athletes', 3rd College of Human Kinetics Science Conference, University of the Philippines, Diliman, QC, Philippines, October 25-27.
- Ampongan, C. and Pieter, W. (2005), 'Competition anxiety in elite Filipino taekwondo athletes', *Acta Kinesiologiae Tartuensis*, 10: 7-17.
- Anderson, A.D. (2001), 'Asian martial arts cinema, dance, and the cultural languages of gender', *Asian Journal of Communication*, 11(2): 58-78.
- Angleman A. et al. (2009), 'Traditional martial arts versus modern self-defense training for women: Some comments', *Aggression and Violent Behavior*, 14(2): 59-93.
- Anyanjor, T.A. (1981), 'Expressive and instrumental power value orientations of university participants in martial arts', unpublished doctoral dissertation, UC-Berkeley.
- Aristotle (2000), *Politics*, trans. B. Jowett, Mineolo, NY: Dover Publications.
- Armstrong, H.B. (1986), 'Weapons and systems', *Hoplos* 5 (1): 26-30.
- Back, A. and Kim, D. (1979), 'Toward a Western philosophy of the Eastern martial arts', *Journal of the Philosophy of Sport*, 6: 19-29.
- Back, A. and Kim, D. (1984), 'The future course of the Eastern martial arts', *Quest* 36: 7-14.
- Balakrishnan, P. (1995), *Kalaripayattu: the Ancient Martial Art of Kerala*, Trivandrum: C.V. Govindankutty Nair Gurukkal.
- Baofu, P. (2009), *The Future of Post-human Martial Arts: A Preface to a New Theory of the Body and Spirit of Warriors*, Newcastle, UK: Cambridge Scholars Publishing.
- Baron, L. J. (1993), 'The psychological effects of introducing tai chi as an alternative physical activity for young children', in: Serpa S et al. (eds), *Proceedings VIII World Congress of Sport Psychology* (524-527), Lisbon: International Society of Sport Psychology.

- Baudry, P. (1992), 'Rituality in martial arts', *Cahier Internationaux de Sociologie* 39 (92): 143-161.
- Becker, C. (1982), 'Philosophical perspectives on the martial arts in America', *Journal of the Philosophy of Sport* 9: 19-29.
- Bedon, B. and Howard, D. (1992), 'Memory for the frequency of occurrence of karate techniques: A comparison of experts and novices', *Bulletin of the Psychonomic Society* 30 (3): 117-119.
- Bell, R. and Chang, C. M. (2002), 'The exploration of the effect of taekwondo training on personality traits', *The Sport Journal* 5 (3).
- Benedict, R. (1974), *The Chrysanthemum and the Sword: Patterns in Japanese Culture*, New York: New American Library.
- Benthall, J. and Polhemus, T. (eds), (1975), *The Body as a Medium of Expression*, New York: E. P. Dutton.
- Berry, J. (1991), *Yoshukai Karate: Curriculum Innovation for At-risk Youth*, Alabama: Price.
- Binder, B. (1999), 'Psychosocial benefits of the martial arts: Myth or reality?' Available at: Waboku Jujitsu Group database.
- Binder, B. (1999), 'The martial arts in society: (Re) discovering *bushido*'. Available at: Waboku Jujitsu Group database.
- Birrer, R.B. and Halbrook, S.P. (1988), 'Martial arts injuries. The results of a five year national survey'. *The American Journal of Sports Medicine* 16: 408-410.
- Björkqvist, K. and Varhama, L. (2001), 'Attitudes toward violent conflict resolution among male and female karateka in comparison with practitioners of other sports'. *Perceptual and Motor Skills* 92: 586-588.
- Black, A. and Kim, D. (1982), 'Pacifism and the Eastern martial arts'. *Philosophy East and West* 32, (2): 177-186.
- Blacking, J. (ed.), (1977), *The Anthropology of the Body*. London: Academic Press.
- Blowers, J.G. (2007), 'Impact of an after-school martial arts program on at-risk students'. Unpublished doctoral dissertation. Northcentral University, Prescott, AZ.
- Boretz, A. (2011), *Gods, Ghosts and Gangsters: Ritual Violence, Martial Arts, and Masculinity on the Margins of Chinese Society*. Honolulu: University of Hawaii Press.
- Bottenburg, M. and Heilbron, J. (2006), 'De-sportization of fighting contests: The origins and dynamics of no holds barred events and the theory of sportization'. *International Review for the Sociology of Sport* 41 (3): 259-282.
- Bourdieu, P. (1990), *The Logic of Practice*. Cambridge: Polity Press.
- Bourdieu, P. (1993), *Sociology in Question*. London: Sage Publications.
- Bourdreau, F., Folman, R. and Konzak, B. (1992), 'Oriental martial techniques as technologies of the self: A reply to Michel Foucault'. *Sociologie et Societe* 24 (1): 141-156.

- Brawdy, P. (2001), 'Exploring human kindness through the pedagogy of aikido'. ERIC Document Reproduction Service No. ED451451.
- Brecklin, L. (2008), 'Evaluation outcomes of self-defense training for women: A review'. *Aggression and Violent Behavior* 13: 60-76.
- Brown, D. and Johnson, A. (2000), 'The social practice of self-defense martial arts: Applications for physical education'. *Quest* 52: 246-259.
- Brown, D., Jennings, G. and Leledaki, A. (2008), 'The changing charismatic status of the performing male body in Asian martial arts films'. *Sport in Society* 1 (2): 174-194.
- Brown, D. and Leledaki, A. (2010), 'Eastern movement forms as body-self transforming cultural products in the West: Towards a sociological perspective'. *Cultural Sociology* 4 (1): 123-154.
- Buckler, S., Castle, P. and Peter, O.M. (2009), 'Defining the martial arts: A proposed inclusive classification system'. *Journal of Sports Sciences and Medicine* 1-9.
- Buhs, C. (2012), 'Sport in the martial arts curriculum: History, precedent, modification, and development of the martial arts'. Available at: DCTaekwondo database.
- Canney J (1992), *Health and Fitness in the Martial Arts*. Rutland, VT: Charles E. Tuttle.
- Carleton N and Chen G (1999), Self-defense through physical education: Part I. *Strategies* 12 (5): 31-37.
- Carr KG (1993), Making way: War, philosophy and sport in Japanese judo. *Journal of Sport History* 20: 167-188.
- Chan S (2000), The construction and export of culture as artefact: The case of Japanese martial arts. *Body and Society* 6 (1): 69-74.
- Chang YJ (1977), The rise of martial arts in China and America. Unpublished doctoral dissertation, New School for Social Research.
- Chapman C et al. (1997), Anxiety, self-confidence and performance in tae kwon do. *Perceptual and Motor Skills* 85: 1275-1278.
- Chow R (1997), Can one say no to China? *New Literary History* 28, 1: 147-151, Cultural Studies: China and the West (Winter, 1997). Johns Hopkins University Press.
- Chow R (2002), *The Protestant Ethic and the Spirit of Capitalism*. New York: Columbia University Press.
- Chow R (2002), Theory, area studies, cultural studies: Issues of pedagogy in multiculturalism. In: Miyoshi M & Harootunian H (eds), *Learning Places: The Afterlives of Area Studies*. Durham and London: Duke University Press.
- Chow R (2006), *The Age of the World Target*. Durham, N.C.: Duke University Press.
- Cohen BO (2006), Kime and the moving body: Somatic codes in Japanese martial arts. *Body and Society* 12: 73-93.

- Columbus PJ and Rice DL (1991), Psychological research on the martial arts: An addendum to Fuller's review. *British Journal of Medical Psychology* 64: 127-135.
- Columbus PJ and Rice DL (1997), Phenomenological meanings of martial arts participation. *Journal of Sport Behavior* 21 (1): 16-28.
- Conant K, et al. (2008), A karate program for improving self-concept and quality of life in childhood epilepsy: Results of a pilot study. *Epilepsy & Behavior* 12: 61-65.
- Cook D (2006), *Traditional Taekwondo's Core Techniques, History, and Philosophy*. Wolfeboro, NY: YMMA Publications Center.
- Corcoran J, et al. (1992), *The Original Martial Arts Encyclopedia: Tradition, History, Pioneers*. Los Angeles: Pro-Action Publishing.
- Cotter M and Henley J (1994), Martial arts marketing. *Multinational Business Review* 2 (1): 79-85.
- Couch L (1990), Martial arts and the older person. *Perspectives on Aging* 19 (6): 24-25.
- Cox J (1993), Traditional Asian martial arts training: A review. *Quest* 45: 366-388.
- Cummings AE (1988), Martial arts training as an intervention strategy for improving self-concept in children. *Masters Abstracts International* 26: 180.
- Cynarski WJ and Litwiniuk A (2006), The violence in boxing. *Archives of Budo* 2: 1-10.
- Cynarski WJ and Obodynski K (2007). Sociology of Far Eastern martial arts --problems and perspectives. *Archives of Budo* 3: 49-53.
- Daniels K and Thornton EW (1990), An analysis of the relationship between hostility and training in the martial arts. *Journal of Sports Sciences* 8: 95-101.
- Daniels K and Thornton EW (1992), Length of training, hostility and the martial arts: A comparison with other sporting groups. *British Journal of Sports Medicine* 26 (3): 118-120.
- Dann J (1977), Japanese martial culture and styles of swordsmanship. In: MA Salter (ed.), *Play: Anthropological Perspectives*. New York: Leisure Press.
- Davis B and Byrd RJ (1975), Effects of judo on the educable mentally retarded. *Journal of Sports Medicine* 15: 337-341.
- Demoulin DF (1987), Juvenile delinquents, the martial arts and behavior modification: An experimental study for social intervention. ERIC Document Reproduction Service No. ED291854.
- Delva-Tautilili J (1995), Does brief aikido training reduce aggression of youth? *Perceptual and Motor Skills* 80: 297-298.
- Derrickson C (1995), Thoughts on the classics of taijiquan. *Journal of Asian Martial Arts* (2), 3: 64-75.
- Derrickson C (1996), *Chinese for Martial Arts*. Rutland, VT: Charles E. Tuttle.

- Derrida J (1982), *Positions*. Chicago: University of Chicago Press.
- Derrida J (1983), The principle of reason: The university in the eyes of its pupils. *Diacritics* 13 (3): 2-20.
- Dillon R (1994), Beyond acting fights: stage combat as a martial art. In *The Fight Master*. Rockford, IL: Society of American Fight Directors, spring.
- Dillon R (1999), Accounts of martial arts in actor training: An enthusiast's critique. *Journal of Theatrical Combatives*, Dec.
- Distaso M, Maietta A, Giangrande M and Villani R (2009), The state of the art of scientific research in combat sports. In: *Book of Abstracts of the 14th Annual Congress of the European College of Sport Science*, June 2009, Oslo, Norway, pp. 599.
- Docherty D (2009), *Tai Chi Chuan: Decoding the Classics for the Modern Martial Artist*. Ramsbury, UK: Frowood Press.
- Donohue J (1992), Dancing in the danger zone. *Journal of Asian Martial Arts* 1 (1): 86-99.
- Donohue J (1994), *Warrior Dreams: The Martial Arts and the American Imagination*. Westport, CT: Bergin and Garvey.
- Donohue J and Taylor K (1994), The classification of the fighting arts. *Journal of Asian Martial Arts* 3 (4): 18-37.
- Donohue J (1994), Wave people: The martial arts and the American imagination. *Journal of Asian of Martial Arts* 3 (1): 10-25.
- Donohue J (1997), Ideological elasticity: Enduring forms and changing function in the Japanese martial arts tradition. *Journal of Asian Martial Arts* 6 (2): 10-25.
- Donohue J (1998), *Herding the Ox: The Martial Arts as Moral Metaphor*. Wethersfield, CT: Turtle Press.
- Donohue J (1999), The shape of water: Martial arts styles as technical continuum. *Journal of Asian Martial Arts* 6 (4): 90-101.
- Donohue J (2002), Virtual enlightenment: Martial arts, cyberspace and American culture. *Journal of Asian Martial Arts* 11 (2): 9-27.
- Draeger D and Smith R (1969,1980), *Comprehensive Asian Fighting Arts*. New York: Kondansha International.
- Draeger D (1972), *The Weapons and Fighting Arts of Indonesia*. North Clarendon, VT: Charles E. Tuttle.
- Draeger D (1973), *Classical Bujutsu, Vol. I: The Martial Arts and Ways of Japan*. Boston: Weatherhill.
- Draeger D (1973), *Classical Budo, Vol. II: The Martial Arts and Ways of Japan*. New York: Weatherhill.
- Draeger D (1974), *Modern bujutsu and Budo, Vol. III: The Martial Arts and Ways of Japan*. New York: Weatherhill.

- Draeger D (1981), The martial-civil dichotomy in Asian combatives. *Hoplos* 3 (1): 6-9.
- Draeger D (1983), *Japanese Swordsmanship: Technique and Practice*. New York: Weatherhill.
- Duda JL and Allison MT (1990), Cross-cultural analysis in exercise and sport psychology: A void in the field. *Journal of Sport and Exercise Psychology* 12: 114-131.
- Duthie RB et al. (1978), Selected personality traits of martial artists as measured by the adjective checklist. *Perceptual and Motor Skills* 47: 71-76.
- Edelman AJ (1994), The implementation of a video-enhanced aikido-based school violence prevention training program to reduce disruptive and assaultive behaviors among severely emotionally disturbed adolescents. Unpublished doctoral dissertation, Nova Southeastern University.
- Egan MA (1993), The effects of martial arts training on self-acceptance and anger reactivity with young adults. ProQuest Dissertation Abstracts No. AAC 9239036.
- Fairbanks J and Kierman F (eds.), (1974), *Chinese Ways in Warfare*. Cambridge: Harvard University Press.
- Ferguson A et al. (1994), Effects of positive and negative music on performance of a karate drill. *Perceptual and Motor Skills*, 78, 3 (2), 1217-1218.
- Fields R (1991), *The Code of the Warrior in History, Myth, and Everyday Life*. New York: Harper and Collins.
- Finkenbergh ME (1990), Effect of participation in tae kwon do on college women's self-concept. *Perceptual and Motor Skills* 71: 891-894.
- Finkenbergh ME (1992), Analysis of the effect of competition trait anxiety on performance in taekwondo competition. *Perceptual and Motor Skills*, 75, 1, 239-242.
- Fleisher SJ et al. (1995), Evaluation of a judo/community organization program to treat pre-delinquent Hispanic immigrant early adolescents. *Hispanic Journal of Behavioral Sciences* 17: 237-248.
- Florence R (1995), The importance of romanizing martial arts terms. *Journal of Asian Martial Arts* 4 (1): 10-31.
- Forster A (1986), The nature of martial arts and their change in the West. In: S. Kleinman (ed), *Mind and Body: East Meets West*. Champaign, IL: Human Kinetics Publishers.
- Foster YA (1997), Brief aikido training versus karate and golf training and university students' scores on self-esteem, anxiety, and expression of anger. *Perceptual and Motor Skills* 84: 609-610.
- Frank A (2006), *Taijiquan and the Search for the Little Old Chinese Man: Understanding Identity Through Martial Arts*. New York: Palgrave and Macmillan.
- Frank A (2013), Martial arts: So what? *Kung Fu Tea: September 16*.

- French S (2003), *The Code of the Warrior: Exploring Warrior Values Past and Present*. Oxford: Rowman and Littlefield.
- Fritschner LM (1978), Karate: The making and maintenance of an underdog class. *Journal of Sport Behavior* 1 (3): 13
- Fuller JR (1988), Martial arts and psychological health. *British Journal of Medical Psychology* 61: 317-328.
- Funakoshi G (1973), *Karate-do Kyohan: The Master Text*. Tokyo: Kodansha International.
- Funakoshi G (1975), *Karate-do: My Way of Life*. Tokyo: Kondansha International.
- Funakoshi G (1975), *The Twenty Guiding Principles of Karate: The Spiritual Legacy of the Master*. Tokyo: Kondansha International.
- Fredric L and Compton P (1991), *A Dictionary of the Martial Arts*. Rutland, VT: Charles E. Tuttle.
- Gast P (1983), Perilous water: The martial arts underworld of ancient China. *Inside Kung-Fu* 10: 11
- Gernigon C and Le Bars H (2000), Achievement goals in aikido and judo: A comparative study among beginner and experienced practitioners. *Journal of Applied Sport Psychology* 12(2): 168-179.
- Giles HA (1906), The home of jujitsu. *Adversaria Sinica*.
- Glanz J (1994), A school/curricular intervention martial arts program for at-risk students. In: *Book of Abstracts of the Annual Meeting of the Safe Schools Coalition on Gangs, Schools and Community*, Orlando, Florida. ERIC Document Reproduction Service No. ED 375 347.
- Gleser J and Brown P (1988), Judo principles and practices: Applications to conflict-solving strategies in psychotherapy. *American Journal of Psychotherapy* 42: 437-447.
- Gleser JM, et al. (1992), Physical and psychosocial benefits of modified judo practice for blind, mentally retarded children, a pilot study. *Perceptual and Motor Skills* 74: 915-925.
- Gluck J (1994), *Zen combat: Introductory guide to the Oriental martial arts*. New York: Weatherhill.
- Goodger BC and Goodger J (1997), Judo in the light of theory and sociological research. *International Review of Sport Sociology* 2 (12): 5-34.
- Goodger J (1982), Judo players as a gnostic sect. *Religion* 12: 333-344.
- Gopinath M (2008), Forum Speech: Martial Dance Theatre Symposium. Christchurch, NZ.
- Gorbel LB (1990), The martial arts and mental health: psychotherapeutic effects of modified karate training upon behaviorally disordered adolescents. ProQuest Dissertation Abstracts, AAC 9105812.

- Grady J (1998), Celluloid katas: Martial arts in the movies -- a practitioner's prejudices. *Journal of Asian Martial Arts* 7(2): 86-101.
- Gratton C and Jones I (2004), *Research Methods for Sport Studies*. London: Routledge.
- Gleser J and Brown P (1988), Judo principles and practices: Applications to conflict-solving strategies in psychotherapy. *American Journal of Psychotherapy* 42 (3): 437-447.
- Gonzalez MB (1990), The effects of martial arts training on the cognitive, emotional, and behavioral functioning of latency-age youth: Implications for the prevention of juvenile delinquency. *Dissertation Abstracts International*, 51, 5298B.
- Guthrie SR (1995), Liberating the Amazon: Feminism and the martial arts. *Women and Therapy* 16: 107-119.
- Guthrie SR (1997), Defending the self--martial arts and women's self esteem. *Women in Sport and Physical Activity Journal* 6: 1-28.
- Gutiérrez C and Gutiérrez M (2009), Study on scientific production in martial arts in Spain from 1990 to present. In: Cynarsky WJ (ed.), *Martial Arts and Combat Sports-- Humanistic Outlook*, 90-115.
- Halbrook S (1974), Oriental philosophy, martial arts and class struggle. *Social Praxis*, 1 (1-2): 135-143.
- Hamilton M (2010), Martial dance theatre: A comparative study of Torotoro Dance Crew (New Zealand), and Samudra Perorming Arts (India). Unpublished doctoral dissertaion, University of Canterbury.
- Harber B (1986), Women and the martial arts. *Women of Power* 3: 72-75.
- Harootunian H (2002), Postcoloniality's unconsciousness/area studies. In: Miyoshi M and Harootunian H (eds), *Learning Places: The Afterlives of Area Studies*. Durham and London: Duke University Press.
- Harrison L (2007), A critical assessment of Deborah Klens-Bigman's performance theory of martial arts. *Journal of Alternative Perspectives*, November.
- Harrison-Pepper S (1993), The martial arts: Rites of passage, dramas of persuasion. *Journal of Asian Martial Arts* 2 (2): 90-103.
- Harrison-Pepper S (1999), Dramas of persuasion: Performance study and interdisciplinary education. *Theater Topics* 9 (2): 141-156; also in Zarrilli PB (ed), *Asian Martial Arts in Actor Training*. Madison, WI: University of Wisconsin Press.
- Hellison D (1978), Combatives for alienated youth: Problems and prospects. ERIC Document Reproduction Service No. ED153987.
- Hendrey E (1997), Viewing human conflict through the martial arts: An interview with Dr. Terrance Webster-Doyle. *Journal of Asian Martial Arts*, 6 (2): 80-95.
- Henning S (1994), Ignorance, legend, and taijiquan. *Journal of the Chen Style Research Association of Hawaii* 2 (3): 1-5.

- Henning S (1995), On the politically correct treatment of myth in the Chinese martial arts. *Journal of the Chen Style Research Association of Hawaii* 3: 2.
- Henning S (1999), Martial arts myths of the Shaolin Monastery, Part I: The giant with the flaming staff. *Journal of the Chen Style Research Association of Hawaii* 5: 1.
- Henning S (1999), Academia encounters the Chinese martial arts. *China Review International* 6(2): 319-332.
- Henning S and Green T (2010), Folklore in the martial arts. In: Green T and Svinth J (eds), *Martial Arts of the World: An Encyclopedia of History and Innovation*. Santa Barbara, CA: ABC-CLIO.
- Herrigel E (1989), *Zen in the Art of Archery*. New York: Vintage Books.
- Heyden M et al. (1999), Fighting back works: The case for advocating and teaching self-defense against rape. *Journal of Physical Education, Recreation, and Dance*, May/June.
- Hodges T (1997), Deliberate practice and expertise in the martial arts: The role of context on motor recall. Unpublished masters thesis, School of Physical and Health Education, Queens University.
- Holcombe C (1988), Folk history and documented history of Chinese martial arts. Paper presented at the Central States Anthropological Society, Annual Meeting, March, 1988.
- Holcombe C (1990), Theater of combat: A critical look at the Chinese martial arts. *Historian* 52 (3): 411-431.
- Holcombe C (1993), The Daoist origins of the Chinese martial arts. *Journal of Asian Martial Arts* 2 (1): 10-25.
- Hsu A (1986), Chinese martial arts: Bridging the cultural gap between East and West. In: Kleinman S (ed), *Mind and Body: East meets West*. Champaign, IL: Human Kinetics.
- Hu W (1965), Research refutes Indian origin of *I-Chin Ching*. *Black Belt Magazine* 3 (12): 48-50.
- Hurst G (1993), From heiho to bugei: The emergence of the martial arts in Tokugawa Japan. *Journal of Asian Martial Arts* 2 (4): 40-51.
- Imamura H and Nakazawa A (1992), Philosophy and history of Japanese martial arts: Idealism or pragmatism: *Journal of Asian Martial Arts* 1 (4): 50-62.
- Jacks M (1990), There are no pink belts: Sex discrimination in the martial arts. *Karate/Kungfu Illustrated* 2 (6): 30-33.
- Jackson GB (1975), Kendo no gakumon: the nature of knowledge, rank and learning in the Japanese Zen art of swordsmanship. University of California, School of Social Sciences, Working Papers.
- Jackson GB (1975), *Kendo: On a Japanese Psychology of Life*. Irvine: University of California
- Jackson GB (1977), The conveyance of social beliefs and values through aesthetic sport: The case of kendo. *Anthropological Study of Play, Problems and Prospects* 3: 82-94.
- Jacobs G (1970), Urban samurai: The karate dojo. In: Jacobs G (ed), *The Participant Observer*. New York: George Braziller.

- Jaffe L and Minkoff, J (1988), Martial arts: A perspective on their evolution, injuries and training formats. *Orthopedic Review* 17 (2): 208-209, 213-215, 220-221.
- James A and Jones R (1982), The social world of karate-do. *Leisure Studies* 1: 337-354.
- Jennings G, Brown D and Sparkes AC (2010), It can be a religion if you want: Wing Chun Kung Fu as a secular religion. *Ethnography* 1 (4): 533-557.
- Jiang B, et al. (1995), *The Theoretical Foundations of Wushu*. Beijing: People's Sports Press.
- Jin P (1989), Changes in heart rate, noradrenaline, cortisol and mood during tai chi. *Journal of Psychosomatic Research* 33: 197-206.
- Jin P (1992), Efficacy of tai chi, brisk walking, meditation, and reading on reducing mental and emotional stress. *Journal of Psychosomatic Research* 36: 361-370.
- Johnson A and Brown D (2000), The social practice of self-defense martial arts: Applications for physical education. *Quest* 52: 246-259.
- Johnson C (2006), Embodied coherence, de(con)structive selves: Personal narratives, self stories, and taekwondo. Unpublished doctoral dissertation, Department of Health and Sport Studies, University of Iowa.
- Johnson C (2006), The hwarang cowboy, or how the West was won: A critical historiography of taekwondo, post World War II. *North American Society for Sport History*, 91.
- Johnson W and Hutton D (1970), Effects of a combative sport upon personality dynamics as measured by a projective test. *Research Quarterly* 41: 425-431.
- Johnston RW (1988), Dangerous delusion. In: Rice DL and Columbus PJ (eds), *Psychology of the Martial Arts*. Littleton, MA: Copley.
- Jones D (ed), (2002), *Combat, Ritual, and Performance: Anthropology of the Martial Arts*. Westport, CT: Praeger Publishing.
- Jones G, Mackay K and Peters DM (2006), Participation motivation in martial arts in the West Midlands region of England. *Journal of Sports Science and Medicine* 5: 28-34.
- Kahn B (1994), Applying the principles and strategies of Asian martial arts to the art of negotiation. *Albany Law Review* 58 Alb. L. Rev. 223.
- Kauz H (1977), *The Martial Spirit: An Introduction to the Origin, Philosophy, and Psychology of the Martial Arts*. New York: The Overlook Press.
- Keenan JP (1989), Spontaneity in Western martial arts: A yogacara critique of mushin (no mind). *Japanese Journal of Religious Studies* 16: 285-298.
- Kim C (1991), Perceived motivational factors related to initial participation and persistence in taekwondo. Eugene, OR: Microform Publications, University of Oregon.
- Kim I (2004), Treating violence in the school through traditional martial arts: The effects of practicing traditional martial arts on developing self-control in elementary school students with behavior problems. *International Journal of Educational Reform* 3 (4): 308-324.

- Kim SJ et al. (1995), *Tuttle Dictionary of the Martial Arts of Korea, China, and Japan*. Tokyo: Charles E. Tuttle.
- King LA and Williams TA (1997), Goal orientation and performance in martial arts. *Journal of Sport Behavior* 20(4): 397-412.
- Klens-Bigman D (2002), Towards a theory of martial arts as performance arts. In: D. Jones (ed), *Combat, Theory and Performance: Anthropology of the Martial Arts*. Westport: Praeger Publishing.
- Klens-Bigman D (2007), Yet more towards a theory of martial arts as performing arts. *Journal of Alternative Perspectives*, December.
- Knoblauch TM (1985), Personality traits and motivations of men and women selecting internal and external martial arts. *Dissertation Abstracts International*, 45(11-B), 3622.
- Kohn L (2006), *Daoist Body Cultivation: Traditional Models and Contemporary Practices*. Dunedin, FL: Three Pines Press
- Kohn T (2003), The aikido body: Expression of group identities and self-discovery in martial arts training. In: Dyck N and Archetti EP (eds), *The Discipline of Leisure: Embodying Culture of 'Recreation'*. Oxford: Berghahn Books.
- Konzak B and Boudreau F (1984), Martial arts training and mental health: An exercise in self-help. *Canada's Mental Health*, 32, 2-8.
- Konzak B and Klavora P (1980), Some social psychological dimensions of karate participation: An examination of personality characteristics within the training context of a traditional martial art. In: Klavora P and Wipper K (eds), *Psychological and Sociological Factors in Sport*. Toronto: University of Toronto, 64-86.
- Kostynick D (1987), A cultural-historical overview of the martial arts in Far East Asia: An introduction to China and Japan. *Journal for the Anthropological Study of Human Movement* 5 (2): 54-97.
- Kroll W and Carlson BR (1967), Discriminant function and hierarchical grouping analysis of karate participants' personality profiles. *Research Quarterly for Exercise and Sport* 38: 405-411.
- Kuan G and Roy J (2007), Goal profiles, mental toughness and its influence on performance outcomes among wushu athletes. *Journal of Sports Science and Medicine* 6: 28-33.
- Kurian M Caterino LC and Kulhavy RW (1993), Personality characteristics and duration of ATA Taekwondo training. *Perceptual and Motor Skills* 76: 363-366.
- Kurian M, Verdi MP, Caterino LC and Kulhavy RW (1994), Relating scales on the children's personality questionnaire to training time and belt rank in ATA tae kwon do. *Perceptual and Motor Skills*, 79, 904-906.
- Kutner N et al. (1997), Self-report benefits of tai chi practice by older adults. *Journals of Gerontology: Series B: Psychological Sciences and Social Sciences*, 52B (5): 242-246.

- Kwak EC (1997), Implementation of martial arts into secondary physical education program. Paper presented at the World Conference on Teaching, Coaching, and Fitness Needs in Physical Education and the Sport Sciences, Singapore.
- Lakes K and Hoyte W (2004), Promoting self-regulation through school-based martial arts training. *Applied Developmental Psychology* 25: 283-302.
- Lakoff G and Johnson M (1999), *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*. New York: Basic Books.
- Lamarre BW and Nosanchuk TA (1999), Judo – the gentle way: A replication of studies on martial arts and aggression. *Perceptual and Motor Skills* 88: 992-996.
- Lantz J (2002), Family development and the martial arts: a phenomenological study. *Contemporary Family Therapy* 24 (4): 565-580.
- Lawler J and Kamienski L (2007), *Training Women in the Martial Arts: A Special Journey*. Terre Haute, IN: Wish Publishing.
- Layton C (1990), Anxiety in black-belt and non black-belt traditional karateka. *Perceptual and Motor Skills* 71 (3): 905-906.
- Layton C (1993a), A call for clarification of the split and inclusion of correlations in studies of duration and psychological benefits of martial arts practice. *Perceptual and Motor Skills* 76 (2): 530-532.
- Layton C (1993b), Incidence of left to right handedness in British shotokan karate masters. *Perceptual and Motor Skills* 76 (3): 969-970.
- Layton C (1993c), Reaction and movement-time and sidedness in shotokan karate students. *Perceptual and Motor Skill* 76 (1): 247-251.
- Layton C (1993d), Speed of techniques and age in shotokan karate. *Perceptual and Motor Skills* 76(3): 1001-1002.
- Layton C (2000), Scores on trait and state anxiety of female karateka before the commencement of shotokan karate training. *Perceptual and Motor Skills* 3 (1): 1020.
- Levine D (1984), The liberal arts and the martial arts. *Liberal Education* 70: 235-251.
- Levine D (1989), Martial arts as a resource for liberal education: The case of aikido. In: Featherstone M, et al. (eds), *The Body: Social Process and Cultural Theory* London: Sage. Also in Kiyota M and Kinoshita H (eds), (1990), *Japanese Martial Arts and American Sports: Cross-Cultural Perspectives on Means to Personal Growth*. Tokyo: Nihon.
- Levine D (1994), Social conflict, aggression, and the body in Euro-American and Asian societies. *International Journal of Group Tensions* 24 (3): 205-217.
- Levine D (2006a), *Powers of the Mind: The Reinvention of Liberal Learning in America*. Chicago: University of Chicago Press.

- Levine D (2006b), The masculinity ethic and the spirit of warriorhood in Ethiopian and Japanese cultures. Paper presented at World Congress of Sociology, Brisbane, Australia, July 8, 2006.
- Liu JY (1967), *The Chinese Knight-Errant*. London: Routledge and Kegan Paul.
- London C and Higaonna M (1993), An analysis of sidedness in traditional goju-ryu karate kata. *Perceptual and Motor Skills* 77(1), 729-730.
- Lorge P (2011), *Chinese Martial Arts: From Antiquity to the Twenty-First Century*. Cambridge: Cambridge University Press.
- Lu C (2004), East meets West: A cross-cultural inquiry into curriculum theorizing and development in physical education. Unpublished doctoral dissertation, University of Alberta, Edmonton, Canada.
- Lu C (2006), Eastern and Western approaches to physical and health education. In: Singleton E and Varpalotai A (eds), *Active Theory for Secondary School Physical and Health Educators*. London, Ontario: The Althouse Press.
- McCoid C (1988), Auto-ethnography in a karate dojo. Paper presented at New York Conference on Asian Studies at SUNY, Albany, Oct. 7-9.
- McDonald I (2007), Bodily practice, performance art, competitive sport: A critique of kalaripayattu, the martial art of Kerala. *Contributions to Indian Sociology* 41 (2): 143-168.
- McFarlane S (1989), Body awareness in the Wing Chun system. *Religion* 19: 241-253.
- McFarlane S (1991), The mystique of martial arts: A reply to Professor Keenan's response. *Japanese Journal of Religious Studies* 18 (4): 355-368.
- McGowan R and Jordan C (1988), Mood states and physical activity. *Louisiana Alliance for Health, Physical Education, Recreation and Dance Journal* 15: 12-13, 17, 32.
- McGowan RW and Miller MJ (1989), Differences in mood states between successful and less successful karate participants. *Perceptual and Motor Skills* 68: 505-506.
- McGowan RW et al. (1992), Differences in mood states between belt ranks in karate tournament competition. *Perceptual and Motor Skills* 71 (1): 145-150.
- McGowan RW, Pierce EF and Jordan D (1992), Differences in precompetitive mood states between black belt ranks. *Perceptual and Motor Skills* 75: 123-128.
- McNamara J (2007), The effect of modern marketing on martial arts and traditional martial arts culture. *The Sports Journal* 10, 1.
- Madden ME (1990), Attribution of control and vulnerability at the beginning and end of a karate course. *Perceptual and Motor Skills* 70: 787-794.
- Madden ME (1995), Perceived vulnerability and control of martial arts and physical fitness students. *Perceptual and Motor Skills* 80, 3: 899-910.
- Madenlian RB (1979), An experimental study of the effect of aikido training on the self-concept of adolescents with behavioral problems. *Dissertation Abstracts International* 40A: 760-761.

- Maliszewski M (1992a), Injuries and effects of martial arts. *Journal of Asian Martial Arts* 1 (2): 16-23.
- Maliszewski M (1992b), Medical healing and spiritual components of Asian martial arts. *Journal of Asian Martial Arts* 1 (2): 24-57.
- Maliszewski M (1992c), Meditative-religious traditions of fighting arts and martial ways. *Journal of Asian Martial Arts* 1 (3): 1-104.
- Martin RA (2002), The physical and psychological benefits of martial arts training for individuals with disabilities. Unpublished master's thesis, University of Wisconsin-Stout.
- Matsumoto DJ and Ha HZ (2006), The effects of judo participation on character development. *Research Journal of Budo* 39 (2): 17-26.
- Mauss M (1973), Techniques of the body. *Economics and Society* 2 (1): 70-88 (First published 1935).
- Mencius (2009), *Mencius* (Bloom I and Ivanhoe P, trans.). New York: Columbia University Press.
- Mendenhall M (2006), An investigation of the impact of Buddhist martial arts as a rehabilitation intervention program to remedy emotional problems, curb aggressive tendencies, develop self-awareness, and cultivate a strong moral foundation with incarcerated juvenile delinquents. Unpublished doctoral dissertation, Saybrook Graduate School and Research Center, San Francisco, CA.
- Merberg B (1991), The perils of hiring martial arts instructors. *NIRSA Journal* 1 (15): 3, 17-18.
- Min HK (1979), Martial arts in the American education setting. *Quest* 31 (1): 97-106.
- Missingham W (1990), Martial arts control in Australia. *Australian Fighting Arts* 14 (1): 59-61.
- Mitchell D (1984), *The Official Martial Arts Handbook*. London: Sphere Books.
- Monahan M (2007), The practice of self-overcoming: Nietzschean reflections on the martial arts. *Journal of the Philosophy of Sport* 34: 39-51.
- Moore K (1992), Martial Arts and the Sports Council. *Sports and Leisure* 33 (3): 24-25.
- Morgan S (1985), The construction of identity in shotokan karate of America. Paper presented at the Central States Anthropological Society, 65th Annual Meeting, St. Louis, March 24-27.
- Murray JF (1981), An analysis of two methods of teaching falling in judo. *International Journal of Sport Psychology* 12: 275-281.
- Najafi A (2003), Humility enhancement through the traditional and modern practice of martial arts. Unpublished thesis, Trinity Western University, Langley, BC, Canada.
- Needham J (1956), *Science and Civilization in China II: History of Scientific Thought*. Cambridge: Cambridge University Press.
- Neide J (1995), Martial arts and Japanese nationalism. *Journal of Asian Martial Arts*, 4 (2): 34-41.

- Neide J (1996), Teaching martial arts at the college and university level. Unpublished masters thesis, Department of Health and Physical Education, California State University, Sacramento.
- Nelson R (1989), *Overlook Martial Arts Reader: Classical Writings on Philosophy and Techniques*. New York: Overlook Press.
- Nemeth D (1992), Comment: Neo-Confucianism and the East Asian martial arts. *Journal of Asian Martial Arts* 1 (4): 44-49.
- Nessel M (1997), Common elements of technique: A de-categorization of traditional martial arts. Retrieved from Waboku Jujitsu Group database.
- Nichols R (1991), A 'way' for actors: Asian martial arts. *Theatre Topics* 1(1): 43-59.
- Nitobe I (1969), *Bushido: The Soul of Japan*. Rutland, VT: Charles E. Tuttle (First published 1905, G. P. Putnam's Sons).
- Nosanchuk TA (1981), The way of the warrior: The effects of traditional martial arts training on aggressiveness. *Human Relations* 34: 435-444.
- Nosanchuk TA and MacNeil ML (1989), Examination of the effects of traditional and modern martial arts training on aggressiveness. *Aggressive Behavior* 15: 153-159.
- Nosanchuk TA and Lamarre BW (2002), Judo training and aggression: Comment on Reynes and Lorant. *Perceptual and Motor Skills* 94 (1): 21-25.
- Nower J (1993), Martial arts and feminist awareness. *Fighting Woman* 20 (1): 18-19.
- Oinuma Y and Shimpo M (1983), The social system of the sumo training school. *International Journal of Sport* 18 (1): 5-19
- Olsen G et al. (1994), What's causing the pain? A re-examination of aikido nikyo techniques. *Perceptual and Motor Skills* 79 (2): 585-586.
- Olsen G, et al. (1994), An anatomical analysis of aikido's Third Teaching: An investigation of sankyo. *Perceptual and Motor Skills* 78 (2): 347-352.
- Panel Discussion (2000), Should martial arts be taught in physical education classes? *Journal of Physical Education, Recreation and Dance* 71.
- Pauka K (1995), The pauleh tinggi ceremony in West Sumatra. *Journal of Asian Martial Arts* 4 (3): 26-45.
- Pauka K (1998), *Theater and Martial Arts in West Sumatra: Randai and Lilek of the Minangkabau*. Athens, OH: Ohio University Press.
- Paul WW (1979), Aggression, control, and non-verbal communication: Aspects of Asian martial arts. *Dissertation Abstracts International* 40B: 5873.
- Payne P (1981), *Martial Arts: The Spiritual Dimension*. London: Thames and Hudson.

- Pegg R (1993), Master Sun's *Art of War*. *Journal of Asian Martial Arts* 2 (2): 80-89.
- Perrin N (1979), *Giving Up the Gun: Japan's Reversion to the Sword, 1543-1879*. Boston: Godine.
- Pieter W (1994), Research in martial arts: A review. *Journal of Asian Martial Arts* 3(2): 11-47.
- Pieter W, Mateo C and Bercades LT (2000), Mood and performance in Filipino national and varsity taekwondo athletes. First World Congress on Combat.
- Sports and Martial Arts, Université de Picardie Jules Verne, Faculté de Sciences du Sport, Amiens, France, March 31-April 2.
- Pieter W (2005), Martial arts injuries. In Caine DJ and Maffuli N (eds), *Epidemiology of Pediatric Sports Injuries*. Basel: Karger.
- Pieter W (2006), Psychological mood and performance in aikido athletes. Thirteenth Commonwealth International Sport Conference, Melbourne, Australia, March 9-12.
- Pieter W, Wong, RSK and Ampongan C (2006), Mood and experience as correlates of performance in young Filipino taekwondo athletes. *Acta Kinesiologiae Tartuensis* 11.
- Pyecha J (1970), Comparative effects of judo and selected physical education activities on male university freshman personality traits. *Research Quarterly* 41: 425-431.
- Rail G and Harvey J (1995), Body at work: Michel Foucault and the sociology of sport. *Sociology of Sport Journal* 12: 164-179.
- Raposa M (2003), *Meditation and the Martial Arts*. Charlottesville, VA: University of Virginia Press.
- Ratti O and Westbrook A (1973, 1999), *Secrets of the Samurai: A Survey of the Martial Arts of Feudal Japan*. Edison, NJ: Castle Books.
- Readings B (1996), *The University in Ruins*. Cambridge: Harvard University Press.
- Regets CM (1990), The relationship between self-actualization and levels of involvement in aikido. *ProQuest Dissertation Abstracts*, AAC 9027839.
- Reid H and Croucher M (1983), *The Way of the Warrior: The Paradox of the Martial Arts*. New York: The Overlook Press.
- Reid H and Croucher M (1983), *The Fighting Arts: Great Masters of the Martial Arts*. New York: Simon and Schuster.
- Reiter H (1975), A note on the relationship between anxiety and karate participation. *Mankind Quarterly* 16: 127-128.
- Reilly RL (1985), *Karate Training: The Samurai Legacy and Modern Practice*. Rutland, VT: Charles E. Tuttle.
- Reilly E and Friesen R (2001), Incorporating self-defense into the physical education program. *Strategies* 14 (6): 14-17.

- Reynes E and Lorant J (2001), Do competitive martial arts attract aggressive children? *Perceptual and Motor Skills* 93 (2): 382-386.
- Reynes E and Lorant J (2002), Effect of traditional judo training on aggressiveness among young boys. *Perceptual and Motor Skills* 94 (1): 21-25.
- Reynes E and Lorant J (2004), Competitive martial arts and aggressiveness: A two- year longitudinal study among young boys. *Perceptual and Motor Skills* 98 (1): 103-115.
- Reynes E and Lorant J (2002a), Effect of traditional judo training on aggressiveness among young boys. *Perceptual and Motor Skills* 94 (1): 21-25.
- Reynes E and Lorant J (2002b), Karate and aggressiveness among eight-year-old boys. *Perceptual and Motor Skills* 94: 1041-1042.
- Richman CL and Rehberg H (1986), The development of self-esteem through the martial arts. *International Journal of Sport Psychology* 17: 234-239.
- Richmond PG and Lengfelder B (1991), The Alexander Technique, t'ai chi ch'uan, and stage combat: The integration of use, somatics, and skills in the teaching of stage movement. *Theatre Topics* 5 (2): 167-179.
- Rickett A (1998), *Guanzi*. Princeton, NJ: Princeton University Press.
- Rodrigues D (1995), Finding the funds to fight: Martial arts teams and corporate sponsorship. *Karate/Kungfu Illustrated* 26 (2): 56-57.
- Rosenberg D (1995), Paradox and dilemma: The martial arts and American violence. *Journal of Asian Martial Arts* 4 (2): 10-33.
- Roth H (1999), *Original Tao: Inward Training and the Foundation of Taoist Mysticism*. New York: Columbia University Press.
- Rothpearl A (1980), Personality traits in martial artists: A descriptive approach. *Perceptual and Motor Skills* 50: 395-401.
- Ruhlmann R (1964), Traditional heroes in Chinese popular fiction. In: Wright A (ed), *Confucianism and Chinese Civilization*. New York: Athenium
- Ryan A (2008), Globalization and the 'internal alchemy' in Chinese martial arts: The transmission of taijiquan to Britain. *East Asia Science, Technology and Society* 2: 525-543.
- Saeki T (1994), The conflict between tradition and modernization in a sport Organization: A sociological study of issues surrounding the organizational reformation of the All Japan Judo Federation. *International Review of the Sociology of Sport* 29 (3): 301-315.
- Samudra JK (2008), Memory in our body: Thick participation and the translation of kinesthetic experience. *American Ethnologist* 35 (4), 665-681.
- Saposnek DT (1980), Aikido: A model for brief strategic therapy. *Family Process* 19: 227-238.

- Sartre J-P (1975), Sartre at seventy: An interview. *The New York Review of Books*. August 7.
- Sasaki T (2006), The meaning and role of budo (the martial arts), in school education in Japan. *Archives of Budo* 2: 11-14.
- Schmidt R J (1986), Japanese martial arts as spiritual education. In: Kleinman S (ed), *Mind and Body: East Meets West*. Champaign, IL: Human Kinetics.
- Seitz FC, Olson GD, Locke B and Quam R (1990). The martial arts and mental health: The challenge of managing energy. *Perceptual and Motor Skills* 70: 459-464.
- Shahar M (2001), Ming-period evidence of Shaolin martial practice. *Harvard Journal of Asiatic Studies* 6 (2), 359-413.
- Shahar M (2008), *The Shaolin Monastery: History, Religion, and the Chinese Martial Arts*. Honolulu: University of Hawaii Press.
- Shaughnessy E (1996), *I Ching: The Classic of Changes*. New York: Ballantine Books.
- Sherrill P (1989), A physician's introduction to the martial arts. *Journal of Osteopathic Sport Medicine* 3 (1): 6-7.
- Shine J (1994), Honcho Bugei Shoden—the original martial arts survey. *Journal of Asian Martial Arts* 3 (4): 104-107.
- Skelton D et al. (1991), Aggressive behavior as a function of taekwondo rank. *Perceptual and Motor Skills* 72 (1): 179-182.
- Skidmore MJ (1991), Oriental contributions to Western popular culture: The martial arts. *Journal of Popular Culture* 25 (1): 129-148.
- Shun I (1998), The invention of the martial arts: Kano Jigoro and kodokan judo. In: Vlastos S (ed), *Mirror of Modernity: Invented Traditions of Modern Japan*. Berkeley: University of California Press.
- Silver A (2006), *The Samurai Film*. New York: Overlook Press.
- Slater J and Hunt HT (1997), Postural-vestibular integration and forms of dreaming: A preliminary report of the effects of brief t'ai chi chuan training. *Perceptual and Motor Skills* 85: 97-98.
- Smith R (1999), *Martial Musings: A Portrayal of Martial Arts in the 20th Century*. Erie, PA: Via Media Publishing.
- Sparkes A C (1985), Martial movement sequences. *Bulletin of Physical Education*, 21 (1): 40-43.
- Speakman D (1958), A status study of the sport of judo in American colleges and universities. Unpublished masters thesis, Ohio State University.
- Spießbach M (1992), Bodhidharma: Meditating monk, martial arts master, or make-believe. *Journal of Asian Martial Arts* 1 (4): 10-26.
- Spivak G C (1993), *Outside in the Teaching Machine*. New York: Routledge.

- Spivak G C (2003), *Death of a Discipline*. New York: Columbia University Press.
- Staley C (1983), Conflict in American martial arts. *Quarterly Journal of Ideology* 7 (2): 72-73.
- Stebbins J (1993), Functional anatomy of the hip for martial arts. *Journal of Asian Martial Arts* 2 (4): 40-51.
- Steyn B and Roux S (2009), Aggression and psychological well-being of adolescent taekwondo participants in comparison with hockey participants and non-sport group. *African Journal for Physical, Health Education, Recreation and Dance* 15(1): 32-43.
- Stickney JJ (2005), Discourses of empowerment: Female martial artists on the martial arts. In: *Book of Abstracts of the Annual Meeting of the American Sociological Association*, Philadelphia, PA.
- Strayhorn JM and Strayhorn JC (2009), Martial arts as a mental health intervention for children? Evidence from the ECLS-K. *Child and Adolescent Psychiatry and Mental Health* 3:32-40.
- Sutton N (1993), Gongfu, guoshu, wushu: State appropriation of the martial arts in modern China. *Journal of Asian Martial Arts* 2 (3): 102-114.
- Tan KSY (2004), Constructing a martial tradition: Rethinking a popular history of karatedou. *Journal of Sport and Social Issues* 28 (2): 169-192.
- Taylor D (1997), You can teach self-defense in your classes — No experience necessary. *Teaching Secondary Physical Education* 3: 27-28.
- Terry P and Slade A (1995), Discriminant effectiveness of psychological state measures in predicting performance outcome in karate competition. *Perceptual and Motor Skills* 81: 275-286.
- Theeboom M, De Knop P and Wylleman P (1995), Traditional Asian martial arts and the West. *Journal of Comparative Physical Education and Sport* 17: 57-69.
- Theeboom M and De Knop (1997), An analysis of the development of wushu. *International Review of the Sociology of Sport* 32 (3): 267-282.
- Theeboom, M. and De Knop, P. (1999), Asian martial arts and approaches of instruction in physical education. *European Journal of Physical Education* 4: 146-161.
- Theeboom M, De Knop P and Wylleman P (2008), Martial arts and socially vulnerable youth: An analysis of Flemish initiatives. *Sport Education and Society* 13(3): 301-318.
- Theeboom, M., De Knop, P. and Vertonghen, J. (2009), Experiences of children in martial arts. *European Journal for Sport and Society* 6 (1): 19-34.
- Thirer J and Grabiner MD (1980), Self actualization through Zen and the martial arts. *Review of Sport and Leisure* 6: 79-92.
- Tulson ME (1986), Martial arts training: A novel 'cure' for juvenile delinquency. *Human Relations* 39: 1131-1140.

- Twemlow S, Lerma B and Twemlow SW (1996), An analysis of students' reasons for studying martial arts. *Perceptual and Motor Skills* 83: 99-103.
- Twemlow SW and Sacco FC (1998), The application of traditional martial arts practice and theory to the treatment of violent adolescents. *Adolescence* 33 (131): 505-518.
- Twemlow S, Biggs B, Nelson T, Vernberg E and Fonagy P (2008), Effects of participation in a martial arts-based antibullying program in elementary schools. *Psychology in the Schools* 45(10): 947-959.
- Ueshiba M (1992), *The Art of Peace*. Boston: Shambala.
- Villamon M, Brown D, Espartero J and Gutiérrez C (2004), Reflexive modernization and the disembedding of judo from 1946 to the 2000 Sydney Olympics. *International Review for the Sociology of Sport* 39 (2): 139-156.
- Vistas Online. (2004), *Inspire Guidance-based Martial Arts Program: A Self-esteem Intervention for At-risk Elementary and Middle School Students*. Available at: counselingoutfitters.com/vistas/vistas04/20.pdf
- Wall RB (2005), Tai chi and mindfulness-based stress reduction in a Boston public middle school. *Journal of Pediatric Health Care* 19 (4): 230-237.
- Wang C, Collet JP and Lau J (2004). The effect of tai chi on health outcomes in patients with chronic conditions: A systematic review. *Archives of Internal Medicine* 164 (5): 493-501.
- Wargo M, Spirrisson C, Thorne M and Henley T (2007), Personality characteristics of martial artists. *Social Behavior and Personality* 35(3): 399-408.
- Weiser M Kutz I, Kutz SJ and Weiser D (1995), Psychotherapeutic aspects of the martial arts. *American Journal of Psychotherapy* 49: 118-127.
- Wells Marnix (2005), *Scholar Boxer: Chang Naizhou's Theory of Internal Martial Arts and the Evolution of Taijiquan*. Berkeley, CA: North Atlantic Books.
- Wile D (1982), *Master Cheng's Thirteen Chapters on Tai-chi Ch' üan*. Brooklyn, NY: Sweet Ch'i Press.
- Wile D (1983), *Tai-chi Touchstones: Yang Family Secret Transmissions*. Brooklyn, NY: Sweet Ch'i Press.
- Wile D (1985), *Cheng Man-ch'ing's Advanced Tai-chi Form Instructions*. Brooklyn, NY: Sweet Ch'i Press.
- Wile D (1992), *Art of the Bedchamber: Chinese Sexual Yoga Classics*. Albany, NY: State University of New York Press
- Wile D (1996), *Lost Tai Chi Classics from the Late Ch'ing Dynasty*. Albany, NY: State University of New York Press.
- Wile D (1999), *Tai Chi's Ancestors*. Brooklyn, NY: Sweet Ch'i Press.

- Wile D (2007a), *Zheng Manqing's Uncollected Writings on Taijiquan, Qigong, and Health, with New Biographical Notes*. Milwaukee, WI: Sweet Ch'i Press.
- Wile D (2007b), Taijiquan and Daoism: From religion to martial art and martial art to religion. *Journal of Asian Martial Arts*, 16, (4): 8-45.
- Wiley C (1992), *Women in Martial Arts*. Berkeley, CA: North Atlantic Books.
- Wiley M (1994), *Filipino Martial Arts*. Berkeley, CA: North Atlantic Books.
- Wilkerson L (1994), Martial arts. In Mellion ME (ed), *Sports Medicine Secrets*. Philadelphia: Hanley and Belfus.
- Williams AM and Elliott D (1999), Anxiety, expertise, and visual search strategy in karate. *Journal of Sport & Exercise Psychology* 21: 362-375.
- Wilson J (1993), Chasing the mysticism and martial arts on the island of Java. *Journal of Asian Martial Arts* 2 (2): 10-43.
- Windle R and Samko M (1992), Hypnosis, Eriksonism, hypnotherapy, and aikido. *American Journal of Clinical Hypnosis* 34 (4): 261-270.
- Wingate C (1993), Exploring the karate way of life: Coping, commitment and psychological well-being among traditional karate participants. Unpublished doctoral dissertation, Temple University.
- Winkle J and Ozmun J (2003), Martial arts: An exciting addition to the physical education curriculum. *The Journal of Physical Education, Recreation and Dance*, 74.
- Yamada S. (2001), 'The myth of Zen in the art of archery'. *Japanese Journal of Religions Studies* 28 (1-2): 1-30.
- Zambo, B. (1993), 'Variations in selected personality traits among martial arts practitioners'. University Microfilms.
- Zarilli, P.B. (1993), *Asian Martial Arts in Actor Training*. Madison: Center for South Asia.
- Zarilli, P.B. (1994), 'Actualizing power(s), and crafting a self in kalarippayattu – a South Indian martial art and the yoga and ayurvedic paradigms'. *Journal of Asian Martial Arts* 3 (3): 10-51.
- Zarilli, P.B. (1994), *Acting [Re]Considered: Theories and Practices*. London: Routledge.
- Zarilli, P.B. (1995), Between theory[es] and practice[s]: Dichotomies or dialogue? *Theatre Topic* 5 (2): 111-121.
- Zarilli, P.B. (1998), 'Towards a Phenomenology of Indian Disciplines of Practice: Meditational, Martial and Performative'. In: Waterhouse D (ed.), *Dance of India*. Mumbai: Popular Prakashan.
- Zetaruk, M.N. et al. (2005), 'Injuries in martial arts: A comparison of five styles', *British Journal of Sports Medicine* 39: 29-33.
- Zivin, G. (2001), 'An effective approach to violence prevention: Traditional martial arts in middle school', *Adolescence* 36: 443-459.



This article was first published in *JOMECE Journal*

JOMECE Journal is an online, open-access and peer reviewed journal dedicated to publishing the highest quality innovative academic work in Journalism, Media and Cultural Studies. It is run by an editorial collective based in the School of Journalism, Media and Cultural Studies at Cardiff University, committed both to open-access publication and to maintaining the highest standards of rigour and academic integrity. *JOMECE Journal* is peer reviewed with an international, multi-disciplinary Editorial Board and Advisory Panel. It welcomes work that is located in any one of these disciplines, as well as interdisciplinary work that approaches Journalism, Media and Cultural Studies as overlapping and interlocking fields. It is particularly interested in work that addresses the political and ethical dimensions, stakes, problematics and possibilities of Journalism, Media and Cultural Studies.

To submit a paper or to discuss publication, please contact:

Dr Paul Bowman: BowmanP@cf.ac.uk

www.cf.ac.uk/jomecejournal

Twitter: @JOMECEjournal

ISSN: ISSN 2049-2340

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivs 3.0 Unported License. Based on a work at www.cf.ac.uk/jomecejournal.

